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Moving Picture WORLD

Vol. 63, No. 1 July 7, 1923 PRICE 25 CENTS

30226.



A romance of hair-trigger thrills, featuring two favorites. Something really big and brand new with which to break summer records. Adapted by George Hopkins from the story by Bayard Veiller.

Other July Paramount releases: Thomas Meighan in Peter B. Kyne's "Homeward Bound"; "Children of Jazz," all-star cast; Dorothy Dalton in "The Law of the Lawless"; Jack Holt in "A Gentleman of Leisure."

CALIFORNIA STATE LIBRARY

JESSE L. LASKY PRESENTS A HERBERT BRENON PRODUCTION

"THE WOMAN WITH 4 FACES"

WITH

BETTY COMPSON

AND RICHARD DIX

A Paramount Picture



Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3.00 a year.

Sing it! Shout it!
Whistle it! Play it!

TRY IT ON YOUR BOX OFFICE



The sweetest music
you ever heard

Read the Announcement
on the following Pages

Universal Sixty

To be presented by CARL LAEMMLE



For Current Showing

The Strangers' Banquet
The Christian
Souls for Sale
Backbone
Vanity Fair
Lost and Found
The Last Moment
Broken Chains
Hungry Hearts
Sherlock Holmes
Look Your Best
Brothers Under the Skin
The Sin Flood
A Blind Bargain
Mad Love
Remembrance
Gimme
The Ragged Edge
The Love Piker

Cosmopolitan

B. P. SCHULBERG *presents*

Are You A Failure?

"You'll have a good time watching it"
— says The Chicago Herald and Examiner.

HEROISM BY MAIL FULL OF GOOD FUN

Lloyd Hughes Excels in Role of Youth Transformed by Means of Correspondence School

"ARE YOU A FAILURE"—At the Rialto
Directed by Tom Forman

The Cast

Phyllis Thorpe.....*Madge Bellamy*	Aunt Emily.....*Jane Keckley*
Oliver Wendell Blaine..*Lloyd Hughes*	Emmett Graves.....*Hallam Cooley*
Killdevil Brennon.....*Tom Santschi*	Thaddeus Crane.....*Samuel Allen*
Gregory Thorpe.....*Hardee Kirkland*	Aunt Charlotte.....*Myrtle Vane*

By POLLY WOOD

THEY may be poking fun at the many and various correspondence schools in this picture, but nevertheless, if any learn-by-mail-in-one-week course could change you as effectively, in seven days, as it did Oliver Wendell Blaine, you would send your check for the entire course right away.

There is plenty of fun in this picture, and you will laugh, first, at poor Oliver Wendell in the clutches of his two old aunts, who wouldn't allow him to have an idea of his own or any personality whatever. And you will laugh again, even harder, when you see Oliver trying out his instructions of the inspiring texts of the lessons on "Conquer Fear," "Snap and Sparkle" and other highly elevating subjects.

Lloyd Hughes has caught exactly the author's idea of Oliver Wendell, and, although you will laugh at the "poor simp," at the same time you will have a great deal of sympathy for him, and will be just as nervous as he for fear the next lesson will not arrive.

Hughes is especially good in showing the gradual changes in the character of Blaine as the timid boy gradually becomes a man, and finally, stirred by the danger of the town being flooded and his best girl harmed, he feels the old heroic blood of his father in his veins and gone is all fear as he plunges from the bridge into the water to dynamite the log jam. These log jam scenes are exceedingly good and add the desired quota of thrills to the comedy of the picture.

When a man becomes so brave that he even imbues his coward of a dog with the same spirit, we say that is going even a little farther than Coue.

This picture also brings back one of the old favorites of the screen, Tom Santschi, and as Killdevil Brennon, the burly river boss, he will slip quickly back into his old place in the popular fancy.

Madge Bellamy looking even more attractive than usual, is the girl who has faith in Oliver Wendell, and who finally consents to become his wife after he has proved what a hero he really is and secured the position of river boss.

There is much to recommend this picture, and you will have a good time watching it.

A Stirring Human Thrilling Drama In Which The Hero of The Story Answers—

NO!





PREFERRED PICTURES

AL LICHTMAN, *President*

1650 Broadway, New York City

Christie Comedies

A Valuable Asset to the

WELL-BALANCED SUMMER PROGRAM



"BACK TO THE WOODS"

—made in the great redwood forests, with Neal Burns and Vera Steadman; and such other current Christie Comedies as "Plumb Crazy", "Roll Along" (the first comedy in black face), and "Winter Has Came" can all be counted on as sure-fire laugh-hits in any warm-weather show.

NATIONALLY ADVERTISED

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

And—as if her 50,000, not enough NOTE

GENE STRATTON-PORTER

Is the wonder writer who is destined to become the greatest box-office money-making author ever converted to the Movies!

She has a following to-day, estimated by her publishers, not us, of more than

50,000,000

readers, by far the largest prospective ready-made audience ever offered to exhibitors since motion pictures were first made



to be released by HODKINSON



Her name is a by-word in millions of homes throughout the land

She is the most popular writer in the world

To be released by

000 readers were to bring to you, Mr. Exhibitor THIS!

Beginning next month, Gene Stratton-Porter's name will be the center of one of the greatest advertising campaigns ever attempted in behalf of a popular author.

Picture the campaign below working for YOU, Mr. Exhibitor:

NEWSPAPERS: Fifty-five papers in thirty-one States, with a combined circulation of 6,000,000 copies per issue, will carry the advertising of Gene Stratton-Porter's new book.

MAGAZINES: Advertising will appear in a group of national magazines with a total circulation of 1,000,000 copies per month.

SYNDICATION: Mrs. Stratton-Porter's novels will be syndicated in 300 newspapers in weekly instalments.

SERIALIZATION: Her newest book is appearing serially in "Good Housekeeping," with a monthly circulation of 800,000 and is featured in the nation-wide advertising of that magazine.

BOOKSTORES: Three editions of her works, including the Motion Picture Edition of "Michael O'Halleran," totalling 500,000 copies, will reach the bookstores of the country simultaneously. This means many hundreds of big window displays, all tied in with the appearance of her first picture on the screen.

It is estimated that in the next four months 100,000,000 copies of Gene Stratton-Porter advertisements will be distributed throughout the country—one for nearly every man, woman and child in America.

Here's ready-made advertising for you on the biggest scale ever planned to back up a big picture!

There IS a National Advertising Campaign that WILL help you!



A two reel special

NOW READY!

Prints at all Fox exchanges



WILLIAM FOX *presents*

RED RUSSIA REVEALED

FIRST PICTURES OUT OF RUSSIA IN TWO YEARS

THE RESULTS OF A MILITARY DESPOTISM

A PANIC STRICKEN COUNTRY UNDER RED RULE

FOX FILM CORPORATION

FOX — INDEPENDENCE & STRENGTH

SOON—"IF WINTER COMES"—MIGHTIER THAN THE BOOK

Samuel V. Grand
PRESENTS

BRYANT WASHBURN
SUPPORTED BY
MABEL FORREST
IN
MINE TO KEEP



THE "GREEN EYED MONSTER"
JEALOUSY
WOULD HAVE POISONED HIS SOUL BUT —
LOVE
CONQUERS IN THE END

POWERFUL HEART-ITEREST STORY THAT WILL LIVE IN THE MINDS OF YOUR AUDIENCE AND GIVE YOUR SHOW AN INDIVIDUAL TOUCH

DIRECTED BY
BEN WILSON
WRITTEN BY
EVELYN CAMPBELL
PHOTOPLAY BY
ARTHUR STATTER
PHOTOGRAPHED BY
EDDIE LINDON
JACK STEVENS

WONDERFUL CAST
EXCELLENT DIRECTION
SUPERB PRODUCTION

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.



THE CAST

BRYANT WASHBURN
MABEL FORREST

WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LAVARNIE
PEACHES JACKSON
MICKEY } MOORE
PAT }

THE MARK OF A GRAND PICTURE

GRAND-ASHER
Distributing Corporation
15 West 44th St. - New York
STUDIOS, 1432-36 GOWER ST., LOS ANGELES, CAL.

Harry Asher
Presents

MONTY BANKS

Productions Inc.



The MONARCH OF MIRTH

IN

The Covered Schooner

ALSO

One Dozen Two-Reel King-Pin COMEDIES

NEVER WAS MONTY BANKS FUNNIER, NEVER MORE ORIGINAL, THESE COMEDIES WILL BE THE GLOOM DISPELLING FEATURES OF ANY PROGRAM

Distributed By

GRAND-ASHER
Distributing Corporation
15 West 44th St - New York
STUDIOS, 1432-38 GOWER ST, LOS ANGELES, CAL

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APOLLO TRADING CORP.
1600 BROADWAY, N Y.

THE MARK OF A GRAND PICTURE



Samuel V. Grand presents

BRYANT WASHBURN

SUPPORTED BY

MABEL FORREST

IN

The Love Trap

DIRECTED BY JOHN INCE

WRITTEN BY EVELYN CAMPBELL

PHOTOPLAY BY NAN BLAIR

Distributed by

GRAND-ASHER
Distributing Corporation
15 West 44th St - New York
STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.

THE MARK OF A GRAND PICTURE

Cast includes

WHEELER OAKMAN
KATE LESTER
MABEL TRUNELLE
LAURA LAVARNIE
WILBUR HIGBY
EDITH STAYART
WM IRVING
SIDNEY FRANKLIN
FRANCIS POWERS

Photographed by
EDDIE LINDON
JACK STEVENS

TRAP YOUR CLIENTELE WITH "The LOVE TRAP"



Samuel V. Grand
presents

SID SMITH

Productions, Inc.
in

A MAN of POSITION



ALSO
TWELVE
TWO-REEL
SIDE-SPLITTING
COMEDIES

The Joke SMITH
and
Gloom Chaser

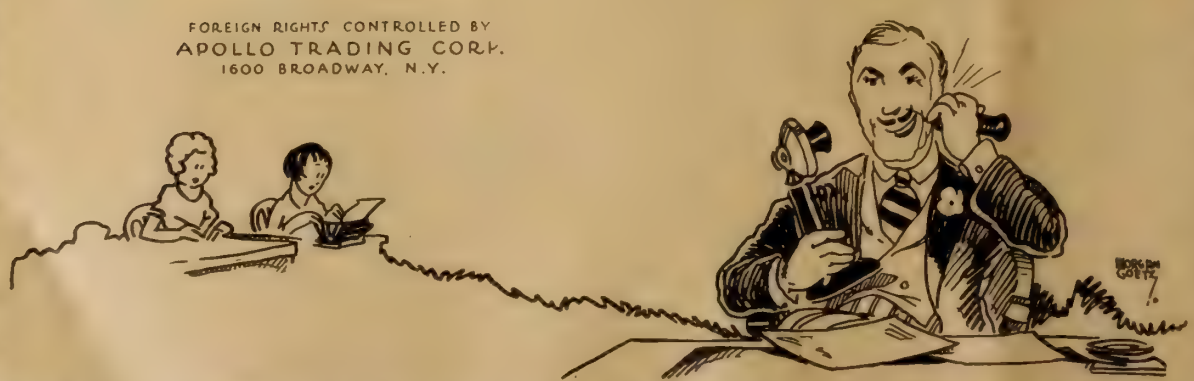
EVERY ONE A KNOCK-OUT

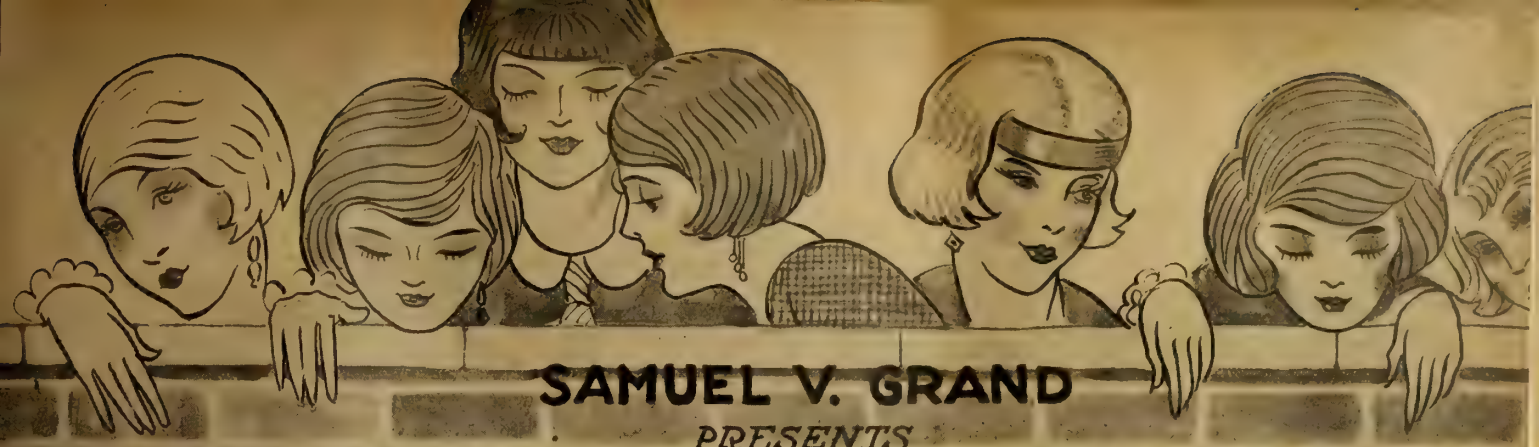
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1600 BROADWAY, N.Y.





SAMUEL V. GRAND

PRESENTS

BRYANT WASHBURN

SUPPORTED BY

MABEL FORREST

IN

OTHER MEN'S DAUGHTERS

DIRECTED BY
BEN WILSON

WRITTEN BY
EVELYN CAMPBELL

ADAPTED BY
FRANK SULLIVAN

PHOTOPLAY BY
ARTHUR STATTER

PHOTOGRAPHED BY
EDDIE LINDON
JACK STEVENS

THE CAST

BRYANT WASHBURN
MABEL FORREST
WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LA VARNIE
PEACHES JACKSON
MICKEY } MOORE
PAT }

THE MARK OF A GRAND PICTURE

GRAND-ASHER
Distributing Corporation
15 West 44th St - New York
STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.

Samuel V. Grand *presents*

the Sultan of Smiles - JOE ROCK (Productions, Inc.)

with

BILLIE RHODES *in*



ROLLING HOME

ROCKem with LAUGHTER

ALSO

12 TWO-REEL TOP NOTCH

▲ COMEDIES ▲

A FEAST FOR YOUR PATRONS

SEND YOUR AUDIENCES HOME WITH A SMILE, AND THEY'LL COME BACK TOMORROW NIGHT

THE MARK OF A GRAND PICTURE

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APOLLO TRADING CORP.

1600 BROADWAY, N.Y.




Samuel V. Grand
present
The SATIN GIRL
The Most Thrilling Story
of its Kind Ever Filmed
Will Hold you Spell-bound
GRAND-ASHER
Distributing Corporation
STUDIOS 1432-38 GOWER ST. LOS ANGELES, CAL.
Watch for later Announcement

A REEL TIP OFF

Watch for the forthcoming announcement of these wonder productions ~

The Pride of Possession
The Satin Girl
After Marriage
Man Made Law
Other Men's Daughters
Soul and Body
I Am the Man
Leave It to Betty
Mine to Keep
The Love Trap

Also 36 *Whirlwinds of*
LAUGHTER COMEDIES

GRAND ASHER

THE MARK OF A GRAND PICTURE

Following List of Exchanges Who Have Purchased
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H. CHARNAS

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G. A. OPPENHEIMER

UNITED FILM SERVICE
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S. WERNER

CRESCENT FILM COMPANY
115 W. 17TH ST., KANSAS CITY, MO.
A. L. KAHN

FED. FILM EXCHANGE, *INC. of N.E.*
46 PIEDMONT ST., BOSTON, MASS.
S. V. GRAND

BOND PHOTOPLAYS CORP.
265 FRANKLIN ST., BUFFALO, N.Y.
SYDNEY SAMSON

DISTRIBUTED BY
GRAND-ASHER
15 W. 44TH ST., NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

And in Washington—

CAPITAL $ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

GENERAL OFFICES RIALTO THEATRE BUILDING WASHINGTON, D.C. FRANKLIN 3730

June 25, 1923.

Mr. William Randolph Hearst, President,
Cosmopolitan Productions,
127th Street at Second Avenue,
New York City, N. Y.

Dear Mr. Hearst:

It gives me great pleasure to recommend your production "ENEMIES OF WOMEN." This picture was accepted by our public as one of the greatest that has ever come to Washington.

In analyzing the basis for tremendous drawing power and box-office receipts (which we have enjoyed during the past two weeks), we find this picture has such a variety of action, so well done, that it could not help but appeal to all. Our patrons were loud in their praise on leaving the theatre daily for the "bigness" of story, perfection of acting and direction, beauty of scenes, and the lavish scale upon which this film play was produced. We observed that, whereas the story had a good bit of spice, same was handled with "kid gloves," which is what the people apparently want in most every photoplay at the present time. The duel scene was positively the greatest I have ever seen in a picture, and this was only one of the multitude of big scenes, any one of which is what an exhibitor may feel satisfied to have in a production with confidence that it will satisfy his public.

Finally, if "ENEMIES OF WOMEN" is a sample of your coming year's output, this industry will be greatly benefited, for it is such productions that "ring the bell" of high records in box-office receipts, while satisfying the old patrons and adding new ones. Please accept my congratulations for the achievement and the privilege of exhibiting "ENEMIES OF WOMEN" at our Rialto Theatre.

With many thanks and very best wishes for your continued success, I am

Very truly yours,

Tom Moore

TM:WG

A Cosmopolitan Production

Distributed by Goldwyn-Cosmopolitan

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

ENEMIES of WOMEN

by Vicente Blasco Ibanez

with

LIONEL BARRYMORE

ALMA RUBENS

WHEN Tom Moore, one of America's foremost exhibitors, talks this way about "Enemies of Women," you know what it will mean to your box-office.

In New York, London, Chicago, San Francisco, Detroit, Milwaukee, Los Angeles, and everywhere else it has been shown, "Enemies of Women" has been a sensation.

It is the biggest box-office picture of the season!



BRANDON TYNAN
IN
LOYAL LIVES



BACKED BY A MILLION BOOSTERS

Whitman Bennett *presents*

LOYAL LIVES

By CHARLES G. RICH *and* DOROTHY FARNUM

A Smashing, Crashing, Melodramatic Romance of the POSTAL SERVICE

Directed by CHARLES GIBLYN *Released by* VITAGRAPH



FAIRE BINNEY
IN
LOYAL LIVES







MARY CARR
IN
LOYAL LIVES

THE GREATEST EXPLOITATION SMASH
IN MOTION PICTURE HISTORY

Whitman Bennett *presents*

LOYAL LIVES

With BRANDON TYNAN *and* MARY CARR
FAIRE BINNEY, WILLIAM COLLIER JR.

Directed by CHARLES GIBLYN *Released by* VITAGRAPH





WILLIAM COLLIER JR.
IN
LOYAL LIVES

IT STAGGERED



HUMAN W

WI

Mrs. Wal

Never in history has any production made such an impression as did "Human Wreckage" when it began its four weeks' run at the Lyric Theatre, New York, on Wednesday, June 27th. The New York Tribune said: " 'Human Wreckage' is intensely interesting . . . it is with pleasure that we announce that it is a simple story simply told without exaggeration or sensationalism . . . one feels instinctively that it is all true . . . there are some perfectly stupendous scenes . . . it is difficult in a cast like this to pick one who is better than the others. . . . His (Hackathorne's) mad taxi ride is thrillingly presented."

DISTRIBUTED BY

F. B. O.

NEW YORK !!



WRECKAGE

TH

lace Reid

The Daily News said: "'Human Wreckage' is appealing and most effective . . . well worth seeing." "There was not a dry eye in the house," said the New York American. "That there was not a dry eye can be attributed to the subject, a difficult one to handle honestly albeit entertainingly." "Mrs. Reid resumes her old place in the first ranks of dramatic actresses," said the Morning Telegraph. "James Kirkwood gives an excellent and convincing performance. . . . Bessie Love's performance is superbly real. . . . 'Human Wreckage' presents a dramatic story."

723 Seventh Ave., New York, N.Y.
EXCHANGES EVERYWHERE
Sales Office United Kingdom
R-O Pictures Corporation
25-27 D'Ardlay Street, Wardour Street
London, W. 1, England

First in the Field

Fastest Growing in
Circulation

Fastest Growing in
Reader Interest

Showing the Greatest
Gains in Advertising

The Leader in EXCLUSIVE
Readers—Exhibitors Who
Receive No Other Paper

Regional in News Value; National in Service

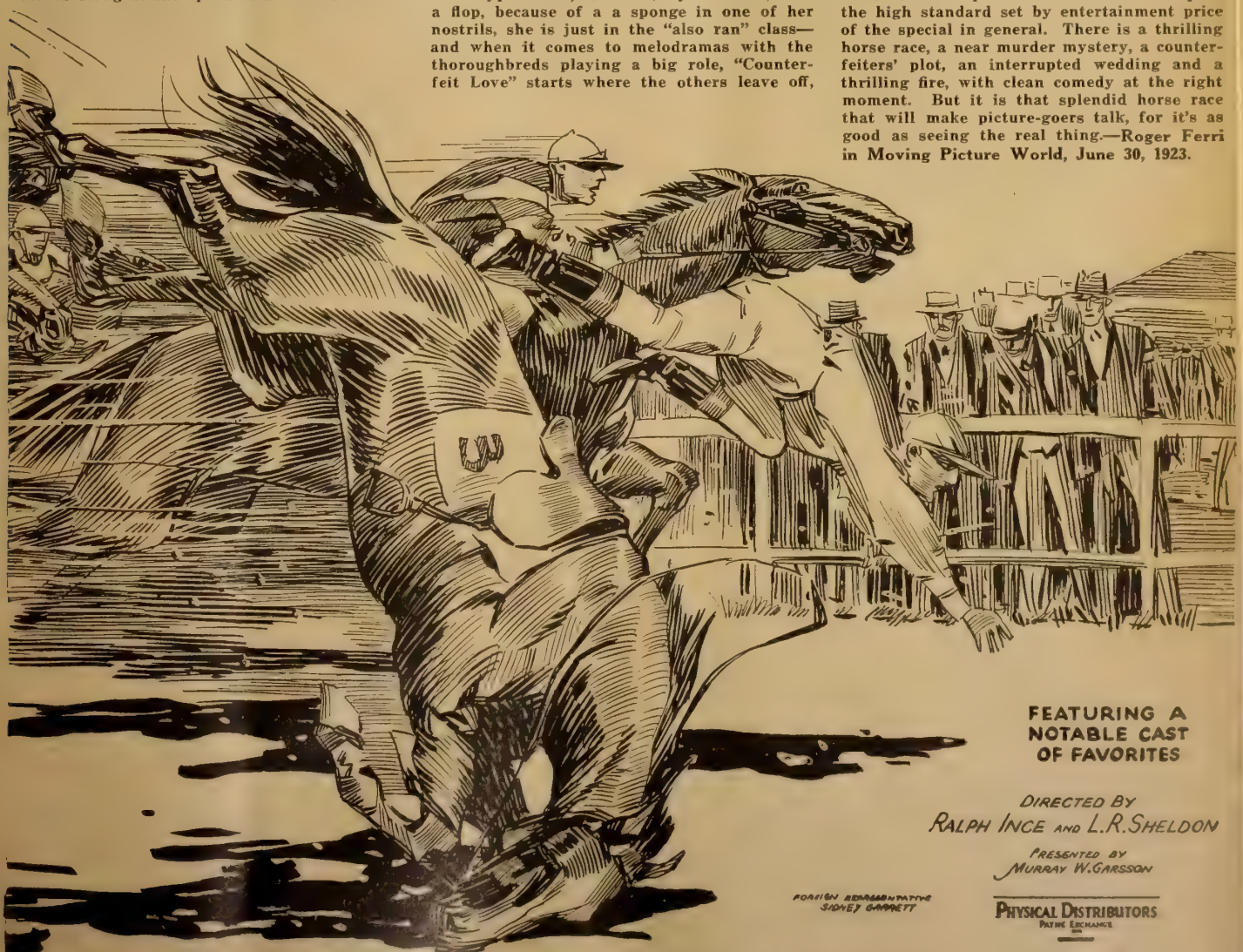
MOVING PICTURE
WORLD

Counterfeit Love

A SPECIAL OF REAL PULLING POWER WITH A Race That Rivals The Kentucky Derby

There are horse racing stories—and then some, but Murray Garsson's "Counterfeit Love" comes through a ten-to-one winner so far as profits at the box office are concerned. Here is a thrillingly romantic melodrama that moves along at the speed of a Morvich at his best, the consistency of a blue-ribbon jockey and the merriment of a high class comedian who knows just what to say and what to do at the right moment. "Counterfeit Love" bubbles with excitement that is not of the stereotyped class, for when "Queen Bess" does a flop, because of a a sponge in one of her nostrils, she is just in the "also ran" class—and when it comes to melodramas with the thoroughbreds playing a big role, "Counterfeit Love" starts where the others leave off, for that race is just one of four crises through which the realistically convincing principals go.

In story value "Counterfeit Love" fills any bill, for it has good production value from start to finish plus a cast that comes up to the high standard set by entertainment price of the special in general. There is a thrilling horse race, a near murder mystery, a counterfeiters' plot, an interrupted wedding and a thrilling fire, with clean comedy at the right moment. But it is that splendid horse race that will make picture-goers talk, for it's as good as seeing the real thing.—Roger Ferri in Moving Picture World, June 30, 1923.



FEATURING A NOTABLE CAST OF FAVORITES

DIRECTED BY RALPH INCE AND L.R.SHELDON

PRESENTED BY MURRAY W.GARSSON

PHYSICAL DISTRIBUTORS PATHE EXCHANGE

FOREIGN REPRESENTATIVE SIDNEY GARRETT

A PLAYGOERS PICTURES-

SPECIAL

First National accepts Motion Picture

–accorded by the exhibitors the absolute supremacy of in every field · Study this stars, producers, directors,

Leaders in Stars

Norma Talmadge
Constance Talmadge
Richard Barthelmess
Corinne Griffith
Colleen Moore
Sylvia Breamer
Katherine MacDonald
Virginia Brown Faire
Barbara La Marr

Watch for another Important Announcement

Leaders in "Best Sellers"

"BLACK OXEN"
Gertrude Atherton's startling story of rejuvenation

"FLAMING YOUTH"
Warner Fabian's society exposé starring Colleen Moore

"PONJOLA"
by Cynthia Stockley— her greatest since "Poppy"

"THE SEA HAWK"
by Raphael Sabatini

"LORD OF THUNDERGATE"
by Sidney Herschel Small

"THE HUNTRESS
by Hulbert Footner starring Colleen Moore

"THE SWAMP ANGEL"
by Richard Connell

BIG TIME SPECIALS FOR EARLY RELEASE

Norma Talmadge in "Ashes of Vengeance"

Not only Norma's greatest, but the production that shows the world the ultimate in screen magnificence. The Wonder-Picture, directed by Frank Lloyd.

Constance Talmadge in "Dulcy"

The nation-wide laughing hit due for another "East Is West" reception! "The Dangerous Maid" and "Madame Pompadour" to follow.

Richard Barthelmess in "The Fighting Blade"

A John S. Robertson Production.

DEPEND ON

Leadership of the Industry

of America and based on the new season's product list of *unbeatables* among stage successes, "best sellers."

THEY'LL MAKE NEW RECORDS EVERYWHERE

George Fitzmaurice's
Production of Hall Caine's
Immortal Romance

"The Eternal City"
Presented by Samuel Goldwyn

Enacted amid the scenic splendors of Rome with Barbara La Marr, Lionel Barrymore, Bert Lytell, Richard Bennett and Montagu Love as stars. Of all the box-office sensations George Fitzmaurice has provided, there is none to equal "The Eternal City."

This Beats "The Dangerous Age."

JOHN M. STAHL'S Latest

"The Wanters"

It's What Everybody Wants.

Leaders in Producers and Directors

Edwin Carewe
George Fitzmaurice
Thos. H. Ince
Frank Lloyd
Richard Walton Tully
Frank Borzage
John M. Stahl
John S. Robertson
Maurice Tourneur
Henry King

Leaders in Stage Successes

"THE BIRD OF PARADISE"
Produced by Richard Walton Tully

"ANNA CHRISTIE"
Eugene O'Neill's dramatic sensation
Produced by Thos. H. Ince

"POTASH and PERLMUTTER"
Produced by Samuel Goldwyn starring Barney Bernard, Alex. Carr & Vera Gordon

"THE BAD MAN"
Produced by Edwin Carewe, starring Holbrook Blinn

"SECRETS"
The reigning Broadway hit.
A magnificent vehicle for Norma Talmadge

"WHY MEN LEAVE HOME"
Avery Hopwood's greatest
as a John M. Stahl Production

"HER TEMPORARY HUSBAND"

"LILIES OF THE FIELD"

FIRST NATIONAL PICTURES

FIRST NATIONAL

Two years ago and Now



"Passion"

Still a box-office bet of the first water

Two years ago, "Passion" cracked box-office records at the Capitol, high, wide and handsome. And followed this up by topping the first week's figures in a second week's engagement. And no picture had ever previously played two weeks at the Capitol.

And again, in a revival at the Capitol, week of June 24th, proving itself a box-office bet of the first water. Here's why in the words of the New York Press:

An interesting opportunity is presented by that enterprising showman, S. L. Rothafel, at the Capitol this week to check up on your past impressions, for he offers Pola Negri's first great screen vehicle here, "Passion," and the film fans who saw it before can determine just how shrewd they were in picking a winner, while those who missed it can make up for lost ground.

One excited young woman said she enjoyed it more than ever, knowing what she knows now of Pola and Charlie Chaplin. Moreover, she said she paid more attention to Emil Jannings, and was able to appreciate more acutely what expressive eyes the sly rascal has.

—*New York World.*

Pola Negri, in all her pristine glory, is at the Capitol this week in "Passion." This is the picture which, shown by Rothafel a couple of years ago, took America by storm. And small wonder; for, as we watched it unfold, it seemed that never had we seen so perfect a picture. Once more we have Pola with her foreign make-up, which is so much a part of her, and her own beautiful shiny hair becomingly arranged. And what an actress she is!

Emil Jannings is Louis XV, and we like him better in this role than in anything else we have seen him do. "Passion" is a perfectly fascinating picture which no one should miss. The only other number on the Capitol program is a colorful prologue.

—*New York Tribune.*

"Passion," now on view again at the Capitol, was reviewed in these columns when it was first shown. We wish to state, however, that after seeing all of Pola Negri's pictures that have followed "Passion" (American-made as well as her other foreign productions), that we still think "Passion" is the best thing she has ever done on the screen."

N. Y. Evening World.

Play Passion Again!



POLA NEGRI

The famous continental star

in

PASSION

The Intimate Romance of a Wonder Woman

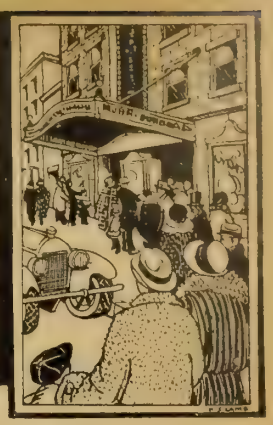
A First National Picture



FIRST NATIONAL PICTURES



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Admission Tax

THE one subject uppermost in exhibitor minds at this moment is—the Admission Tax.

The one topic certain to secure a unanimous reaction at exhibitor conventions is—the Admission tax.

The one editorial theme that never fails to secure an answering chorus of letters is—the Admission Tax.

And yet we hesitate to touch upon the Admission Tax.

Because of a disheartening feeling that while the exhibitor is riled about the Admission Tax he is not riled to the point of action.

He will sit back and grumble—but when it comes to action "let George do it." He will hope and pray for relief, but reserve the privilege of bawling out anybody and everybody when it turns out that nothing has been done.

That seems to be the record. We heartily hope that it is not the future.

CONGRESSMAN McGREGOR, of Buffalo, who introduced a bill at the last session to repeal the Admission Tax, tells a discouraging story of the industry's interest—or lack of it—in his action.

As far as the Senators and Representatives in Washington knew there were four or five people in the entire United States—four or five out of a hundred million [illegible] had enough interest in the tax repeal to [illegible]tter about it.

Naturally, [illegible] posed in committee and died from lack of nour[illegible]ment.

Is that the sort [illegible]terest that secures action for the farm bloc?—[illegible] shoe industry?—for wool-[illegible]?—for sugar?

Not by a long s[illegible]!

IF the exhibitor cares a tinker's cuss about the Admission Tax repeal—and hundreds of theatre men have told us and written us in a few weeks of caring that they do—he must realize one thing:

The fight is his and his alone. The action necessary is up to him, and to him individually—not to his neighbor, to the big first run in his territory nor to his organization.

If there were a one hundred per cent exhibitor organization tomorrow—every single exhibitor in the country represented—it could do no more at this stage than say:

"Each member of this organization must pledge himself to bring pressure by letter or otherwise on his HOME Congressman during the Summer recess."

If all the resources of the Hays organization were thrown into the fray tomorrow it could do no more than repeat the above command.

When the scene shifts to Washington next Winter the watchful eye of organization can help. But you cannot "help" that which HAS NOT BEEN STARTED. And the place to start tax repeal legislation is BACK HOME.

ALL that the most sincere editorial writer can do in the situation is to urge action, repeat the urging, sing-song it and chant it to the point of boring most of his readers.

Then something might be done. And probably not.

We are willing to stand the gaff, to hold to the subject to the point of weariness for you and danger to us.

Because we believe in its importance.

Trouble is going to be popping next Winter.

On the one hand we have producers convinced that rentals must go UP; on the other exhibitors sincerely convinced that the general average of prices must come DOWN.

And at the kernel of the nut—the Admission Tax. Taking from many exhibitors more revenue than they can show as a net profit; blocking admission price adjustments to newly arising conditions; irritating and deceiving a public that is blaming the industry.

When enough of you fellows write and tell us that YOU have done something we will ease up on the subject. What do you say?

Robert E. Welsh

Organization!

Extracts from Speech of Robert E. Welsh at New Jersey State Exhibitors Convention

Convention banquets are a necessary evil; banquet speeches an evil that cannot even claim the virtue of necessity.

There is an old proverb which says that "The quickest way in the world to run out of conversation is to tell all you know."

That might be paraphrased to read, "The quickest way in the world for a trade paper editor to show how little he knows is for him to make a speech." But here goes:

I have been criticised by some of my very, very good friends for one thing I said at Chicago. Men who should know me better, if they know me at all, seem to think that there was some slight thought of politics in my mind.

I have been criticised because I declared at Chicago—in much more brief form and with much more matter of fact simplicity than I shall now say it—that:

What national exhibitor organization we have today, what strength has been built out of the chaos of five years ago, what power has been wrought from the ruins of ten years ago—that these constitute a monument to Sydney S. Cohen.

I regret the criticism because I value the friendship and the good opinion of these men. But I stand back of that statement and I take water to no man.

However, the man who is a friend of mine knows also that I would welcome the opportunity a year from now, or five years from now, to say that the national organization of that date had far outstripped today's, to say that the national organization of that future day was a tribute, a monument, if you will, to—to whom?—what care I? To John Jones—to Jim Smith—to Henry Brown—what matters the individual, so long as—

I retain the privilege of giving credit where credit is due, I cherish the right of paying tribute where tribute has been earned, I seek the opportunity to praise where praise is deserved.

If that be politics—we need more of that kind of politics in this industry.

If that be politics, then I am slipping as an editor. A good trade editor never plays politics; and I am trying—at least TRYING—to be a good trade editor.

An invitation to speak would ordinarily drive me to seek cover in a six-foot mudhole. But I plead guilty to flirting with the chance to speak on Organization.

Because I hold to the belief that the acid test of any industry, of any walk in life in any industry is the ability of its members to get together, to cooperate, to stand shoulder to shoulder for common purpose and against common enemies.

And, because, boys, if the exhibitor ever needs organization he needs it now, he'll need it this year.

How many of you men in this room fail to realize that there is a cancer eating at the very vitals of your box-office in the form of the Admission Tax?

And how many of you men ever hope to remove the admission tax without efficient, live, vigorous, united national organization?

How many of you men in this room fail to realize that we have come to a deadlock in the matter of film rentals?—that we are rushing to headlong collision—that trouble can only be avoided when the two forces concerned get together across a table in frank and honest discussion?

And how many of you men ever expect to get that "around-the-table" conference except through national organization?

Then, gentlemen, what a shame it is to see the progress of national exhibitor organization threatened because we don't know enough to wash our dirty linen indoors, to call our names within the family, but to stand shoulder to shoulder and four-square to the outside world.

I gave a word of advice at Chicago. Events proved that no one paid a bit of attention to it. Which is only natural. We expect our editors to give advice, but we know darn well that we don't have to swallow it.

I am going to repeat that advice—for what it is worth at this date, and possibly it has greater worth. I offer it humbly, with all due regard to my own position, with all proper appreciation of my own small part in the scheme of things. Here it is:

Boys, let come what may, let politics storm and bitter personalities sizzle, let clouds appear within the organization and enemies assail from without—don't ever forget the ORGANIZATION. The organization is salvation—through thick and thin, through peace and battle, stick to it—stick to the rallying cry, "One for all and all for one"—

ALL FOR THE ORGANIZATION AND THE ORGANIZATION FOR ALL!

Co-operative Theatre Insurance Plan of M. P. T. O. A.

So New Jersey Exhibitors Are Told at Annual Convention

By ROGER FERRI

LAKE HOPATCONG, N. J., June 28.—That the Motion Picture Theatre Owners of America is working upon a proposition involving co-operative insurance of picture houses throughout the country constituted the one outstanding announcement that caused much comment among members of the M. P. T. O. of New Jersey at the annual convention at Harry Latz's Hotel Alamac here this week.

While it has been known for some time that the national organization had been gathering statistical data from theatre owners and insurance concerns relative to the insurance problem, the announcement made in the course of a straight-from-the-shoulder talk to the delegates by Ben Moeller, of the M. P. T. O. A., came as a distinct surprise. It was intimated that the national organization will in all probability affect some mutual benefiting arrangement with some one or set of insurance firms that will not only lower the premium, but incidently furnish the exhibitor association with ample financial resources.

The national organization is determined in its stand to stabilize its financial resources. The financial problem is the truly big issue with national officers and they are quickly but systematically straining every effort to affect a means whereby the organization will derive definite sums from various channels that are planned to be opened within the next few months. William A. True, president of the Connecticut unit, it was announced, is virtually in charge of the financial program.

That whatever financial arrangements are made with insurance firms will directly enrich the treasuries of the various state units was the intimation which Jersey exhibitors gathered from Mr. Moeller's remarks, which dwelt chiefly upon co-operation within the organization and between state and national organizations. The convention, systematically conducted, was typical of the New Jersey meetings, for the entire business was completed in two sessions that consumed not more than four hours. And there was pep and zip to the sessions.

Optimism ruled. The withdrawal of the North Carolina, Michigan and Minnesota organizations was referred to casually. But if the statement of President R. H. Woodhull of Dover can be given full measure, Michigan will return to the M. P. T. O. A., for that seemed to be the sense of the convention. "Once those hustling Michiganders think their action over," said Mr. Woodhull, "you'll find them back with us."

There was no antagonistic demonstration of any sort. In fact, there was a marked feeling of good fellowship prevalent throughout. Every business problem was disposed of carefully and without loss of time. And New Jerseyites demonstrated their disapproval of resolutions by banning them at the opening session. They preferred action.

The attendance was representative of every city and town in the state, some 200 theatres being represented in the personnel of delegates that participated in the sessions. New Jersey is determined on one thing: to perfect an organization that will rise to the level of those maintained in Michigan, Minnesota and Massachusetts. This will require money and it is money that the organization will make a determined effort to raise. Just how the money will be raised is something that will have to be provided for by a finance committee that was slated to be appointed at the final session of the convention late Thursday afternoon.

President Woodhull's report for his second term as head of the exhibitors in the Skeeter State was brief, concise and complete, covering activities of the organization for the entire year. He reviewed the participation of the organization in the State Legislature, emphasizing the fact that "because of this legislative activity the last Legislature did not pass one measure detrimental to the theatre owner."

Officers Elected

The following officers were elected: President, R. S. Woodhull, Dover; First Vice-president, W. C. Hunt, of Wildwood; Second Vice-president, Peter Adams, of Paterson; Treasurer, Louis Ballinger, of West Hoboken; Secretary, H. P. Nelson, of Elizabeth.

National Committeeman, David Hennessy, Newark.

Board of Directors: Joseph Seider, Ben Shindley, Arthur Smith, Charles Hildinger, David Hennessy, S. Sobleson, Sidney Samuelson, Henry Heck, Joe Varbalow.

Further along he said: "A recent Supreme Court decision at Trenton held that a theatre which is open on Sunday is a disorderly house, the act consisting a violation of the State Vice and Immorality Act, and, further, held that where the charge is an habitual violation of the law, occurring at a particular place, the offense is not against the act, but against the common law of the state and is therefore criminal. I call your attention to this important decision for the purpose of warning those members who are now comfortable on the Sunday question."

Relative to the announcement of Erlanger and Shubert on the "legit" picture booking proposition Mr. Woodhull voiced the opinion of the Skeeter exhibitors as follows: "I call your attention to the Erlanger-Shubert announcement of 'road-showing super pictures.' This announcement may be in the nature of a 'feeler,' but it will have to be met by the theatre owner who specializes in pictures alone should it come to a successful conclusion."

That there is active propaganda for an insurgent exhibitor organization was intimated in the statement of Mr. Woodhull that "since North Carolina, or a few men rather, decided to withdraw, now all of the theatres controlled by Famous Players-Lasky Corporation will join that particular regional unit. This may be of great benefit to the independent exhibitor, but I submit it to you for your decision." And then he praised the Chicago convention.

The following recommendations of the President were accepted:

That the organization endorse the action of its delegates to the Chicago convention.

That a service station be established in New York City to take care of the wants of exhibitors in New Jeresy.

That a speakers' bureau be established, and a committee of five be appointed to take up the matter of finance relative to the New Jersey organization.

While the business sessions were replete with action of a constructive nature, President Woodhull conducting them with machine-like precision, the big feature was furnished by the annual banquet on Thursday evening. President Woodhull presided. Prominent and representative picture executives, stage and screen stars, municipal authorities, a labor leader and others spoke. These included Sydney S. Cohen, Al Lichtman, Herman F. Jans, Marcus Loew, Will Morrisey, Robert Z. Leonard, Mae Murray, Raymond Hitchcock, Mayor Brichenback of Newark, Peter J. Brady of the American Federation of Labor, Arthur Friend and Robert E. Welsh.

Another social feature that attracted natives and film folk alike was the movie ball held in the Latzskellar.

The convention also endorsed the move of the Allied Printers Trades requesting producers to have all advertising matter bear the union label. Dave Hennessy championed the cause of the labor unions, stating that the New Jersey organization had not found them lacking in material co-operation. The annual reports of Treasurer Louis Ballinger of West Hoboken and Secretary Sydney Samuelson of Newton showed the organization prospering. Considerable discussion arose over Movie Chats and a drive will be inaugurated by the W. W. Hodkinson organization, announced Eastern District Manager Geo. Dillon, to show those short subjects 100 per cent. in this state. A new "personal contact" proposition was suggested by Joe Seider of East Orange, making each member of the Board of Directors responsible for his respective territory.

The Board of Directors constitutes a committee that will co-operate with the national organization in the campaign to eliminate the admission tax, the music tax and the seating tax.

Sydney S. Cohen, the national president, who was enthusiastically welcomed at Thursday's session, reported that he had just attended the Connecticut convention where similar action was taken by the exhibitors who are determined to eliminate these taxes, which, they say, have a tendency of discouraging patronage.

The New Jersey exhibitors gave Mr. Cohen a rising vote of thanks "for the excellent service he has rendered motion picture theatre owners of the country."

The New Jersey exhibitors have planned to hold two conventions a year, and their mid-winter meeting will be held in Newark, the place and date to be decided upon later.

That the Michigan organization is a model organization was admitted by Mr. Moeller, who urged the New Jersey men to follow in its footsteps. He said that Michigan's body nets $30,000 annually from the Detroit Times whose special pictures they show regularly.

The nomination committee included David Hennessy, Harry Heck, Arthur Smith, Harry Roth, Joe Seider, Ben Cook and John T. Collins.

Not all the time was devoted to business and social events, for considerable interest was manifested in the sporting events. Nelson Collins, son of John T. Collins of Rutherford, had no trouble winning the aquatic sports.

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Lloyd and Roach Terminate Relations in Friendly Way

THE long business association of Harold Lloyd and Hal Roach came to a friendly termination recently. This announcement was made by Roach and Lloyd, following the signing of papers whereby Roach released the famous comedian from a contract which called for more comedy productions.

The arrangement was made for the mutual advantage of both star and producer, and will in no wise affect the releasing contract which Pathe Exchange, Inc., now holds with Lloyd. Elmer Pearson, vice president and general manager of Pathe, who is in Los Angeles, attended the conference which made Lloyd a free agent.

Lloyd's entire staff has been released by Mr. Roach and will immediately go over to the comedian, who is as yet unable to announce where he will start production on his own account. There has been no "split" between Lloyd and Roach. The business separation is only one of the consequences of the rapid strides each has made in the picture world.

Roach's activities outside the Lloyd unit have grown with great rapidity during the past year. The attention that has been demanded of him by his own units made it impossible for him to devote the time to Lloyd's efforts which he felt was due the comedian. Lloyd, on the other hand, was finding himself crowded for space, with Roach unable to give him more at present.

Sam Taylor and Fred Newmeyer will go with Lloyd as directors; Tim Whelan and Ted Wilde as "gag" men; Robert A. Golden, assistant director; Walter Lundin, staff cameraman; Gaylord Lloyd, Harold's brother; Roy Brooks, Charles Stevenson and Wallie Howe, actors; Gene Kornman, still photographer. Jobyna Ralston, who has taken Mildred Davis' place as Lloyd's leading lady, will continue with the comedian.

William A. Fraser, Lloyd's uncle and business manager, will have charge of the business affairs. J. L. Murphy goes along as his aide. Joe Reddy will handle the publicity.

Today Mr. Roach has six companies other than Lloyd, which he keeps moving all the time. Production of the Will Rogers comedies has already begun. He is producing single reel comedies with "Paul" Parrott and Stan Laurel, the "Our Gang" comedies, the "Dippy-Doo-Dads," a serial company is producing "Her Dangerous Path," featuring Edna Murphy, and a feature company has been added, which Fred Jackman is directing. This latter unit has already produced Jack London's "The Call of the Wild."

Lloyd probably will not announce where he will locate his company until after his return from New York, where he is going on a belated honeymoon with his bride of a few months, Mildred Davis. He will be gone about four weeks. Meanwhile plans for his organization will move forward under the direction of Mr. Fraser.

Signs Constance Binney

Star to Make Four Features for C. C. Burr

Constance Binney has signed a starring contract with C. C. Burr and will make a series of four feature films under Mr. Burr's management during the coming season. Contracts have been closed by Mr. Burr with Associated Exhibitors to distribute these features.

Miss Binney is the second star whom Mr. Burr has signed in the last two weeks and the distribution contract was the second he has closed with Associated Exhibitors, announcement of plans for the release of the "Chic" sale features having been made last week.

Miss Binney's first picture for Mr. Burr and Associated will be "Clipped Wings," from the story of Mann Page, well known playwright and author of the recent stage success, "Lights Out," which F. B. O. is to picturize. Kenneth Webb will direct "Clipped Wings."

Will Open in Fall

The two new Crandall theatres now under construction in Washington, D. C., will probably be opened to the public in the early Fall, it is announced by the Crandall Amusement Company. The Tivoli Theatre, at Fourteenth street and Park Road, northwest, is rapidly assuming definite form, the excavation and concrete footing for the steel structure having been completed and the actual work of erecting the steel skeleton of the edifice being under way. The new Ambassador Theatre, at Eighteenth street and Columbia Road, on the site of the Knickerbocker Theatre, has already been roofed over, and is slated to open early in August, while the Tivoli will open probably a month later.

Laemmle Scholarship Contest Nearing a Successful Ending

THE Laemmle Scholarship Contest, in which several thousand students in several hundred of the country's leading colleges are writing prize moving picture scenarios, will come to a close this week, and the work of reading, classifying and judging the scenarios will begin. The awards will not be made until October 1.

The Laemmle Scholarship Award will consist of $1,000 to the student submitting the prize scenario, $1,000 as an endowment fund to the college in which that student is matriculated, and at least $500 for the screen rights to the winning scenario. Universal also may buy the screen rights of the runners-up in the contest at $500 each or more.

The contest, which probably will be an annual affair, was inaugurated by Carl Laemmle, president of the Universal Pictures Corporation, in an attempt to interest the schools and colleges of the country, and especially the rising generation, in the welfare of the screen.

The contest was announced last February, being opened to all students of colleges or universities approving of the contest. More than 225 institutions have entered on behalf of their student bodies. It is estimated that the total number of students who signified their intention of participating in the contest amounts to more than 10,000. Although the contest is not over, and therefore manuscripts are not yet due, more than 1,500 already have been received.

Among the best known colleges and universities participating are the U. of Arizona, the U. of Arkansas, Barnard College, Boston University, Bowdoin College, Brown University, California Tech, U. of California, Carnegie Tech, Centre College, U. of Chicago, City College of N. Y., Colorado School of Mines, Colgate University, U. of Colorado, Columbia University, Dartmouth College, Drexel Institute, Franklin and Marshall, George Washington University, U. of Georgia, Hamilton College, Indiana U., Iowa State, Johns Hopkins U., U. of Kansas, Kansas State, Lehigh, U. of Maine, U. of Maryland, McGill U., Michigan College of Mines, Mississippi A. and M., U. of Missouri, U. of Montana, N. Y. University, U. of North Carolina, Northwestern, Notre Dame, Oberlin, U. of Oregon, U. of Pennsylvania, Purdue, Rensselaer Polytechnic, Stanford U., Syracuse, U. of Texas, Trinity College, Tufts, Vanderbilt, Vassar, U. of Washington, William and Mary, U. of Wisconsin, West Point, Yale University, U. of Alabama, Louisiana State, U. of the Philippines, Radcliffe, Stevens Institute, Tulane U. and Washington University.

The main purpose behind Mr. Laemmle's offer, to get college students and teachers to think in terms of screen technique and to gain a better acquaintance with the problems of the motion picture, has been eminently successful, Universal reports. From time to time during the contest, the Universal scenario department sent out suggestions and lists of "Don'ts" to the competing students, which were intelligently discussed in the English and dramatic composition classes of the various institutions.

It is Mr. Laemmle's hope, and the interest in the present competition indicates that it may have an early fulfillment, that the day will soon come when every college and university in the country will have definite courses of instruction in all phases of picture making.

Free Industrial Films

Bureau of Mines at Pittsburgh Has Eighty of Them

Eighty different industrial films, valued at nearly $200,000, are in the possession of the Department of the Interior, Bureau of Mines. These films were produced at small cost to the government, practically the entire cost being borne by the various industries filmed. Each film depicts the various process employed in the manufacture and marketing of some well known American product wholly or partly of mineral origin. The films are loaned free by the Department of the Interior to technical societies, commercial organizations, colleges, schools and churches, and are in constant demand.

Three notable pictures have been completed by the Bureau of Mines during the past month. One, "The World's Struggle for Oil," portrays graphically the history of the oil industry from early Biblical times up to the present day. Another is the "Story of the Gasoline Motor," which visualizes in striking manner the complete operation of a gasoline engine. The third, "The Story of Refractories," presents typical scenes in the manufacture of refractory brick and other refractory products.

Applications for these films should be addressed to the Department of the Interior, Bureau of Mines, Pittsburgh, Pa.

Given Loving Cup

Mark of Esteem Presented to Clarence Badger

Director Clarence Badger, filming Samuel Goldwyn's production for First National of "Potash and Perlmutter," was given a pleasant surprise this week when he was presented with a silver loving cup as a token of the esteem of the producer, the members of the cast and the technical staff.

The presentation took place during the lunch hour at the Fort Lee, N. J., studio, where the picture is in the final stages of production, and Barney Bernard, the Abe Potash of the screen as well as the stage, tendered the gift on behalf of his associates.

Insurance Reduction

A 25 per cent reduction has been made in New York City theatre hazards. This was brought about through the efforts of the insurance committee of the T. O. C. C., which pointed out that while Greater New York theatres had paid premiums amounting to $270,000 in the past year, the loss to the insurance companies had been only $3,000. A further reduction is expected soon.

Popular in Denmark

American moving picture films are very popular in Denmark, about 70 per cent of the pictures shown in that market being of American origin, according to a report just submitted to the Department of Commerce, Washington, D. C., by the American consul general.

Lose Good Friend

By the death of Arthur H. Holden, of the Internal Revenue Department, Washington, D. C., the moving picture industry has lost a good friend. As deputy commissioner of internal revenue in charge of matters having to do with the admission taxes paid by the theatres and the old film rental tax, over which there was so much controversy, he was called upon to make a number of important decisions.

Elimination of Admission Tax Urged by New York Exhibitors

WILLIAM BRANDT, president, Motion Picture Theatre Owners, State of New York, has issued the following call to arms:

"In assuming the presidency of the Motion Picture Theatre Owners, State of New York, I find that many vital issues confront the theatre owners not alone of the State of New York but of the entire country, the principal one of which, in my estimation, is the elimination of the admission tax which is, without a shadow of doubt, confiscatory, and if permitted to remain will drive a great number of theatres out of business.

"While it was the intent of Congress in imposing this tax to have it paid by the public, we find that the conditions of the business are such that the great majority of the theatre owners themselves have been compelled to absorb the tax. Furthermore, while this tax was originally intended to be a 10 per cent tax, we find that in reality it averages considerably more than 10 per cent. and in many instances exceeds 13 per cent.

"Several instances of the confiscatory nature of this tax has come to my attention. In one case I know of a theatre that suffered a loss in excess of $50,000, of which $30,000 was represented by the payment of the admission tax. Another case is that of a theatre in a small community which made a profit of $600 and which gave the government $350 of this for admission tax. There are innumerable other instances which it is unnecessary for me to dwell upon at this time.

"This admission tax is particularly burdensome to the theatres in small communities. These theatres with small seating capacities and limited earnings, finding it necessary to absorb the tax, are placed in a very precarious position. Eighty-five per cent of the theatres of this country have a seating capacity of less than 800, and it can easily be seen that it takes very little extra expense to change the income from a profit to a loss.

"As you all know, the motion picture theatre primarily is the source of amusement for the masses. It has been stated on numerous occasions that the approximate attendance at motion picture theatres in the United States is ten million people daily. The cost of operation of these theatres has steadily advanced in the past few years, and unless the admission tax is repealed at this time it will be necessary for the theatre owners all over the United States to increase their admission charges. This should not be made necessary, in view of the recent statements by President Harding that the indebtedness of the government has been reduced three billion dollars. Other nuisance taxes have been repealed since the enactment of this law, and the only method by which they were reduced is through the efforts of powerful organizations which worked consistently and in one direction.

"At the recent convention in Syracuse the theatre owners of the State of New York went on record unanimously to get behind Congressman Clarence MacGregor, who has proved himself to be a staunch friend of the industry in his fight to have the admission tax repealed. With that end in view they have appointed a committee of which Bernard Edelhertz, former United States Assistant Attorney General, a man well versed in legislative matters, is chairman. In addition to Mr. Edelhertz the following men were named as members of the committee: William A. Dillon, A. C. Hayman, Jules H. Michael, Louis Blumenthal. An order will be shortly issued by this committee calling to arms the entire industry to present a solid front in this most important attempt to save the tremendous sums invested therein.

"The admission tax repeal is an imperative, urgent matter and allows for no procrastination. As far as we are concerned there will be only speedy action.

"Other matters that are of sufficient importance to warrant an intensive campaign are the reduction of film rentals, the elimination of the music tax, the reduction of fire insurance rates, improvement in the terms of the present uniform contract, and constructive legislation favorable to the industry.

"It is the desire of the theatre owners of the State of New York to co-operate with theatre owners all over the United States in these and any other matters that may be suggested, and theatre owners are requested to communicate with the Motion Picture Theatre Owners, State of New York, Times Building, New York City, expressing their opinions and giving their advice."

W. S. Hart Signs New Paramount Contract

WILLIAM S. HART will return to the screen immediately as a Paramount star, it was announced yesterday by Adolph Zukor, president of the Famous Players-Lasky Corporation.

Mr Zukor's announcement followed the signing of a contract under the terms of which the famous Western film star will make a series of productions of the type that made him famous. Work will start immediately in the Lasky studio, it was stated, and the first Hart picture probably will be released this coming winter. Present plans call for four Hart pictures a year during the term of the contract.

"I feel particularly happy," said Mr. Zukor, "at Mr. Hart's decision to return to the screen. Everybody who knows him knew from the beginning that the charges brought against him were ridiculous and wicked, but Mr. Hart steadfastly refused to consider returning to the screen until he had been completely vindicated before the public. It was only after his detractor had made a complete and unequivocal confession of the entire falsity of her story that Mr. Hart consented to appear again in a new series of pictures."

Gets First Run Houses

The acquisition of the Central Theatre in New York, and Barbee's Loop Theatre in Chicago, gives the Fox organization two modestly sized first run houses in the two most important first run cities in the country. There is considerable speculation rife relative to what pictures are going into those theatres.

Connecticut Convention Holds Direct, Business-like Session

Double Beach, June 27.

THE annual convention of the Motion Picture Theatre Owners of the State of Connecticut was held here today. It was a business-like session from the word "go," and more important matters were attended to within the space of a few hours than the average convention can get through with in from three to four days.

There was a 100 per cent representation of the theatre owners of the State in attendance, including representatives of all the big circuit houses.

From the report of the secretary and treasurer it developed that the Connecticut organization was one of the best managed and efficient from the viewpoint of financing, and the number of theatres which claimed membership. It was learned also that the organization has established a business-like plan by which it can obtain funds necessary for any purpose for the benefit of the organization at any time.

The Connecticut organization has paid its national quota and has a substantial balance on hand. The organization is a strictly business one, one illustration of this being the plans it now has under way for establishing a service station in Hartford or in New Haven.

The remarkable progress of the organization is largely due to the efforts of William A. True, who, organizing a handful of members three years ago, has brought it to its present efficient state.

One of the outstanding acts of the convention was its ratification of all that was done at the Chicago convention, and its giving to Sydney S. Cohen, president of the M. P. T. O. A., a rising vote of thanks and of confidence.

In a speech to the exhibitors Mr. Cohen spoke of the splendid progress the local organization is making, and said there were several moves on the way that would be of great benefit to exhibitors everywhere. These moves, he said, included the elimination of the seat, music and admission taxes and the establishment of a co-operative plan which will be announced shortly. Mr. Cohen also spoke in the highest terms of William H. True.

A feeling of harmony pervaded the entire meeting, and it was an opinion expressed on all sides that the differences with the Michigan organization would be smoothed over, and that the Woolverines would soon be back in the national fold.

A committee was organized to co-operate with the national organization on the elimination of the music tax and other taxes which work a hardship on exhibitors. A resolution was passed for shorter features and a vote of thanks was given to the delegates to the Chicago convention.

Election of officers followed. J. W. Walsh, of Hartford, who is second vice-president of the M. P. T. O. A., was elected president of the local body, succeeding William A. True. E. M. Marfield, of New Haven, was elected first vice-president, J. A. Alpert, of Putnam, second vice-president, and A. J. Cavanaught, secretary and treasurer.

The executive committee was elected as follows: William A. True, chairman; L. Sagal, M. Henaue, H. F. Stafford, L. B. Murphy, C. Repass, J. R. Shields, Harry Engel and C. D. Burbank. E. M. Marfield was chosen national committeeman.

After the election the following resolution was adopted: "Resolved, that we, the delegates of the State of Connecticut, in attendance at the Chicago National Convention, deplore the unfair, untrue, and plainly distorted report of that convention as published in the Exhibitors' Herald, and we recommend that this convention of the Motion Picture Owners of Connecticut pass a resolution condemning the attitude of that paper in attempting to discredit exhibitors' efforts by false statements and false impressions, and that a copy of this resolution be sent to the national office of the M. P. T. O. A. and to the trade paper above mentioned."

The foregoing resolution was passed unanimously.

Another Allen Enterprise Is Placed in Receiver's Hands

AN interim receiving order has been granted by the courts at Toronto, Ontario, to the Famous Players Film Service, Ltd., Toronto, the film exchange which has been operated in Canada for many years by Jule and J. J. Allen, who were identified until recently with Allen Theatres, Ltd., with its 30-odd moving picture houses across Canada, which has now been taken over by Famous Players Canadian Corp., Ltd., Toronto, representing Famous Players-Lasky theatre interests in the Dominion. Announcement is made of the appointment of H. M. Goodman, Toronto, as the interim receiver for the Famous Players Film Service.

This notice indicates the financial collapse of a second Allen enterprise. The Famous Players Film Service, which is one of the oldest exchanges in Canada, has held the Goldwyn franchise for the Dominion since Goldwyn entered the field and has marketed various well known makes of productions. The company has been operating branch offices in six cities, Toronto, Montreal, Winnipeg, Calgary, Vancouver and St. John. Only recently announcement was made that the Famous Players Film Service would take care of the physical distribution of Hodkinson releases in Eastern Canada.

The Famous Players Film Service, Ltd., has been conducted under a comparatively small capitalization. Recent figures showed that the outstanding stock was 500 shares with a par value of $50,000, of which $22,475 had been paid up. An enormous business has been transacted by this exchange in past years and the profits until some months ago were considered large.

Intimation was given from reliable sources only recently that Regal Films, Ltd., a Canadian exchange which is related to Famous Players Canadian Corp., was obtaining the Canadian rights for Goldwyn-Cosmopolitan-Distinctive productions. This was not denied.

When Famous Players Canadian Corp. acquired the assets of Allen Theatres, Ltd., intimation was given by N. L. Nathanson, managing director for the corporation, that the Allen film exchange was not included in the purchase. Shortly afterward the receiver was appointed for Famous Players Film Service. Jule and J. J. Allen still have other interests, including Dominion Films, Ltd., Toronto, which distributes numerous British features in Canada.

Goldwyn Holds Outing

Employees Sail to Oakland Beach for Enjoyable Excursion

More than two hundred employees of Goldwyn Pictures Corporation, its distributing corporation, and with a representation from Cosmopolitan Pictures in attendance, enjoyed an outing on Long Island Sound and at Oakland Beach, Rye, Sunday, June 24. They started from Pier 11 at the foot of Wall Street on the steamship "St. Andrews" at nine o'clock in the morning.

A splendid sail up the East River and the Sound was enjoyed in spite of the fog. A chicken dinner was served in Magner's restaurant when the party reached Oakland Beach and this was followed by a dancing contest on the floor of the big upstairs dining room, and athletic contests for men and girls.

The return trip from Oakland Beach began at 8:30 and the excursionists had a cool and pleasant sail of four hours' duration.

The committee which arranged for the outing and got up the various events consisted of Miss Claire Wolin, chairman; B. Kerr. Mr. Kerr was also chairman of the day's sporting events and was aided by Frank Roehrenbeck, W. R. Ferguson and Charlie Cohen.

Lloyd and Bride Here

Come to New York on Belated Honeymoon

Harold Lloyd and his bride, who was Mildred Davis, arrived on Thursday for a belated honeymoon vacation in New York. They left Los Angeles immediately following the completion of arrangements whereby Lloyd becomes his own producer of comedies for Pathe release.

Lloyd's latest comedy, temporarily entitled "Have a Heart," has received its finishing touches. His present working arrangement with Hal Roach calls for an interchange of members of their producing units.

Weingarten on Way West

Larry Weingarten, who has been managing the business of Sacred Films, Inc., in New York since the first of the year, leaves tomorrow for the coast. The prints on the Sacred Films subjects have been recalled from the field and will be turned over to the executors of the estate of the late president of the company, Dr. Harwood Huntington. It is reported that these subjects will hereafter be distributed in the non-theatrical field. Weingarten plans to leave the company at the expiration of his contract on July first. His future plans involve the launching of a new comedy star sometime in the fall.

New Film Star Coming

Preferred Pictures Importing Noted English Stage Beauty

The Adriatic, arriving in New York on July 2, will bring a new motion picture star to the United States. Netta Westcott, said to be possessor of "the most perfect profile iu England," is on her way to Hollywood with a contract to play featured roles in Preferred Pictures.

The work of this brilliant young actress is familiar to the dramatic world, and though she has never appeared in pictures, she was discovered as a great screen possibility by Al Lichtman, president of the Al Lichman Corporation and distributor of Preferred Pictures during his visit to London this spring.

Miss Westcott's stage career abroad has been sponsored by Alfred Sutro, the noted playwright, who after watching her in a semi-professional performance at the Royal Academy of Dramatic Art, engaged her immediately for the lead in his play, "The Perplexed Husband." She was then chosen for the revival of Ibsen's "The Pretenders," which did much to establish her first popularity with the British public.

Good Will for Films

South Americans to Visit Exposition in Los Angeles

For the first time in the history of the motion picture industry official representatives of foreign countries will travel practically across the continent to attend a celebration sponsored by the industry. This will occur on the occasion of the first annual American Historical Revue and Motion Picture Industrial Exposition commemorating the hundredth anniversary of the Monroe Doctrine, to be held in July at Los Angeles. The officials will represent the various South American countries, and the party will be in charge of Frederick H. Elliott, eastern representative of the exposition, assisted by Jack S. Connolly, Will Hays' Washington representative.

The two stops en route will be at Chicago and Albuquerque, N. M., where the party will be entertained by city delegations. Los Angeles will be reached July 1. On July 6 the party will leave for San Francisco where, the following day, entertainment will be provided by the Chamber of Commerce. Returning, stops will be made at Salt Lake City, Colorado Springs, Denver, Kansas City and St. Louis, arriving at Washington on July 14. The latest motion pictures will be shown on the train, and radio and phonograph entertainment provided.

Interest Growing

Plans Progressing for American Historical Revue and Motion Picture Exposition

Progress has been made during the last few weeks in stimulating interest throughout the East in the forthcoming American Historical Revue and Motion Picture Exposition, which is to be held in Los Angeles July 2 to August 4.

Frederick H. Elliott, Eastern representative of the exposition management, has had the active co-operation of the committees representing the various branches of the industry. According to Mr. Elliott, practically all of the film companies will be represented at the exposition through their studios on the coast. Many of the supply and equipment companies have also taken space, it is said, and exhibits are now being prepared for shipment.

Showmen Give Money to Fight for Rights

THE Motion Picture Theatre Owners of Western Pennsylvania held their regular monthly luncheon-meeting at the General Forbes Hotel, Pittsburgh, Friday, June 22, the first since the recent convention of theatre owners in Chicago. The meeting was attended by approximately fifty exhibitors, one of the best turnouts in some months, and was a highly enthusiastic one. The Pittsburgh exhibitors, by word and deed, as well as producing the cold cash, are proving themselves real supporters of the national organization, and consequently showing the spirit of co-operation that produces results.

Owing to the absence of President Jerome Casper, who was detained on business at Harrisburg, and the indisposition of John Newman, vice-president, D. A. Harris was chairman of the meeting.

Harry Davis, prominent Pittsburgh exhibitor, who was elected on the board of directors of the national organization at the recent convention, gave a highly instructive and interesting talk. He told of the work that is being done by the national organization, and the big problems in the future.

The Western Pennsylvania Theatre Owners at the recent convention pledged $2,750 towards the financing of the national organization and at the meeting Friday added $925 to this sum, bringing their total of contributions to $3,675.

In speaking of these pledges, Secretary Fred Herrington said: "This money, as well as more that has been pledged by other State organizations, will be used to combat adverse legislation, and to further the interests of exhibitors in general. There are many problems confronting the national organization, all of which affect the various State organizations. One of which, while not the most important probably, is nevertheless a most perplexing condition, is the royalty demanded by the Authors, Composers and Publishers, and better known to the exhibitors as the music tax. It is the duty of every theatre owner to aid in financing his local and the national organization, as before this music tax can be settled it will necessitate the revising of copyright laws, with Congressional action, or the carrying of some of the present suits that are now pending to the Supreme Court. This cannot be done without the necessary finance and this is of vital importance to all exhibitors."

License Fees Increased

Ordinance Makes Important Changes in Theatres' Payments

License fees of picture houses in New York City seating between 601 and 1,000 have been increased from $25 to $150. Houses which seat more than 1,000 will pay $200, and those seating less than 600 will continue to pay $100.

Strong complaints by exhibitors regarding the city ordinance which permitted the larger Broadway houses to operate at a considerably less fee than the smaller ones was responsible for the change.

Under the former ordinance the larger houses which run specialties in conjunction with pictures operated as "common shows" and paid a license fee of $25, while houses which were devoted solely to pictures and which seated less than 600 paid a fee of $100.

Rowland and Clarke Houses to Play Entire Goldwyn Output

Editor's Note: Goldwyn is not only doing big things—as the advertising puts it—but Goldwyn is also apparently selling the big things in a big way. As a sign of what "Jimmie" Grainger and his force of go-getters are doing—and an indication of Goldwyn's spot on next year's map—glance at this statement issued during the past week from the Goldwyn offices:

Rowland & Clarke will show the entire seventh year output of the Goldwyn-Cosmopolitan Distribution Corporation in first run in Pittsburgh at their State and Blackstone theatres.

In addition, Goldwyn has just closed another contract with Rowland & Clark by which its first group of fall releases, consisting of eleven big specials, will be played in the following cities: in Erie, Pa., at the Perry and the Strand theatres; in Braddock, Pa., at the Capitol Theatre; in East Liberty, Pa., at the Regent and the Strand theatres, and also in New Kensington and Titusville.

The first group of pictures will also be screened at Rowland & Clark's outlying theatres in the city of Pittsburgh, as follows: Arcade, Minor, Strand, Belmar, Plaza and Arsenal theatres.

This is one of the biggest contracts ever signed for the Pittsburgh territory in the history of the industry. It gives Goldwyn-Cosmopolitan complete representation for first run in that city at its two leading motion picture theatres, with six others of their theatres playing the group of the first eleven releases subsequently.

This important and comprehensive contract with Rowland & Clark was consummated through Felix Mendelssohn, district manager, and L. Sturm, resident manager, of the Pittsburgh exchange.

This is but one more in the chain of instances in which the big exhibitors are recognizing the box office value of the artistic special features to which Goldwyn-Cosmopolitan is confining its production activities. Balaban & Katz in Chicago, Tom Moore in Washington, D. C., William Goldman in St. Louis, Herbert L. Rothschild in San Francisco and Jensen & Von Herberg in Portland, Ore., are other big exhibitors who have recently signed important booking contracts with Goldwyn-Cosmopolitan.

Paramount Loan to Stanleys "Friendly One," Says McGurk

The Federal Trade Commission inquiry into the business practices of Famous Players-Lasky Corporation was resumed this week in Philadelphia when John J. McGurk, vice-president of the Stanley Company of America, and others were called on to explain a loan of $2,000,000 made by the Paramount organization. He denied that the loan obligated Stanley to run Famous Players pictures exclusively.

"Two months after the Stanley Company was formed in 1919 the loan was made," he said. "There was no provision I know of that we were to use Famous Players films exclusively."

The loan comprised $500,000 in cash and 15,000 shares of Famous Players-Lasky stock to be convertible into cash. Of these shares 7,500 were returned and $750,000 took their place, so that the Stanley Company has received $1,250,000 and still holds 7,500 shares. In return, Famous Players holds 26,600 Stanley class B stock, at no par value, holding it merely as collateral.

Mr. McGurk described the loan as an "act of friendliness," saying that it was sought that a $1,500,000 theatre might be built at Nineteenth and Market streets.

Fred G. Nixon-Nirdlinger testified that he pays the Stanley interests a 5 per cent booking fee on pictures of theirs which he uses in his theatres, and that fee includes his office rent. He is a stockholder in the Stanley Company. It does not have a controlling interest in his theatres but a "working interest," he said.

John Bethel, Vitagraph representative in Philadelphia, was on the stand a short time.

At the final session on Tuesday afternoon and at the conclusion of which announcement was made that hearings would be resumed on July 16 in Atlanta, Ga., the government's purpose apparently was directed to show that Stanley stockholders also were financially interested in film concerns. J. M. Delmar, manager of the Stanley Booking Corporation, testified that of $1,600,000 expended by the Stanley interests last year, $483,000 was paid to Famous Players, $317,000 to First National and $113,000 to Metro, a total of $813,000, while the balance of almost equal amount was distributed among fifteen to twenty exchanges.

Other facts brought out were admission by Morris Wolf, secretary of the Stanley Company and its counsel, that he also was secretary of the Metro Film Exchange, of which Robert Lynch, who holds a small amount of Stanley stock, is manager. John J. McGurk of the Stanley Company and Abe Sablosky owned 200 shares, and Jules Mastbaum 600 shares. Walter Wilmer, part owner of the Wilmer & Vincent Theatre Company of New York, which operates a chain of houses in New York, Pennsylvania and Georgia, testified that he once was a director of the Stanley Company and that it holds an 18 per cent interest in his houses in Allentown and 3 per cent in Harrisburg.

Edgar Moss, manager of the Philadelphia office of Goldwyn, testified that 95 of his company's pictures had been sold before they were made; that last year the company made 18 feature pictures and this year it is to make 44, these to be sold in four groups, because "we couldn't get enough salesmen to go to all the movie houses of the country with each picture."

To Talk Over Radio

Alfred J. McCosker of the Morning Telegraph will inaugurate a series of talks on motion pictures, commencing July 9, from Radio Station WOR located at Newark, New Jersey.

Lee De Forest Returns

Lee DeForest returned aboard the S. S. Paris today after a two months' trip to France and England. While abroad he showed his new Phonofilm both to scientists and theatrical folk in Paris and London. Newspaper and magazine clippings he had with him attested to the enthusiastic reception the Phonofilm received in both European capitals.

Letters from Readers

New Piedmont Theatre
C. C. Griffin, Manager
Piedmont at Linda Ave.
Phone Piedmont 819
Oakland, Cal.

R. E. Welsh,
Editor Moving Picture World.
Dear Mr. Welsh:—

I have just read your editorial in your issue of June 9th which is indeed very interesting but it is hard for me to reconcile some of your ideas with conditions as they actually exist in exhibitor organization.

For instance, you say, "An organization entered Washington and a shell departed; an organization entered Chicago and an organization remains." It is hard for me to reconcile your statement with the conditions that exist at the present time in the national organization.

As a matter of fact I am convinced that the national organization as it stands today has far less prestige than it had after the Washington convention. After the Washington convention every one went away with a feeling that they would at least give it another year's trial in the hope that something constructive might be done during the year, but not a thing was done; the exhibitors did not support the organization financially and many of them came to Chicago with a firm determination to shuffle a new deal, but the cards were stacked against them. There is now plenty of talk about creating a new national organization which was not heard after the Washington convention.

You say in another place, "Of course there was politics at Chicago just as there is politics at Chamber of Commerce meetings, D. A. R. reunions, and Baptist conventions, good politics and poor politics," and I ask you whether it is better for the exhibitors at large to be allied with a political organization or a business organization? It seems to me we have had a lot of politics and a woeful lack of business, so I say eliminate the politics and get down to the business end of organization.

You might differ with me in the claim that politics can be elimnated from the national organization and so far as the national organization is at present constituted I agree perfectly with you, but I think the national organization is built on the wrong kind of a foundation. I agree with Mr. Johnston's editorial in the issue of June 9th "That exhibitor organizations should start from state or regional units and the national organization should be a federation of state or regional units." It is my opinion that the governing body of the national organization should be a Board of Governors, one to be elected from each state or regional unit and if there is going to be any politics let it in the state or regional units and not at the national conventions.

I have no quarrel with Sydney Cohen. I think he is all that you say he is. Personally I think a great deal of him, but I believe he made a colossal mistake when he allowed his name to be presented for re-election and I agree with you that "He would have been a still bigger man" if he had stepped aside at Chicago and allowed Jim Ritter and Al. Steffes a free field, and I am very sure that the national organization would have come away from Chicago much stronger than it went there.

You speak of "state leaders being cast overboard at the dictate of minorities" and in that you said "a mouthful," because at the present time there are more state leaders who have been swept aside by the minority than there are now functioning in the national organization; leaders of real strength who will not be downed by any political machine but who, if I am not badly mistaken, will make their voices heard in a real national organization.

Very truly yours,
C. C. GRIFFIN,
Pres. Northern California Division, Motion Picture Theatre Owners of America.

Crandall Theatres
Washington, D. C.
932-936 F Street
June 23, 1923.

Robert E. Welsh,
Editor Moving Picture World.
My dear Mr. Welsh:

I have just been reading your open letter to Adolph Zukor. I think it is an inspirational analysis of the spirit developed on that occasion. I think every one who attended went away with a feeling that a great force had been released which would never again be chained, but go on and on with an ever increasing power.

I felt that one part of the program had been omitted. That was the subject of "public opinion." It was touched upon by Mr. Wheeler, but when the author and the producer band themselves to work together conscientiously, at the same time, the public must be reached.

I believe that the educational work which we are doing here will create the new motion picture audience. We are running Government educational films one hour each week in all our neighborhood theatres as visual instruction for the public schools (outside of the regular performance hours). We are giving the Government an outlet for their work; we are giving the children an opportunity to know the value of the work that the Government is doing for them as individuals and thereby making better American citizens of them. We are creating in their consciousness a taste for better things in pictures. We are teaching them to appreciate the real value of the technique, artistic and historic and otherwise, in pictures. This is only a part of our work. This audience will demand better production.

Your letter was so fine that I could not withstand the impulse to tell you of it.

Cordially yours,
HARRIET HAWLEY LOCHER,
Director, Public Service and Educational Department, Crandall Theatres.

Tabb & Liberty Theatres
Mt. Sterling, Kentucky
June 16, 1923.

Editor, Moving Picture World:

Enclosed please find check to cover two years' subscription. The World is one of my favorite journals. I always enjoy each issue, especially your editorials, for they invariably seem to endeavor to cover the whole field.

Unless distributing methods by some exchanges soon take a radical change to a better sense of fairness, it seems to the writer that the days of the small exhibitor are numbered. I hope Moving Picture World will publish in full the report of the Federal Trade Commission now investigating Famous Players-Lasky and use their prestige and power that this concern will eventually be obliged to given even the small town manager a fair deal. If there is anything to force us to buy their service that they have not done to us, I think it must be due to the fact that it is something they have not thought of.

Cordially,
WM. B. SMALL.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Schenectady Showmen Plucky in Face of Great Handicaps

How would you like 90 degrees in the shade and a street car strike to buck up against? Such is the combination which Schenectady exhibitors fought the past week. The exhibitors in other cities in the Albany district complained of the effects of the heat on their business, but the Schenectady exhibitors, with backs to the wall, are fighting to a finish.

Fred Perry, owner of the Strand in Watertown, is negotiating for the leases of theatres in Theresa, Sandy Creek and Mexico villages.

Not a single Schenectady exhibitor attended the Syracuse convention. Ben Apple represented Troy, while Dennis Regan came on from Greenwich. Amos Curry was there from Norfolk, N. Y., while John Angelo, Nathan Robbins and Barney Lumberg, all of Utica, were on hand. Mr. and Mrs. Louis Buettner, of Cohoes, were there, and C. H. Moyer, of Herkimer. Samuel Suckno, owning four houses in Albany, attended, while Ilion sent R. V. Erk and Gloversville sent Louis and Myer Schine, and Ben Davis.

The Strand Theatre Company of Ogdensburg, N. Y., has purchased the Grand Theatre of Malone. Robert Landry is managing director of the company, which owns the Strand and the Star theatres in Ogdensburg. A house in Plattsburg is planned.

The cleanest house, bar none, in the entire Capital District, is the Mark Strand Theatre of Albany. Aside from booking good pictures, the first and foremost rule of the house, is cleanliness. The patrons are often heard to remark upon the spic and span appearance of the theatre.

There is a report that Frank A. Empsall and Charles Sesonske, former owner and manager of the Avon Theatre in Watertown, may soon become owners of another house. It is said that Auburn is looked upon with favor.

It takes Babe Ruth to bring 'em in. Al Barton, who runs the Playhouse in Ticonderoga, was in Albany, the past week, and while he booked a few pictures, he admitted that the appearance of the well known slugger in an exhibition game in Albany, was responsible for his visit.

All houses reported an off business during the first three days when it fairly sizzled. During the last of the week, however, many of the pictures demonstrated their drawing power under ordinary conditions, when the mercury dropped back to normal.

The Astor in Troy is closed for the summer and will reopen in September.

Mrs. Frances McGraw has just spent $1,200 installing a cooling system in her house, the Gem, in Little Falls. Mrs. McGraw believes that the money has been extremely well spent and backs her assertion by showing increasing crowds during the last few days when the weather has been almost unbearable.

Frank X. Shea, manager of the Pearl Theatre in Schenectady, may annex the title of "Mayor" next fall, for he is a prospective candidate.

William Berinstein has added another theatre to his chain and is said to have leased his Newburgh house to other parties.

Uly Hill, managing director of the Mark Strand in Albany, and the Troy, made a hurried trip to Syracuse this past week, for a conference with Walter Hayes, of Buffalo.

Believe it or not, F. C. Yelverton, owner of The Ballston Theatre in Ballston, N. Y., claims that he can make money running a high-class cat farm, and what is more, he may make an attempt at it. In the meantime, his wife grows and sell peonies and has the laugh on her husband these days in taking in more money than the picture theatre. Mr. Yelverton, however, explains things by saying that peonies are only good for two weeks as an attraction, while his theatre runs the year round.

Oscar Perrin, manager of the Clinton Square and the Leland theatres in Albany, and Samuel Suckno, owner of four theatres in the same city, were honored at the Syracuse convention by being given a place on the board of directors.

In Schoharie, a village only a few miles outside of Albany, there is a fight which is attracting much attention these days. It started a short time ago, when Rev. Albert V. Patten, pastor of the Community church there, secured a temporary court injunction to prevent open air pictures and block party dancing in front of the parsonage. Residents are strongly divided on the matter, and say the fight will be one to the finish. The pastor claims that the gatherings one night a week during the summer annoy him and the crowds trespass on the parsonage lawn. The open air pictures have been given for the last four or five years and have attracted thousands of visitors one night a week.

Washington, D. C.

The "scrap" between Chevy Chase church people and the owners and managers of the Chevy Chase Theatre reached an armistice last week when the latter agreed to close on Sundays during July and August. Emanuel J. Stutz, theatre manager, stated that he was taking this step "to test the promise of the residents of that section that they would support him six days a week if he would close on the remaining day."

Nat Glasser, manager of Crandall's York Theatre and chief mechanician of the Crandall staff, has just returned to Washington from a trip to New York, during which he purchased a $4,000 camera. The Crandall organization, with Glasser as cameraman, has made many local films, and the new camera will permit the expansion of this activity.

Hatchet Buried

Differences of many a year's standing between Charles Sesonske and Myer Schine have apparently come to an end and the men are once more friends. For years the two exhibitors have fought each other tooth and nail, in fact, ever since Mr. Schine owned the Hippodrome in Gloversville and Mr. Sesonske the Glove in the same village. Arm in arm, however, the men were seen in Syracuse during the past week and the fact occasioned more talk, probably, than anything that happened.

Buffalo

When Herman Lorence, manager of the Bellevue Theatre, Niagara Falls, N. Y., came home from the Syracuse convention last week he found that a couple of safe-blowers had opened the theatre's safe and escaped with several hundred dollars of hard earned summer receipts. At 6 o'clock in the morning William J. S. Drew, doorman, entered the Bellevue. He was met near the door by one of the cracksmen who held him at the point of a revolver while he shoved him toward a seat in the auditorium where he bound him with a rope. Shortly after, a cleaning woman entered the theatre. She also was greeted by one of the yeggs and placed in a corner where she was warned to stay quietly. The yeggs then finished their job. They opened the safe with a small electric drill attached to an electric light socket.

Albert H. Malotte, solo organist at Shea's Hippodrome, recently acted as accompanist for Mary Jane, the vocal soloist at the Hipp for the week. A romance started. Now a wedding has occurred. Congratulations, Al!

Henry E. Wilkinson, who recently resigned as manager of the Lincoln in Troy, will on July 2 assume the management of the Buffalo Warner Brothers' exchange. Henry is well known in Buffalo where he opened and for a long time managed the old Realart exchange. He has also managed several theatres in Buffalo. Mr. Wilkinson succeeds Maurice Cohen, who resigned several months ago.

Dewey Michaels of the Plaza, who recently took over the Eastern Star Theatre on Lovejoy street, has renamed it the Avon and appointed Charles Denzinger manager. Mr. Michaels is booking.

James Cardino, manager of the Kensington Theatre, had an embarrassing experience at the Syracuse convention. When he received the button with his name on it, his monicker was spelled Sardino. "Why not call me a poor fish and be done with it?" cried Jim.

Bill Colhan, manager of the Marlowe Theatre, thinks he can get a free trip to the world series, so he has entered the Buffalo Evening News baseball popularity contest. "Got any coupons?" is all Bill says nowadays.

Joe Schwarzwalder, manager of the Universal Theatre in Auburn, N. Y., is an enthusiastic follower of Isaac Walton. Therefore when the Buffalo exchange men visit the town to sell Joe some films, they usually have to go touring several miles to some creek or lake to talk to Joe, who is fishing 24 hours a day.

Manager George McKenna of the Strand Theatre, Niagara Falls, N. Y., believes in making folks think its cool when its really hot, so he has had his artist paint an ice border on oil cloth. This border is now hung around the entire edge of the marquee and it sure does make one feel cooler to look at it.

Corning, N. Y., is threshing out the Sunday question. A hearing was held the other evening before the mayor and aldermen, who have reserved decision. Claude V. Stowell, former district attorney, and now one of the owners of the Liberty Theatre, made a brilliant address in favor of picture shows on the Sabbath.

Director—"What experience have you had?"

Fair Applicant—"I see a movie every night."—Vaudeville News.

Indiana Projectionists and Exhibitors Still Disagree

The controversy between the owners of a number of neighborhood picture theatres and the operators' union still continues. The union, it is understood, will file suits to try to compel the closing of picture theatres on Sunday. The owners of five theatres, arrested a few weeks ago, were discharged by a justice of the peace when the prosecutor failed to establish the fact of ownership.

Theatre managers heard recently that the union planned to picket the Sunday shows. They held a conference and appealed to the chief of police to enforce the anti-picketing ordinance strictly. One operator was arrested for picketing the Savoy, owned by L. Luther Murdock. His case is pending in the city court. Following the arrest, the union decided not to picket the theatres.

Gustave G. Schmidt, president of the Indianapolis exhibitors, said he intends to turn over to the police information gathered by the theatre owners in connection with the use of "stink bombs."

Ace Berry, director of publicity for the Circle Theatre, Indianapolis, for three months, has been appointed general manager to succeed Ralph W. Licher, who has resigned to take an executive position with the Republic Finance and Investment Company. Mr. Berry, who began his new duties June 24, has been in the theatrical business fifteen years.

It has been announced by the board of directors of the Circle that no change in policy will be made. Modest Altschuler will continue as director of music, Benjamin Caldwell as production manager and Arthur Schmidt as house manager.

J. C. Wodetsky, of Kalamazoo, Mich., has been appointed manager of the Murray and Murrette theatres, at Richmond, by the Consolidated Realty and Theatres Corporation. Mr. Wodetsky, who formerly managed the Regent Theatre in Kalamazoo, succeeds Frank Holland, who has been transferred to Evansville to become manager of the Strand and Victory in that city. Mr. Holland has been manager of the Consolidated company's interests in Richmond for five years.

W. E. Keating, manager of the Orpheum Theatre at Terre Haute, has gone to Grand Rapids, Mich., on an indefinite leave of absence. Maurice Fox, manager of the American Theatre, is supervising affairs at the Orpheum during his absence.

Edward N. Thacker, who has been manager of the new Conley Theatre at Frankfort for several months, has resigned to re-enter newspaper work.

The Strand Theatre at Fort Wayne closed last week and will remain closed for the remainder of the summer. It will be redecorated for the fall and winter season.

H. D. Chapel, proprietor of the Pastime Theatre at Garrett, was injured about the arms and hips this week when an auto pinned him to the doors of his own theatre building.

Baltimore

Three Baltimore picture theatres, including one large downtown house, have closed for the month of July. The Rivoli, Baltimore street at Gay, a first run downtown playhouse under the management of Guy L. Wonders, closed Saturday night, June 30. The theatre is being closed for renovation, according to Mr. Wonders. The Grand Theatre, Highlandtown, Baltimore, which is managed by C. B. Councilman, is being closed on the same night so that it can be redecorated.

The McCoy Theatre, Fulton avenue at Baker street, managed by Frederick Clement Weber, closed Saturday night, June 23, because business is bad. Mr. Weber attributes the extremely dull business to two facts. One is that it is hard for people to rent houses today as everyone wants to sell, and therefore people have to keep closer watch on their money because they have been forced to buy homes through the building and loan associations. The other is that many people now own autos and would rather amuse themselves by riding in them than by going to movies.

Bernard Depkin, Jr., who has managed the Boulevard Theatre, Greenmount avenue at Thirty-third street boulevard, for some time, has resigned his position at that playhouse to give his full time to the operation of the Metropolitan Theatre with which he is also connected.

Charges that the Maryland State Board of Motion Picture Operator Examiners are issuing licenses to operators that are inefficient and that the members should be removed from office, are being prepared by the Operators' Union, Local 181, of which G. Kingston Howard is president, according to Basil Morgan, secretary. A public hearing will be asked when the matter is brought before Governor Ritchie.

Further charges, according to Mr. Morgan, are that the present members are endeavoring to undermine the union and that they are furnishing non-union operators to the non-union picture theatres and in that manner are working in sympathy with them.

The members of the board are: Harry Cluster, manager of the Crystal and York theatres; John H. C. Bedford, of the Operators' Union, and William H. Miller, secretary of the state board.

Canada

Charlie Querrie, manager of the Palace Theatre, Pape and Danforth avenues, Toronto, has been elected vice-president of the Danforth Businessmen's Association. Mr. Querrie is also a well-known sportsman and former athlete of note. The Palace Theatre is a part of the chain of houses of the Famous Players Canadian Corporation. It has 1,600 seats with a spacious automobile park adjacent, as well as handsomely laid out gardens. The theatre has the only ladies' orchestra in the Ontario capital, this being under the leadership of Miss Marjorie Stevens.

Manager Pemberton of the Pantages Theatre, Edmonton, Alberta, will discontinue the presentation of features of five or more reels in length and the substitution of various short-length releases to be presented in conjunction with the Pantages vaudeville.

John T. Fiddes, who returned to Winnipeg to manage the Capitol Theatre after having conducted the affairs of the System Theatre in Montreal for a long period, has become the manager of the National Theatre, Winnipeg.

W. O'Regan, recently with Famous Players Canadian Corp., at Montreal, has been appointed manager of the Laurier Theatre, Hull, Quebec, the largest of the three theatres in that city.

The Imperial Theatre, Sussex, N. B., recently was destroyed by fire which started some distance away from the theatre, a number of buildings being destroyed. C. F. Givan, the owner, has secured an additional 10 feet of land, next to the theatre site, and has arranged to build a larger and better theatre.

The closing feature for the Regent Theatre, Ottawa, formerly an Allen house, is the British production, "Tillie of Bloomsbury." Arrangements were made by Manager J. C. Kennedy to hold it over from the final week of June 25 to the one extra day, Monday, July 2, the latter date being Dominion Day, Canada's national holiday. The Regent is scheduled to close after that date for an indefinite period for complete overhauling by the new owners, Famous Players Canadian Corporation, Toronto.



A First National Release

MAKING OVER A DEVICE FOR THE HOTTENTOT

A. B. Morrison, of the Strand Theatre, Memphis, uses this racing table with belts on three speeds for all racing plays, but dresses the background so that it always looks a little different and therefore always draws.

Not Suited

Bathing Beauty—"That dressmaker just won't send me my new bathing suit. I have written to her twice."

Movie Director—"You should have enclosed a stamped and addressed envelope for it."—"Topics of the Day" Films.

Public Fetes "Bill" Hunt as Wildwood, N. J., House Opens

Recognizing in the New Casino Theatre, Cedar avenue and Atlantic, Wildwood, N. J., the latest addition to the Hunt chain, a public institution rather than a personal enterprise, Wildwood made the occasion of its formal opening last week a gala "Bill Hunt" day and its mayor and leaders of civic and social life participated in the dedicatory exercises. The Philadelphia party active in the new enterprise motored to Wildwood with representatives of leading film exchanges as their guests, and Wildwood had fifty automobiles filled with her most prominent citizens waiting at the shore end of the Rio Grande boulevard for the Philadelphians, a large truck with the Wapella string band enlivening the hour during which they waited.

When they did arrive, headed by J. P. Cox, secretary of the Hunt organization, a parade of 75 cars was formed and at the theatre bathing beauties pinned badges on all the participants. An elaborate dinner at the Hotel Sheldon was the prelude to the exercises at the Casino. These were opened by Wally Helston, exploitation manager, who presented Rev. James H. Clarke of St. Simeon's P. E. Church, who invoked a blessing and asked dedication for advancement of clean, wholesome amusement. H. Foster Goslin, president of the Board of Trade; Councilman Charles T. Von Tagen, of Philadelphia, and Mayor W. Courtright Smith made appropriate addresses. The evening closed with the presentation of Betty Compson's new film, "The Rustle of Silk." The house was turned into a floral bower by gifts from exchanges.

After the opening show, a midnight supper was served at the Brighton Cafe by the Hunt Company to its employes, its guests from Philadelphia, officials of Wildwood and Wildwood Crest and the financial institutions of the shore city. Informal addresses were made by President Hunt, Director Percy Polk of the Philadelphia Famous Players branch; John Collins, treasurer of the M. P. T. O.; Peter Woodhull, president of the New Jersey exhibitors; Charles Hansell, head of the Philadelphia branch of Pathe; Wally Heston and Maurice Stanfard, exploitation managers of the Hunt Corporation; Joseph Cox, booker for Hunts Theatres, Inc.; A. D. Austin, manager for the Wildwood theatres coming under the control of the Hunt interests; Louis Corson, Mark Swab, Billy Bethel, of Loew's; John Bethel, William Langdon, Famous Players; Antonio Luchese, De Luxe Film, and Ed Norton.

Appropriate exercises marked the dedication ceremonies last Thursday of the Elrae Theatre, the newest and most modern of Quaker City amusement enterprises. The guest of honor was George H. Earle, financier, whose name reversed in spelling has been bestowed upon this finest structure, to cost $5,000,000. Upon Mr. Earle devolved the honors of the cornerstone laying. He placed in it copies of the daily newspapers of that date and photographs of Jules E. Mastbaum and E. F. Albee.

A handsome theatre and hotel is being constructed at Tamaqua by G. J. Higgins, proprietor of the New Majestic Theatre of Shamokin, Pa. The new structure will cost $200. A long lobby entrance to the theatre will communicate with the hotel entrance and connect it with the theatre in the rear. The theatre will seat 1,200. First run pictures will be shown.

A new theatre devoted to the movies and a great bulk wall for preventing the flooding of the town from swollen creeks are the contributions to the civic community of Mildred, Pa., given by the Tate Brothers syndicate. Recently Bill Haslett of the Vitagraph forces was the guest of the Tate Brothers and joined in the honors paid by the authorities through a dinner in honor of the brothers, Charles, Alex and Vincent.

A parking place for the summer months has been agreed upon by Jerry Cadoret of the Comerford Amusement Co., who during the remainder of the year is moving about as general manager of the Comerford string. He has decided to escape the heat by remaining at headquarters under the portico of the State Theatre of Scranton, conducting all business from there. During the absence from headquarters of the entire office forces of the Comerford Co., Eddie Pew, who is general booking agent for the string, is holding down all positions from office boy to general manager.

With a newly remodeled theatre and with the installation of modern equipment in the operating booth and improved seating arrangements, I. B. Thomas, owner of the Ideal Theatre at Montrose, Pa., is looking forward to the reopening of the summer season in July with prospects of greatly increased patronage from the city summer colony, averaging over 2,000.

Charles Segall, head of the Apollo Theatre, leaves on July 4 for a trip abroad. Mr. Segall, who recently underwent an operation for adenoids, will remain abroad several months, making Carlsbad his chief stopping place.

Morris Stiefel of the Windsor Theatre and Mollie Goldberg, just married, are sojourning on the groom's farm at Vineland, N. J. Upon their return to the city in July the newlyweds will make their home at 5758 North Camac street.

Because of the quieting down of the summer business in the coal regions, Manager-Owner Porter Seiwell, of Shenandoah, Pa., will discontinue the usual Saturday afternoon matinees at his Arcade Theatre.

Naming of John Galvin as president of the new Kiwanis Baseball League was the honor conferred upon the manager of Poli's Theatre, Wilkes-Barre, Pa., recently by the Kiwanis Club of that city.

Closing of the Hippodrome of Pottsville, Pa., during the summer is planned for the purpose of renovating the structure. During the rebuilding Charles Hausman, owner, will make an extensive trip to the seashore.

The Broad Theatre of Trenton, under Manager William J. Vernon, has put into effect its summer policy of changing showings daily and discontinuing the Saturday afternoon vaudeville performances.

Louis Marinos, owner of the Marinos Theatre, Luzerne, Pa., has purchased the ground alongside of his present theatre and will erect a new theatre which will be equipped with every modern convenience. He hopes to have it ready for the winter season. Louis is a hustler, which can be seen by the business he is doing at his present house, due to good pictures and various novelties. He also owns the Marinos Theatre at Edwardsville.

E. Lerner at the present time has the only house in Stroudsburgh. He plays to the finest people of the town. The house is very pretty on the inside, looks and is kept like a bandbox, and is run like a regular machine. Mr. Lerner knows the picture game backwards. The house also plays the best of pictures and vaudeville and has a very capable orchestra. He has a great smile.

George Latsch has become first organist at the Capitol Theatre, Atlantic City, N. J.

Massachusetts

Manager Al Moreau of the Broadway Theatre, Chelsea, Mass., after a very successful season, goes to the Haines Theatre, Waterville, Maine, for the summer months. Mr. Moreau is one of the younger managers who in the past few years has gained prominence through his original exploitation stunts in New England.

Venus and Cat

Fable: Once upon a time there was a female movie star who absolutely refused to allow her name to appear in electric lights in front of a theatre.—"Aesop's Film Fables."



IN THE LOBBY OF THE NEW CASINO, WILDWOOD, N. J.

Officers of Hunts Theatres, Inc., as follows: W. C. Hunt, president; A. D. Custer, vice-president; M. J. Joyce, treasurer; H. B. Hunt, assistant treasurer, J. P. Cox, secretary.

Feld Outwits Bold Bandit Revisiting in Kansas City

The association of suburban theatre owners of Kansas City appointed a committee recently to confer with operators and musicians relative to the wage scale for the coming year. The present contract terminates July 31. The committee members are: J. Means Murray Theatre; H. H. Barrett, Colonial Theatre; J. T. Wilson, Bancroft Theatre, and Archie Josephson, Victory Theatre. The matter of obtaining permanent headquarters was discussed and will be acted upon at a later meeting.

Cleveland Theatres Hard Hit with Arrival of Torrid Spell

A revival week, suggested by the photoplay editor of the Plain Dealer, is to become a reality the week beginning July 1 at the Stillman Theatre. This house, falling in line with the suggestion, has booked the following pictures for a day's showing each: "The Mollycoddle," "Little Lord Fauntleroy," "Orphans of the Storm," "The Three Musketeers," "Dream Street," "Way Down East" and "Robin Hood."

Cincinnati

Jules Frankel, manager of Gifts' Theatre, and who is also connected with other movie projects controlled by the Frankel interests in Greater Cincinnati, was married on June 16 to Miss Ruth Russack, of St. Louis, the ceremony being performed at the bride's home. The newlyweds are now on a six-weeks' tour of the West.

Texas

W. H. Gerringer, assistant general manager of the Saenger [illegible] New Orleans, La., accompanied by the company's architect, visited several of the Dallas, Texas, theatres recently. The Sangers are building a 2,000-seat theatre at Texarkana, Texas, and also one at Alexandria, La.

H. P. Greer and R. D. Fanning have purchased the Majestic at Pocahontas, Ark.

Fred B. Smith has opened a new movie theatre at Smackover, Ark., and will soon open another at Camden, Ark.

The Columbia at MacAllen, Texas, has reopened after having been remodeled. Dave Reed and Eugene Hendon are the managers.

W. A. Harrison has taken over the Strand at Dubois, Ark.

L. A. Kelley has purchased the Yale at Cleburne, Texas.

Riley Brothers are finishing the work on the Commodore Theatre at Eureka Springs, Ark., which was almost destroyed by fire several weeks ago.

Kinney Lloyd has opened his new Airdome at Dumas, Ark.

The Princess Theatre at Opelousas, La., is being remodeled at a cost of several thousand dollars.

The Rialto Theatre at Mulberry, Ark., is being remodeled.

The R. & R. American Theatre at McKinney, Texas, is being remodeled.

The partnership existing between W. M. Moore, L. C. Heydrick, R. S. Allen, J. L. McMahon and B. J. Shaw, operating under the name of the Strand Theatre at Wichita Falls, Tex., has been dissolved and the same has been incorporated as the Strand Theatre Company.

Charles Weishaupt has sold his picture outfit at Lamar, Ark., to H. M. Moore, who removed the equipment from the Majestic Theatre to the Opera House.

The Grand Theatre at Shreveport, La., has established an experiment fund. Ten per cent of each Friday's receipts are placed in a fund to be used from time to time for [illegible] scholar graduating from the high school to college.

Recent [illegible] were: J. Leslie Wilson, Strand Theatre, Wichita Falls, for permanent employment; F. W. Day, Strand Theatre, Wichita Falls; H. O. Jones, Washington Theatre, Houston; H. B. Moreau, Liberty Theatre, Houston, manager Port Arthur Theatre, Port Arthur, Texas, and Lee Carter, Madill, Okla.

San Francisco Hears of Plan for 2,000 Theatres in China

The building of 2,000 picture theatres by one concern is quite an ambitious program, but such an enterprise has been launched. J. A. Thomas, of Shanghai, China, who is reputed to be a millionaire several times over, arrived recently at San Francisco and announced that a company with a capital of $5,000,000 gold had been organized and that this number of theatres was its goal, arrangements having been made for commencing work on a number at once. Chow Tze-Chi, former prime minister, and at one time acting president of China, is president of the company and Mr. Thomas is vice-president. Ten theatres are now in operation, main offices have been established at Shanghai and a studio has been erected there for the production of Chinese pictures. It is the plan, however, to feature American-made productions and to show only the best, making use of all the educational subjects that can be secured. Mr. Thomas plans to make a tour of California and later go east, sailing for the Orient again after a stay or three or four months.

The Industrial Welfare Commission of California has issued a wage order sustaining the minimum wage of $16 a week for experienced women workers in such lines as ticket selling, ushering and other theatre work. During the first three weeks of such employment women may be paid as apprentices not less than $12 a week.

The orchestra of the Warfield Theatre, San Francisco, has been augmented to forty players, under the leadership of George Lipschultz, making it the largest in the city.

Once again a change is to be made in the name of the theatre on Ellis street, near Market, erected by John Cort, and known successively as the Cort, Curran and Century. It is to be remodeled at once by Louis R. Lurie, the new owner, and when it is reopened will be known as the Capitol Theatre. A twenty-passenger elevator will be intsalled, a $25,000 organ added, and in all about $75,000 will be expended in transforming it into a modern picture house. Boy ushers will take the place of usherettes, and definite plans for the reopening are already being made by J. A. Brehany, who has been appointed director. Charles M. Pincus, house manager, is also devoting his entire attention to the launching of the new project.

The rebuilding and enlarging of the old Frolic Theatre on Market street, San Francisco, will be commenced at an early date and plans have been made for reopening the house on August 15. It will be known as the Cameo Theatre in its new form and will be virtually a new house.

Jefferson W. Asher, formerly interested in the Strand Theatre, San Francisco, and who has extensive theatre interests throughout California, sprung a surprise on his many friends in the amusement field recently by taking a bride in the person of Miss Emily Pinter, for several years with the Alcazar stock company.

The Rivoli Theatre on upper Market street, San Francisco, for months the home of the Steindorff-comic opera company, has been given over again to the exclusive showing of pictures. It is being operated under the management of Abe Markowitz and high quality feature productions are being offered at 10 cents for general and 22 cents for loge seats. This house seats 1,450.

Adam C. Baker, owner of the Gaiety Theatre, Hilo, T. H., arrived at San Francisco from the Islands on June 19, accompanied by his wife and eldest son, Kamaleke. This is their first visit to the mainland. They plan to spend several months touring California.

J. H. ("Lani") Magoon, of the Consolidated Amusement Company, Honolulu, T. H., arrived at San Francisco recently with his family to make an extended stay on the mainland.

George Mann, who conducts several picture houses in the northern part of the state, has moved his San Francisco offices to 310 Turk street.

Among the exhibitors who have called on San Francisco exchanges of late have been C. A. Sweeney, of Boulder Creek, Cal., who also has theatres in the summer resort communities of Brookdale, Felton and Ben Lomond; Everett Howell, of the Monache Theatre, Porterville; Lucindo Frates, of the Lyric Theatre, Stockton; Harry Seipel, of the Theatre Visalia, Visalia, and Maurice Lowery, manager of the Strand Theatre, Dinuba. Business in the interior is better than usual at this season, owing to the continued cool weather.

The Larkin Theatre, San Francisco, has been purchased by Bates & Rutbottom from F. J. Cotter and J. Miller, who in turn have purchased the Rex Theatre on Sixteenth street.

Max Blumenfeld, who conducts picture theatres at San Rafael and Gilroy, has arranged for the erection of a 1,000-seat house at Oakland.

The T. & D. Jr. Circuit, which operates a large number of picture theatres in California and Nevada, has moved its headquarters to 50 Leavenworth street, where the entire second floor of the Tex Coombs Building has been taken over. This is the third time within a year that this organization has been compelled to move into larger quarters. Theatres are being added to the chain with almost clock-work regularity, the latest addition being the Hippodrome Theatre at Sacramento.

Louis H. Harris has been appointed resident manager of the Century Theatre, Oakland, succeeding the late James Pilling.

Seattle

After a week of real summer weather, the icicles have begun to hang from the portals of Seattle's leading picture houses. Newspaper ads are topped with cuts of frosted letters and prominent mention is made of the fact that the houses are "ice-cooled." One "frozen north" picture, "The White Frontier," at the Coliseum, carries an atmospheric log-cabin-coated-with-snow lobby that looks like an oasis in the desert of sun-baked pavements. Although the Pacific Northwest exhibitor has very little blistering hot weather to contend with, the psychology of the thing remains the same, for a day which an easterner or mid-westerner would think cool, sets the Seattleite to thinking of dog days by reason of its very unusualness.

Robert Marsden, of Marsden & Noble, Marshfield, Oregon, owners of the Noble and Blue Mouse theatres, was in Seattle this week arranging bookings. The partners are enterprising young exhibitors and have two classy little houses which they operate successfully.

John Hamrick has booked "Main Street" for day and date showings at his Blue Mouse theatres in Seattle and Tacoma, opening June 23. Mr. Hamrick is conducting a good advance publicity campaign through newspapers, billboards and trailers. He is not "holding out on his patrons" with the big ones during the hot weather.

So pleased was B. N. Barnett, manager of the Colonial, Grandview, Washington, with the Snow "Hunting Big Game in Africa" picture, that he passed on his satisfaction and that of his patrons to the exchange. It's a cinch these movie men are educating the prospective circus patrons of the summer season, on what's what in the way of wild animals!

Frank N. Farrow, live-wire West Seattle exhibitor and manager of the Apollo Theatre, broke all Sunday records of his house with "Down to the Sea in Ships." The previous Sunday record was established in January. Farrow went after the sea picture with post cards, one and three sheets and window cards.

The American Theatre, Hillman City, is undergoing the re-seating process without closing its business for a single day.

O. W. Newton, of the Rialto, Hillyard, Wash., was seen on Film Row this week.

Los Angeles

Harry C. Arthur, Jr., general manager of West Coast Theatres, has returned from a two weeks' sojourn in San Francisco. Hal says he will have a big announcement to make along exhibition lines within the next two weeks.

Since Mike Gore cut down the general admission price at the Kinema to two bits the theatre has been packing them in at every performance. According to Mike, "Alice Adams" is hanging up a new record and will run indefinitely.

T. L. Tally has installed a projection machine at his ranch in Big Bear Valley, where he sits and books pictures for his Broadway house.

"Divorce" has been held over at the Rialto for another two weeks' run by Jeff Lazarus.

Fred Miller is featuring a children's admission price of 15 cents at his Main street theatre during the showing of "Safety Last," and has been congratulated by the Board of Education for his special attention given to taking care of the school "kids."

Detroit

Plans are under way to conduct a golf tournament for Detroit and Michigan exhibitors and exchangemen some time in July. The committee working out the plans are H. M. Richey, W. E. Wilkinson and Jacob Smith.

The Madison Theatre closes its doors on June 24 and will be turned over to an army of decorators. It will take from three to four weeks. This will give John H. Kuncky only two first-run houses during the closing period—the Capitol and the Adams.

Sid Lawrence, manager of the New Regent Theatre, Grand Rapids, announces that the opening date has been postponed until August 10. The premier picture will be "Within the Law." The house seats about 1,800.

Will Elliott has resigned as manager of the Ferry Field Theatre, to accept a position in the sales department of Associated First National of Cleveland.

John H. Kunsky, of Detroit, is occupying his summer home at Walkerville, Ont., just across the river from Detroit.

B. A. Morthorst, manager of the Wuerth Theatre Ypsilanti, Mich., was married last week to Miss Ruth Steeman.

King Perry, who took over the old Luna Theatre and who is renaming it the Enterprise, announces that it will reopen on July 9 with vaudeville and pictures.

The Rialto Theatre, Charlotte, Mich., has been sold by Pete Frank to C. B. Snell, who formerly operated the Regent Theatre, Ionia, Mich.

Charles Garfield, former manager of the Orpheum Theatre, Flint, Mich., left last week for an extended motor trip through the East. He expects to be back in Flint on July 1. Mrs. Garfield and Baby Miriam accompanied him.

Another Lubliner and Trinz Picture Palace for Chicago

Lubliner and Trinz will add another 2,000-seat theatre to their chain of houses in this city. The new house will be built on the 310 by 150 feet south front on Fullerton avenue, from Crawford to Harding avenue, by Peter A. Nasiopoulos. The old buildings on the site are being wrecked and the work will be rushed so as to have the house ready for late fall business. David Saul Klafter is the architect.

In addition to the theatre there will be twenty shops, twelve offices and twelve apartments, the whole to cost in excess of $750,000. The theatre has been leased by Lubliner and Trinz for a period of ten years at a term rental of $150,000, with a privilege to renew for another ten years at $1,500 a month.

This will make seventeen houses under the Lubliner and Trinz banner, giving them the largest chain of movie theatres in this part of the country. While the Senate Theatre is the premier house of the group, the Pantheon on the north side is a big house and the new house will be the largest house in that part of the city.

The seating capacity of the Orpheum Theatre at Ft. Madison, Iowa, has been increased to 900 and other improvements are being made.

M. A. Brown has opened the Forest Theatre at Forest. He gave away fine souvenirs on the opening day.

Charley Chapman, manager of the U. S. Theatre, which was destroyed by fire at Prescott, is planning to build a new house in conjuction with the Masons, who will build a new lodge building.

The Columbia Theatre at Davenport, Iowa, is closed for the summer. When the house opens in the fall it will be decorated with a new soft color scheme. New lighting system and control plant will also be installed and the improvements to be made will cost in excess of $10,000.

The Englewood Theatre on West 63d street is closed for the summer. It will reopen late in August and continue the mixed policy of pictures and vaudeville of the better grade.

Manager Rosenblum of the Rialto Theatre at State and Van Buren, not only has a cool theatre and a good vaudeville and picture program but will have Leah Baird for a week of personal appearance when her picture, "Is Divorce a Failure," goes on the week of July 9.

Plans are being finished for the new Stern Theatre that is to be erected in North Chicago. The cost will be in excess of $25,000.

The Palace Theatre at Peoria, which recently passed from the Ascher management to that of Dee Robinson and his associates, is putting on some big features these days and playing first run vaudeville. The feature last week was Van and Schenck as headliners.

The Orpheum Theatre on State street is playing "The Four Horsemen" and doing a fair business, they report. The house has a good cooling system, and being located near the busiest corner in the city, catches a lot of transient business during the day.

Aaron Jones, of Jones, Linick & Schaefer, is in New York City arranging for bookings for the various houses of the circuit and will bring out new novelties in the way of presentations.

The Austin movie houses, the Park and the Plaisance, are now advertising in the city newspapers and no doubt bring quite a few patrons to the west side.

The Spencer Theatre at Rock Island under the management of the Rosenfield-Hopp interests, has inaugurated a plan to bring out the amateur talent in their part of the country, and Friday evening is the big night for the aspiring artists.

The Logan Square Theatre property at 2542 Milwaukee avenue, containing 800 seats and leased to Lubliner and Trinz, has been sold by Harry W. Thompson to John R. Thompson, Jr., for $85,000 cash.

Waukegan may have another large movie house soon, as John Powell is directing the formation of a company of local investors to build a house on Genesee street, near Water street, that will cost at least $300,000.

The bill at the Chicago last week, "Slander the Woman," was a typical warm weather show, for with plenty of snow and blizzards on the screen and with the cooling atmosphere of the theatre, the patrons thought it was winter again. The house continues to play to capacity business, as it seems the warmer the weather, the cooler the theatre. The presentation put on with the film was a real treat and made a hit with the crowds.

The Orpheum Theatre at Peoria has been closed for the summer months and will reopen in the fall with mixed program of vaudeville and pictures.

St. Louis First-Run Battle Assured by Goldman's Plans

What is regarded as the opening gun of the anticipated struggle between the recently formed Goldwyn-Cosmopolitan combination and the Famous Players-Lasky organization for first-run dominance in the principal cities, is the announcement that Goldwyn-Cosmopolitan had obtained the Kings Theatre, St. Louis, as its first run house. Confirmation of the New York reports was obtained from William Goldman, owner of the Kings and also the Queens Theatre, and who plans to erect a $1,000,000 picture palace at Grand Boulevard and Morgan street to be opened about January 1, 1924.

Part of the contract entered into by Jimmy Grainger of Goldwyn and Goldman is that when Goldman's St. Louis Theatre is completed it shall become the Goldwyn-Cosmopolitan first-run in St. Louis, giving their pictures an outlet on Grand boulevard for the first time.

And in consideration of this agreement, the Goldwyn-Cosmopolitan organization plans to assist Goldman in financing his new theatre by purchasing a very substantial block of the building bonds. However, aside from having their pictures shown in the theatre, the picture corporation will have no control in its management, Goldman being in exclusive charge.

Under the terms of the contract the Kings Theatre will start showing Goldwyn-Cosmopolitan first-runs on September 1, opening with "Enemies of Women." It is planned to open the big Grand boulevard picture palace with "Little Old New York" about January 1. Contracts for the building construction will be let this week, and the work will be pushed as much as possible.

The plans call for a six-story building with offices in the front and the theatre in the rear of the 146-foot by 198-foot lot. It will seat 4,000 and contain many novel innovations, including a disappearing stage and orchestra pit.

Among the pictures to be shown at the Kings and Goldman's St. Louis Theatre under the new contract are: "The Spoilers," "Six Days," "The Green Goddess," "In the Palace of the King" and "Ben Hur."

St. Louis is looking for a merry first-run struggle on Grand boulevard, with Goldman playing Goldwyn-Cosmopolitan products; the Missouri Theatre, Paramount first-run house, and the Grand Central, controlled by Skouras Brothers, First National franchise holders, in keen competition. Should the Erlanger-Shubert interests build a house in the Grand boulevard district the situation would be made even more interesting.

Through a deal closed a few days ago, Leo Keiler and Roy C. Davis again are in control of all the houses in Paducah, Ky. John Rehkopf, formerly owner of the New Orpheum Theatre, has disposed of his holdings in the show house to Keiler. Keiler and Davis already had the Star, Cozy and Arcade theatres. The legal battle of Rehpkorf and Keiler for the Orpheum, then known as the Kentucky Opera House, was very interesting and occupied the limelight for some time. Finally, Rehkopf obtained control of the house and then the struggle for supremacy began in earnest.

This situation was not ideal either for the exhibitors or the film companies. Some time ago Barney Rosenthal, manager of the Universal, used his mutual friendship for the contending parties to bring them together. The deal whereby Keiler bought the house was the result.

The price paid was not revealed but Rehkopf is said to have received the original cost of the theatre plus the improvements he has since put in. Probably $75,000 in all.

Mrs. I. W. Rodgers plans to re-open the Kimmel Theatre, Cairo, Ill., on June 26, with "The Flirt," which will run four days.

Milwaukee

Roy MacMullen, for six years in the employ of Ascher Bros., has assumed the management of the Merrill Theatre, downtown Milwaukee house, following the resignation of Ralph Wettstein. Mr. MacMullen, who has been in charge of the Palace Thetare in Peoria, has taken up his new duties. Mr. Wettstein, however, also will remain at the post for several days.

After nine years in the picture field in Milwaukee as theatre manager and exchange man, Mr. Wettstein will hereafter devote his entire time to the industrial film business which he has built up as a sideline while conducting the management of the Merrill. Before coming to the Merrill several years ago, Mr. Wettstein had in turn been in charge of the Famous Players exchange and the Crystal and Toy theatres.

Mr. MacMullen brings with him to Milwaukee a brilliant record achieved during fourteen years in the picture business, during which he was for a time at the head of the Roosevelt Theatre in Chicago. It is understood that he will enlarge the stage and screen and will make alterations to the canopy.

Plans to bring under their control every picture theatre within a radius of fifty miles from Madison, Wis., are being made by the Fischer Paramount Theatres Company, according to reliable reports. The Madison and Majestic theatres at Madison are two of thirteen houses under the control of the company at present.

Sufficient

Director—"Ever have any experience as a comedian?"

Applicant—"Well, I have been a park policeman, a baker's apprentice, a circus acrobat and a second lieutenant in the army."

—North Adams (Mass.) Herald.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Shootin' for Love"

Hoot Gibson Has Another Human Interest Role in Universal Production

Reviewed by Mary Kelly

Aside from a slightly different human interest angle, this Universal feature follows closely the others which have starred Hoot Gibson. A new twist is given the material by assigning the star the role of a shell-shocked war veteran. The picture has the usual fighting, shooting and riding scenes for thrills. It is a program picture of average drawing power with perhaps an added sympathetic appeal for some.

While the fundamental situation appears rather forced, it offers the desired chance for suspense and perhaps will not meet with disfavor generally. A service man returning is branded by his father as a coward because of his violent reactions to gun shooting. It does not appear reasonable that the son would attempt to keep his condition a secret from his father. An explanation would have reinstated him in his father's esteem. But even without this the father's attitude seems rather unnatural. It serves, however, to cause a misunderstanding that will no doubt increase the sentimental appeal with some patrons.

Laura La Plante is appealing as the girl whose plight finally causes the hero to forget his fear of gun play. William Welsh and William Steele are good in heavy roles. There is some unusually fine riding in wide country scenes and an explosion of a dam for a climax.

Cast

Duke Travis.....**Hoot Gibson**
Mary Randolph.....**Laura La Plante**
Jim Travis.....**Alfred Allen**
Bill Randolph.....**William Welsh**
Dan Hobson.....**William Steele**
Sheriff Bludsoe.....**Arthur Mackley**
Sandy.....**W. T. McCulley**
Tex Carson.....**Kansas Moehring**

Story by Raymond L. Schrock and Edward Sedgwick.
Scenario by Albert G. Kenyon and Raymond L. Schrock.
Direction by Edward Sedgwick.
Photography by Virgil E. Miller.
Length, 5,160 feet.

Story

Duke Travis returns from war, a disappointment to his father, who cannot understand his fear of gun play. Duke has been shell-shocked but his father brands him as a coward. He needs him to protect the ranch from impostors, but Duke is powerless until his sweetheart is in danger. He gets back his nerve and wins again his father's respect.

"Smashing Barriers"

Thrilling Vitagraph Serial With William Duncan Converted Into Feature Attraction

Reviewed by Mary Kelly

A compact arrangement of the most exciting episodes in the serial formerly bearing this title is a feature attraction now offered by Vitagraph. It will be pleasing especially to serial fans. It is full of action and spectacular stunts without any dull interludes.

It is the sort of entertainment that will be enjoyed by those who are swayed by constant physical action and thrilling escapes from extreme danger. The appeal is hardly deeper than that. One escapade is heaped upon another in a manner that defies reason of course but keeps the average spectator highly stimulated.

William Duncan goes through his various stunts in a vigorous, effective way. Edith Johnson gives him excellent co-operation and demonstrates her cleverness in shooting, riding, swimming and quick action generally. The tense scenes may recall effects used in other pictures but they prove exciting nevertheless. The escape down the rocks with the enemy shooting at the rope: the prisoners' use of the saw mill to cut their ropes: the escape along the wire cable high over the valley: the fighting scenes and high diving stand out as the big thrills. Where pictures of rapid-fire action and constant excitement satisfy, this will be a fine choice.

Cast

Dan Stevens.....**William Duncan**
Helen Cole.....**Edith Johnson**
"Wirenail" Hedges.....**Joe Ryan**
"Slicker" Williams.....**Walter Rodgers**
John Stevens.....**George Stanley**
Benjamin Cole.....**Frederick Darnton**
"Long Tom" Brown.....**Slim Cole**
Henry Marlin.....**William McCall**

Story not credited.
Directed by William Duncan.
Length, 5,600 feet.

Story

Dan Stevens, taunted by his father, goes West to make good. He works in a logging camp owned by Benjamin Cole, who, unknown to Dan, has been imprisoned by the crooked foreman, Hedges. Cole's daughter arrives with the deed to her father's property and the foreman, masked, takes her prisoner. Hedges also plans to get Dan's claim which has an oil well upon it. Dan rescues the girl and her father and after daring stunts saves himself, his property and the deed.

"Danger"

Clifford Elfelt Outdoor Special Is Colorful and Rich in Entertainment

Reviewed by Roger Ferri

"Danger," with its innumerable exploitation possibilities covering every angle, looms forth as the best outdoor picture buy in the independent market at this time of the season, for it is sprinkled with melodramatic thrills plus diversified comedy that combine to make this Clifford S. Elfelt production a colorfully rich entertainment vehicle. Its story is particularly fascinating, dwelling as it does with outdoor people who move about energetically and convincingly.

The "silhouette girl" angle in "Danger" is novelly introduced and kept in the story throughout. As straight entertainment, gauged from a box office value, "Danger" is a crackerjack and will surprise all who love outdoor pictures where there is plenty of action and romance. There are ample thrilling fights and chases with picturesque backgrounds that were very skillfully selected.

The picture is excellently directed and capably played by a very clever cast. J. B. Warner is featured and does well as Dave Collins, the westerner who starts out in search for the "silhouette girl" only to realize that his heart belongs to another. But June La Vere as Dolores, the gypsy, fascinates, while Lillian Hackett runs the star a healthy race in stellar honors, for she is pretty and acts with a sincerity and naturalness that grips you. The rest of the cast does equally well.

Cast

Dave Collins.....**J. B. Warner**
Nan Higgins.....**Lillian Hackett**
Doroles.....**June LaVere**
Judy.....**Edith Sterling**
Phyllis Baxter.....**Mary Wynn**
Jose.....**W. Merrill McCormack**
Dry Wash Jake.....**Charles Newton**
Norton.....**Bert Apling**
Mark Baxter.....**C. F. Blinn**
Mrs. Meehan.....**Billie Ralt**
Blance.....**A. Knott**
Tom Blake.....**B. Brady**

Story by Frank Howard Clark.
Photographed by Jos. B. Walker.
Directed and produced by Clifford S. Elfelt.
Length, six reels.

Story

David Collins, a westerner, in search of a "silhouette girl" with whom he has fallen in love under mysterious circumstances, is appointed guardian to Nan Higgins, an orphan. He entrusts her to a neighbor, who maltreats her. In his business ventures Dave has run across a gang of crooks who swear to get him and come within an ace of doing so, but for the timely interference of Nan, whom Dave ultimately learns is the conqueror of his heart.

"Peter the Great"

Emil Jannings Gives Fine Performance in Newest German Production Distributed by Paramount

Reviewed by C. S. Sewell

Emil Jannings, whose work in "Deception," "Othello" and other German film productions marked him as one of the screen's finest actors, has the title role in "Peter the Great," the newest production imported from that country.

Presented by Hamilton Theatrical Corp. on Paramount program, this picture is in reality a character study of one of most forceful characters of the past, the man who is credited with really establishing Russia as a separate nation. It should therefore appeal strongly to lovers of history, especially Russian history, and to those who are fascinated by the portrayal of men who have left an indelible imprint on the past.

For the average patron, the greatest point of interest is Emil Jannings' superb acting, for although the story of the great Russian ruler as unfolded on the screen has many dramatic moments, and it has been finely directed by Dmitri Buchowetsk, one of the best of the foreign directors, and is for the most part portrayed by a fine cast, there is

IN THIS ISSUE

Danger (Elfelt)
Peter the Great (Paramount)
Shootin' for Love (Universal)
Smashing Barriers (Vitagraph)
Spoilers, The (Goldwyn)
Wandering Daughters (First National)

somehow a sort of aloofness about the picture which keeps the spectator from "feeling" the story, and even with Mr. Jannings' magnificent acting, you are not swept along by the drama, and never lose sight of the fact that it is a foreign film. This is partly due to the fact that no very strong sympathy is developed for any of the characters; they all have their weaknesses and unpleasant sides, and none more than Peter himself, as you are shown the good and bad points of his many-sided character.

The reception of this picture in your theatre will depend to a considerable extent on the reaction of your patrons to foreign films with their different psychology. From the writer's viewpoint "Peter the Great" fails in measuring up in dramatic appeal and average audience interest to "Passion," "Deception" and possibly other productions of the same type.

From a technical standpoint, the picture is well made and the photography, while not remarkable, is satisfactory. There are no big overwhelming mob scenes; the battle of Poltava, which could have been made a big scene, is not at all striking and does not compare with similar scenes in many domestic or foreign productions.

The continuity of the picture is not all that might be desired, but this may be due to the fact that it has been cut down considerably. Dagny Sevres heads the supporting cast and gives a good performance as the refugee girl who fascinated the czar and afterwards became his wife. Some of the scenes between the two border perilously on the risque from an American standpoint and may not be acceptable in neighborhood houses. Walter Janssen as the czar's son, while giving a good performance, seems too old for the role. Bernhard Goetske is forceful as the prime minister.

Cast

Catherine.....Dagny Servaes
Menchikov.....Bernhard Goetzke
Alexis.....Walter Janssen
Czarine.....Cordy Milovitch
Aphrosinia.....Alexandra Sorina
Peter the Great.....Emil Jannings

Story and scenario by Sada Cowan.
Edited by Julian Johnson.
Directed by Dmitri Buchowetzki.
Length, seven reels.

Story

Peter the Great, on becoming czar of Russia, using his knowledge of shipbuilding gained in a foreign country to establish a navy, and to be able to use the navy, provokes a war with Sweden, defeating that country at the battle of Poltava. This battle marks a turning point with Peter and with Russia, his only son proves a coward, he meets a girl refugee and finally makes her his empress, he alienates the church and many nobles. All these factors finally lead to a conspiracy which, while it is crushed, ends in Peter finding out how he is hated by his people, and in his killing of his son, the remorse for which hastens his own death.

"Wandering Daughters"

Jazz Craze Furnishes Theme for First National Production Directed by James Young

Reviewed by C. S. Sewell

Jazz—used in its broad term to signify the mad rush of a certain type of the younger generation after excitement and pleasure, furnishes the motive for the First National production "Wandering Daughters" directed by James Young.

Taking as his theme that the problem today is not so much the wandering son, but the wandering daughter, this picture shows two ultra-modern girls who have the jazz craze and contrasts the manner in which the father of one seeks to humor and keep up with the pace set by his daughter, while the other uses stern repressive measures. Both girls are fascinated by the same jazz hound and though tempted, come to no real harm.

There is nothing particularly new or novel in the treatment of this theme and there is practically no suspense as all turns out as expected. Director Young has not made a preachment of the subject nor has he gone to extremes in painting the jazz evil though there are a couple of mildly risque scenes. Rather does the story seem to exhibit an attitude of tolerance toward the "wandering daughters" indicating that all will come out right in the end.

This picture is not especially strong from an entertainment standpoint and will probably prove of only average box-office value. While the manner in which the subject has been treated has not produced any gripping situations, there is plenty of action, some big spectacular country club scenes, and capable acting. The continuity is at times confusing as some of the changes of scene are abrupt. About the most interesting angle to the picture is the work of William V. Mong as the tolerant father and his attempts to keep pace with his daughter, and his faith in her regardless of appearances.

Marguerite de LaMotte as the humored daughter, Marjorie Daw as the repressed one, Allen Forrest as the "heavy" and Pat O'Malley as Marguerite's old-fashioned lover who finally succumbs to jazz to hold her love, head the cast and give satisfactory portrayals. Noah Beery is a good type for the stern father and Mabel Van Buren suits the role of the old-fashioned mother. Alice Howell supplies the comedy as a maid and though she gets some laughs, her work appears to be forced and not spontaneous.

Cast

Bessie Bowden.....Marguerite de LaMotte
Will Bowden.....William V. Mong
Annie Bowden.....Mabel Van Buren
Geraldine Horton.....Marjorie Daw
Charles Horton.....Noah Beery
John Hargraves.....Pat O'Malley
Austin Trull.....Allen Forrest
Maid.....Alice Howell

Based on Story by Dana Burnet.
Directed by James Young.
Length, 5,471 Feet.

Story

John Hargraves proposes to Bessie Bowden an old-fashioned girl, and is accepted. The jazz craze hits the town and Bessie falls for it. Fascinated by an artist who is a jazz hound she begins to slip away from John. Bessie's father decides to refurnish his home and do everything to keep up with the pace set by her new friends, and even persuades John to do the same thing. The painting of a very risque portrait of Bessie finally brings her to a realization of the road along which she is traveling and she realizes the true value of John's love. In the meantime, Bessie's father has spent all of his money but he is satisfied that it has been well used in a real emergency.

"The Spoilers"

Tremendous Box Office Appeal in Jesse D. Hampton Production of Rex Beach's Famous Novel for Goldwyn

Reviewed by Mary Kelly

Goldwyn's production of Rex Beach's well known novel of Alaska is a big dramatic achievement. It is not merely a picture of stupendous action. It has back of it that psychological force that will make your patrons go away feeling that they have seen a great picture.

Its box office angles are many, and you may confidently invite comparison with the former picturization of the same story whose big success should in no way lessen interest in the present version which is sufficiently strong to register big results regardless of whether the other one has been seen. The cast, the author, the historical force, the virility of the story, and the colossal fight that comes as a climax, are all big box office assets.

The story has been handled in a big, sweeping way that crowds so much into the film that the eight reels pass almost as five. There are a number of splendid dramatic scenes, and a spectacular one of the blowing up of a mine. The suspense is excellent and one feels as though something big and smashing is going to happen at almost any minute. There is an unusually intense realization by the spectator of the justice and right on the side of the hero and his companions as opposed to might in unscrupulous hands masquerading under the guise of law. Director Lambert Hillyer has made every effect count and has succeeded in injecting that atmosphere which is so indispensable to a production of this kind.

The cast is an unusually long and notable one. Milton Sills makes the hero a likable character whose diplomacy, quickness and final display of physical courage follows as strong display of moral courage in opposing even his own companions in the methods they desire to use against the interlopers who have jumped their claims. While he may at times seem not quite the physical type to meet the general conception of the role of Glenister, his performance is pleasing and most women will appreciate it, as a majority of the others are heavy characters. In his fight with Noah Beery, though he appears to be at a physical disadvantage, you are made to feel that he has behind him the tremendous power of right.

Probably no single situation in a picture is better remembered than the fight in the former version of "The Spoilers," made several years ago, which has stood as a model with which all succeeding screen fights have been compared. But the fight in this picture need not fear such comparison, for it in every way surpasses the former fight. It is intense, destructive, vividly realistic, lasting until Beery is vanquished and Sills is exhausted but victorious. It should in every way satisfy the most exacting demand for such scenes vividly and convincingly portrayed.

Barbara Bedford is a splendid type and a splendid actress in the leading feminine role, and Anna Q. Nillson gives a fine portrayal of the rather unusual type of role of Cherry Malotte and Robert McKim gives a distinguished performance. Throughout, even to the smallest role, each character is portrayed by well known players, who are convincing in colorful parts.

Effective photography, lighting and scenic backgrounds increase the appeal of this picture which no exhibitor need be afraid to present to his patrons or doubt that it will reap for him a box office harvest.

Cast

Roy Glennister.....Milton Sills
Cherry Malotte.....Anna Q. Nilsson
Helen Chester.....Barbara Bedford
Joe Dextry.....Robert Edeson
Slapjack Simms.....Ford Sterling
Broncho Kid.....Wallace MacDonald
Alex McNamara.....Noah Berry
Marshall Voorhees.....Mitchell Lewis
Bill Wheaton.....John Elliott
Struve.....Robert McKim
Captain.....Tom McGuire
Landlady.....Kate Price
Matthews.....Rockliffe Fellowes
Tilly Nelson.....Louise Fazenda
Judge Stillman.....Sam de Grasse

Based Upon Novel by Rex Beach.
Scenario by Fred Myton, Elliott Clawson and Hope Loring.
Directed by Lambert Hillyer.
Photography by John S. Stumar and Dwight Warren
Length, 8028 Feet.

Story

Roy Glennister and his partner are victimized by a crooked political plot which involves the possession of gold-mines in Alaska. Alex McNamara and Judge Stillman unite in robbing the owners by jumping their claims. Roy has befriended Helen Chester, Stillman's niece, but believes she is an accomplice. He saves Stillman from hanging, however, but Helen now suspicious of her uncle investigates. She is saved from a compromising situation by her brother and McNamara gets his full dues from the fists of Glennister.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

The Passing Week in Review

HERE'S a letter we received this week from an exhibitor reader of this department:

"Dear Mr. Ferri:—

"I have been reading your constructive criticisms of matters pertaining to the independent market and because of your fearless and progressive stand it is a fact generally known to us all that there is only one trade paper in the field that intelligently covers the independent market. The others are so far behind Moving Picture World that their effort seems a waste of energy.

"It is because of your efforts to strengthen the independent market that I am writing you on a matter that interests all exhibitors. There is a type of independent exchange—and we have several of them in our territory—that unsells the exhibitor quicker than he sells him. He unsells us because he gives no co-operation. I had a sad experience with one of these not so long ago.

"I contracted for a series of eight western pictures. The producer, it seems, delivered only three of these films, some trouble between national distributor and producer forcing the latter to cancel his contract with the former. I spent many a penny popularizing the star. However, the producer made some sort of arrangement that resulted in a change in local distribution.

"I submitted my contract to the new local distributor, but he said he was sorry and that I could have the rest of the series at a greatly increased rental—a rental that was prohibitive for I was unable to make money, although at the old figure I did make money. However, the new distributor knew that I needed the pictures badly and wielded the hammer—and effectively in this case, for I came through.

"Exhibitors want independent productions. In fact, independent companies like Al Lichtman have been supported from the very outset by exhibitors because the exchanges handling the product have been square shooters. Let us have good quality pictures—we'll buy all you independent boys can turn out; but be straight forward business men. Clean your field. Let us know who the 'shysters' are. Throw out the cheaters.

"And, as you have said many times, the warm off season months furnish the best opportunity for cleaning up. You will have to do it sooner or later—why not now?

"Trusting that you will publish this letter so that it will serve the purpose for which I wrote it, and congratulating you on your splendid and inimitable department, I am

"Yours truly

"Robert J. Simmons (Signed)"

A WORD to the wise is sufficient. That's an old one, you'll say; but not so old that it won't be heeded by those with a guilty conscience.

Mr. Simmons' complaint is not an uncommon one.

It merits attention—immediate attention.

WE are writing these lines on the veranda of Harry Latz's Alamac Hotel at Lake Hopatcong, N. J., where New Jersey exhibitors are convening. It would do independent producers much good to hear the many kind things that are being said about their productions of the current season.

Al Lichtman would be the happiest man in the world if he heard the kind things they are saying here about his pictures. Everybody seems to have mopped up on Al's pictures.

Pictures like "Rich Men's Wives" and "Poor Men's Wives" and "Thorns and Orange Blossoms" and "Shadows" seem to have made a friend of every exhibitor in the territory for Al Lichtman and his associates.

The writer was present at a discussion among nine exhibitors who were wrangling with the status of independent pictures. And up spoke Henry P. Nelson, of the Capitol Theatre, Elizabeth, N. J.:

"Say, if independent distributors gave us pictures like those Al Lichtman's firm made last year I wouldn't buy a single outside picture. The Al Lichtman pictures were 100 per cent. pictures and that is the big reason why next season I am going to use his product 100 per cent."

And H. P. is a thorough showman—a hard boiled, "show-me" type of showman who is interested in pictures from the money-making angle. It is a tribute to any firm to have an exhibitor speak of his product as Mr. Nelson spoke of the Preferred Pictures.

And the New Jersey boys are just a few who have been sold 100 per cent. on Al Lichtman. We have found them everywhere. Al Lichtman's Preferred Pictures represent an established product—consistent money-makers, and we look forward to 1923-24 as one that will see that firm and Al Lichtman right up with the institutions of our industry.

HERMAN JANS, who besides being treasurer of the New Jersey exhibitors' body, is a progressive exchangeman and is among those present at the convention. Herman is perhaps the only exchangeman in the metropolitan zone who does 60 per cent. of his business minus contracts.

We asked Mr. Jans why he is so liberal.

"Well," he said, "it's like this: the exchangeman should make it his business to know his exhibitor as well as the latter should know his patrons. And I know my exhibitors. I know they are straight-forward, honest fellows, whose word is their bond. And that is good enough for me.

"I have yet to misplace confidence in an exhibitor. There are some who have to be watched. But these I know—and I do watch, but these are so few and far between, I have discovered, that they are not worth bothering about."

And Herman Jans' opinion of exhibitors runs parallel with exhibitors' opinion of Herman Jans.

That's why he—an exchangeman—is treasurer of their organization.

Think that one over!

EFFICIENCY experts are not the most efficient people in the world. One of these is at work now at one of the distributing offices. He is proving a splendid wrecker.

He is creating a decided lack of harmony —and what is more some of the more efficient employees of the firm are quitting.

When the efficiency man completes "his work" we expect to find that firm in the "also ran" class.

Which will not inject a "gran' an' glorious feeling" in the firm in question.

HARRY ASCHER and Sam Grand are off!

Look over their splendid eight-page advertisement in this issue. It is a corker. And it certainly contains happy news for the independent exchangeman.

Messrs. Ascher and Grand are successful exchangemen. They hail from Boston. When we say that Harry Ascher in the American Feature Film Company in Boston has the best and most systematically operated exchange in the country, we stand prepared to prove it.

They are not going into production blindly. Years of contact with the exhibitor has acquainted them with the wants of the latter. And their introductory announcement convinces one of their knowledge of what is what.

They are lining up established directors—directors who have done things.

Their short subjects constitute something no exhibitor can afford to overlook.

Moving Picture World wishes Messrs. Harry Ascher and Sam Grand the best success possible. They deserve the best of everything.

And this department, for one, is prepared to give 100 per cent. co-operation.

AUGUST 25th promises to be an important date in the history of independents. This department cannot even hint at what will happen that day.

But as soon as the word is given—we'll tell the whole picture world about it—and gladly, too.

So keep your eye on this department.

ENGLISH distributors, appreciative of possibilities of the independent market, are planning a wholesale invasion. We find Hepworth already established with four pictures.

Personally, we are in no fear of any serious competition from the foreigners. Our American-made pictures will stand any test. For good straight entertainment we have as yet to see a single picture made abroad that can be seriously compared with our own product.

Their spectacles are great—and, perhaps, superior to those some of our more enterprising American directors have attempted. But we can recall only one money-maker out of the hundreds of foreign-made cinematographic spectacles that have been imported to this country from abroad. The others have been decided financial and entertainment flops.

But independent distributors, despite our admitted superiority of production, should not minimize the invasion. Competition is always welcome; it tends to bring out the best in every venture. But there are various types of competition.

And it always pays to be on the lookout!

Grand Asher Distributing Corp. Establishes and Announces Plans

ANNOUNCEMENT of the opening of a New York office for the Grand-Asher Distributing Corporation was issued this week by Samuel V. Grand, who returned from the East for an extended stay in Hollywood while further developing his producing organization there.

An entire floor at 15 West 44th Street, near Fifth Avenue, has been secured and there the eastern headquarters of the big distributing system will be located. From this office will be handled the output of the Grand Studio, and of the Berwilla (Ben Wilson) Studio, where Mr. Wilson's productions are being made. At the Grand three comedy units headed by Monty Banks, Sid Smith and Joe Rock are now busy on a series of twelve each two-reel laugh pictures.

The Ben Wilson productions will, it is declared, be far superior to his past productions, the contract being as marked as that between the Mary Pickford pictures in the old days and those she now produces. Unstinted in the matter of finances, with the best directors, casts and stories obtainable, Ben Wilson productions, declares Mr. Grand, will be of the very highest class. One has already been completed and another started this week.

Further developments will be announced by Mr. Grand in the near future.

"Both Mr. Harry Asher and myself," he says, "have been for many years in the exchange and exhibition business and we flatter ourselves that we do know what the public wants. Every effort will be extended in providing high-class dramatic and comedy features. We are surrounding ourselves with an organization that is composed of the very best men in each branch of the work, both in production and distribution, and we feel confident that this will result in pictures calculated to satisfy the public and to enable the exhibitor to make money by showing them. Los Angeles is the ideal place in which to make pictures and I have put my experience and effort back of the organization, confident of the future and of the splendid manner in which we are equipped to make pictures that are worth while.

"In offering three series of twelve each, two reel topnotch comedies in which will star Monty Banks, Sid Smith and Joe Rock, I wish to state that these comedies are being produced at the Grand Studio, Hollywood, Calif., with every facility for the most modern production; that they are designed to fill a crying (I should say, a laughing) need on the part of exhibitors.

"The many lengthy features of heavy dramatic character demand relief in the shape of short subjects of a light nature. These must, however, be clean, clever and well made. They must be well written, well directed and cast, and they must be fast, funny and snappy.

"There are not enough such pictures. In our eighteen years' experience, Mr. Harry Asher and myself have learned the needs of the film showmen perfectly. In a wide experience in exchange matters, we know the problem that continually confronts the exhibitor—where to get the material to balance and fill out a program.

"That is why I am now producing comedies. I can guarantee their quality from my judgment based on the experience I have just mentioned.

"Several of these comedies are now completed. I have seen them and can vouch for the fact that they are not only screamingly funny, but out of the ordinary in every way. These comedy stars need no introduction because all are established, but their new vehicles are superior to anything they have ever done in the past."

Hepworth of London Enters Independent Market Here

Official announcement was made this week of the formation of the Hepworth Pictures Corporation in this country by Capt. Paul Kimberley, director and general manager of the Hepworth Picture Plays, Ltd., of London. Heading the company are R. T. Granfield, president and general manager, and Joseph Di Lorenzo, general sales manager. Offices have been established in New York and Los Angeles. According to the announcement made public this week the firm apparently intends, in time, to operate its own exchanges throughout the country.

The firm has four pictures available and these have already been taken over by David Segal of Royal Pictures Company of Philadelphia, Herman Rifkin of Eastern Feature Film Company of Boston and Super Film Attractions, Inc., of Washington, D. C. The four pictures are "Tansey," "Bargains," "Sunken Rocks" and "Lunatic at Large."

C. B. C. Buys Screen Rights

Motion picture rights to another magazine story by Evelyn Campbell have been purchased by C. B. C. Film Sales Corporation. Miss Campbell is the author of "Yesterday's Wife," which will be made as the first of a Columbia Picture series C. B. C. will release. The new story is "Suspected" and was published in the True Story Magazine.

Things Humming on Coast, Says Brandt

That he has never before seen such activity at the West Coast at this time of the year nor production going at scuh a rapid and elaborate pace, is the comment which Joe Brandt, president of the C. B. C. Film Sales Corporation, brings back from a two months' sojourn at the company's West Coast production centre. Mr. Brandt has been in the West completing plans for the big program of features which C. B. C. will release in the Fall.

"Everybody's working," says Mr. Brandt. "The studios are going full blast, and the most elaborate plans for the Fall are being consummated. Everybody's talking and putting into action their ideas for big pictures—wonderful casts, big stories, elaborate productions will distinguish the next season's product—especially that of the Independents. The Independents have struck their stride—they're making good the wonderful promise they made during the season past—they've got a lot of surprises in store. Optimism for the new season is the keynote throughout the entire industry, not only on the production end, but with the distributors and exhibitors as well throughout the country."



SCENES FROM THREE GRAND-ASHER PRODUCTIONS

Left to right: Joe Rock and Billy Rhodes in "Rolling Home," Sid Smith as he appears in "Making Good" and Monty Banks in "The Covered Schooner."

INDEPENDENT EXCHANGES

Moving Picture WORLD

JULY 7, 1923



UP SHE GOES!

The old thermometer begins a steady climb these days and every once in a while somebody dopes out that it's the hottest day in twenty-seven years and five weeks.

But what you're interested in is a picture that will make you forget the heat. Because that's the only sort of picture that you can make money with.

PREFERRED PICTURES are made so that no matter how high the temperature goes, the box-office receipts go even higher.

Quite a stunt! The recipe was discovered by Ben Schulberg and Al Lichtman and, of course, the formula is a secret. But some of the ingredients, like Gasnier, Tom Forman, Schertzinger, Gaston Glass, Kenneth Harlan and Ethel Shannon are well known.

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The funniest feature of its kind. A roaring rural comedy with the one and only "Chic" Sale playing seven simultaneous parts.

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H. H. Van Loan's prize story of the Canadian woods, with Roy Stewart, Marjorie Daw, Wallace Beery and Johnny Walker.

"ONLY A SHOP-GIRL"

The record melodrama smash of the season, with Mae Busch, Estelle Taylor, Wallace Beery, Tully Marshall, James Morrison.

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Chas. E. Blaney's sentimental masterpiece with Alice Lake, J. Frank Glendon, Rosemary Theby, Philo McCullough, Josephine Adair.

"Her Accidental Husband"

"Has the World Gone Mad"

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"The Empty Cradle"
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"East Side, West Side"
"Temporary Marriage"
"Man From Ten Strike"
"Bright Lights of Broadway"

256 N. 13th St. Philadelphia, Pa.

C. C. Burr Buys "The Shame Dance," a Story by Wilbur Daniel Steele

C. C. Burr, president of Mastodon Films, Inc., announces that he has purchased "The Shame Dance," by Wilbur Daniel Steele, a story rich in motion picture possibilities, as the first of the "Big Six" specials he will produce for the Independent market the coming season.

Wilbur Daniel Steele is among the foremost short-story writers in English today. His "Ching Chong Chinaman" is widely known. "The Shame Dance" was selected by O'Brien in his Best Stories for 1921. And in the same year Mr. Steele received from the O. Henry Memorial Prize a special award for his services to the art of the short-story in America.

"The Shame Dance" tells dramatically the intensely red-blooded story of a real man with real ideas and ideals, who is never discouraged, no matter how strong the current of adversity thwarts his sincerest efforts. The hero is steeled in his belief that ideas count and that by constant plugging away he will eventually get his big idea and gain success. This tale is the leading story in a Steele volume published by Harper Brothers under the title, "The Shame Dance."

The New York Times, in reviewing this vivid story, said: "Much praise has been heaped upon Wilbur Daniel Steele for the vivid art of his short stories, and a reading of 'The Shame Dance' certainly bears out the more reasonable adulation. He can fashion a stirring theme with a marvelous eye to the thrills and he invites it with a smoothly flowing prose style that is vigorous where vigor is needed, unashamedly melodramatic when that motif is essential to the plot, and simply reeking with barbarous colors."

Mr. Burr will produce six big productions for the coming season, the first of which will probably be "The Shame Dance." The names of the others will be announced from time to time, as the production plans become more complete. Producer Burr plans to make this forthcoming Independent series the most elaborate effort of his entire career as a maker of such sure-fire box office successes as "Luck," "Sure-Fire Flint," "I Am the Law" and "You Are Guilty."

Three Warner Features Shown Consecutively for Three Weeks

For three consecutive weeks Warner Brothers' three latest classics of the screen were shown at two of Chicago's leading theatres during the month of June, according to an announcement. The three pictures include "Brass," "Little Church Around the Corner" and "Main Street."

"Brass," a story of marriage and divorce adapted from the novel by Charles G. Norris, was made the basis of an unusual newspaper campaign on the matrimonial question. The leading roles are portrayed by Monte Blue and Marie Prevost, who are supported by a cast which includes Harry Myers, Louise Fazenda, Frank Keenan, Irene Rich and many others. The picture was produced by Harry Rapf, directed by Sidney Franklin and picturized by Julien Josephson.

"Little Church Around the Corner" is centered on the theme that there's a little church in every man's heart. Interwoven in the story are a number of big melodramatic moments, notably that of a mine cave-in for which an entire mining town was built at the Warner studios. Claire Windsor heads the cast, which also includes Kenneth Harlan, Alex Francis, Hobart Bosworth, Pauline Starke, and a number of other prominent screen players. The picture is based upon the play by Charles Blaney, with scenario by Olga Printzlau. William A. Seiter directed.

"Main Street," the latest of the Warner releases, was made from the novel by Sinclair Lewis. It has also enjoyed a run on the Broadway stage through a dramatization by Harriett Ford and Harvey Higgins. The story deals with the attempts of a young woman who tries to instill twentieth century ideas into a moss-grown small town community. Florence Vidor plays the part of Carol Milford, around whom the action centers, and Monte Blue is seen as Dr. Kennicott, a good-natured small town physician. Other members of the cast are Harry Myers, Louise Fazenda, Alan Hale, Robert Gordon, Noah Beery Spec O'Donnell. Harry Beaumont directed the picture and Julien Josephson adapted it for the screen.

Exhibitors Seek Big S. R. Specials

SEATTLE, WASH. — (Special.) — First run exhibitors in this territory are demanding big pictures for the summer, with exchanges that have lined up such features reluctantly acceding to this cry. The bigger houses in the territory are hungry for summer pictures of the unusual drawing variety, but apparently few are available locally.

Al Rosenberg, of DeLuxe, reports booking to the Columbia Theatre, Seattle, of the "Spider and the Rose" and "East Side, West Side" for early showing. Al also says his Montana man is mopping up on the Principal Pictures product.

Wm. Steiner, of the Wm. Steiner Productions, is in Seattle from Los Angeles on a sales campaign. He is handling a series of eight Neal Hart features, "Tex" productions, Lyric productions and two-reel Harry Myers comedies.

Manager L. K. Brin, of Kwality Exchanges, has decided to release "Main Street" immediately on account of the heavy exhibitor demand for the big Warner Brothers' picture. John Hamrick opens a day and date run June 23, in his Seattle and Tacoma Blue Mouse theatres. This will be followed by a showing at the Rivoli, Portland, June 30. Denver, Salt Lake, Pueblo and Colorado Springs will all have immediate showings at Paramount houses.

Subjects Completed

Nathan Hirsh, president of the Aywon Film Corporation, announces the completion of the subjects for the new series of Big Boy Williams productions. In addition to these Mr. Hirsh has contracted for the production of six George Larkin pictures, for the first of which the working title is "The Gringo." This series is to be directed by Charles R. Seeling.



THE BOYS AT THE BACK OF GRAND-ASHER PRODUCTIONS, INC.

Samuel V. Grand, president of the company, is shown at the extreme left. The center picture shows Mr. Grand surrounded by his comedians and their directors. (Seated) Joe Rock, Mr. Grand and Monte Banks. (Standing) Gil Pratt, Archie Mayo, Sid Smith, Hugh Fay and Alf Golding. The insert on the extreme right pictures Mr. Grand discussing future plans with A. H. Shirk, the editor-in-chief of the scenario department, and his assistant, Mr. Verschleisset.

Theatre Operating Interests Enter Independent Distribution Market

Theatre circuit controlling interests are invading the independent market to assure themselves the cream of the field for next season.

That conclusion was reached this week when a report came to this office confirming last week's persistent rumor that the Kunsky interests in Detroit would re-open their exchange in that city next season.

Independent distributors have heard for some time that theatre interests were anxious to acquire as much of the bigger independent output as possible. About five weeks ago exclusive announcement was made in this department of the combination of certain First National franchise holders who organized independent firms to handle pictures available in the open market. The latter pictures will be released independently of the First National exchange and distribution will be supervised by independent organization.

Involved in the First National-Sol Lesser proposition are the Stanley Mastbaum Company (Stanley Company of America) of Philadelphia; Nathan Gordon of New England; Sol Lesser in New York; Fabians in New Jersey; R. D. Craver of the South; Lesser-Ramish-Rosenberg interests of the West Coast; R. Leiber of Indianapolis; Skirbolls of Ohio and Pennsylvania; Balaban & Katz of Chicago and Kunsky of Detroit.

Hick's Sale Gives North and Weber Control of All Apollo Film Enterprises

Benjamin Hicks, managing director of the Apollo Films, Ltd., of London, and Vice President of Apollo Trading Company as well as a director of the Apollo Exchange, Inc., has sold his interest in those enterprises to L. Lawrence Weber and Bobby North. This deal was consummated so that Hicks can devote all his time to the erection of a big theatre on the other side.

Charles R. Rogers, president of the Resolute Film Sales, Inc., this week announced he had closed a contract with P. S. Earle, whereby he will handle the distribution of the latter's "Tut-Ankh-Amen." He started dickering for the disposition of territorial rights this week.

Max Roth, of Principal Pictures Corporation's foreign department, has disposed of the Great Britain rights to Benny Zeidman's "The Spider and the Rose" to the Pathe Freres Cinema, Ltd., of London.

Abe Warner, who went to Los Angeles to confer with Harry M. Warner, is reported on his way back to New York, expecting to arrive in the metropolis late this week.

Irving Lesser, general manager of Principal Pictures Corporation, last Thursday night was host to several of his franchise holders at the Ritz-Carlton Hotel, New York. Among those who were on hand were: Gene Marcus of Twentieth Century Film Company of Philadelphia, Harry Charnas of Standard Film Service of Cleveland, Harry Segal of Pioneer Film Company of Boston and others. Harry Rathner was toastmaster.

Mike Rosenberg, secretary-treasurer of Principal Pictures Company, wires from the coast to the effect that he has closed with Spyros Skouras of St. Louis Film Exchange, for the Missouri and southern Illinois rights to that firm's "Super Five," namely, "Bright Lights of Broadway," "Temporary Marriage," "East Side West Side," "Spider and the Rose" and "Gold Madness."

Irving Cummings, the West Coast independent producer and star, is in New York. He is stopping at Hotel Astor.

Al Feinman, who went to Europe to exploit Warner Brothers' pictures for Film Booking Offices, Ltd., of London, in a letter to the editor of this department, pays a glowing tribute to the showmanship progress of English film men abroad as he observed in the few weeks he has been there.

William L. Sherill and Cubrey M. Kennedy, according to information from Los Angeles, have deserted the film industry for the oil business, having incorporated the M. P. Oil Syndicate No. 1 with the latter as president and Sherrill as vice-president.

Charles C. Burr is elaborating his production plan for next season, but much of his production will be confined to the making of picture for distribution through national companies.

John D. Tippett, of London, is getting to be quite a commuter. He arrived late last week in New York and is making his headquarters at the Astor Hotel.

In Chicago's film row word has gone the rounds that Maurice Hellman, head of Reelcraft Exchange there, has announced his engagement to Minora Morris.

Tony Luchese of De Luxe Film Exchange, has purchased the local territorial rights of a Clifford S. Elfeldt franchise. He also has bought the local rights to "Danger," the latest Clifford S. Elfeldt production.

A Record for Elaine Hammerstein

After completing her first motion picture production on the Coast for Truart Film Corporation, "Broadway Gold," from a novel by W. Carey Wonderly, Elaine Hammerstein came to New York with the print about a month ago and immediately proceeded to read novels, plays and manuscript with the idea of selecting four stories for her next year's Truart productions. Within a little more than thirty days Miss Hammerstein, assisted by her director, Edward Dillon, and the Truart scenario department, has read a few more than two hundred and fifty stories out of which two are being considered as possible vehicles for her. This is said to be a record.

Things May Be Humming on Coast But Dearth of Stars Forces Lull in East Studios

Insofar as production is concerned things on the West Coast may be humming as our correspondent reports, but at eastern studios there is a noticeable lull, particularly among independent producers. And it is not for the want of producers, either; on the contrary, the excursion westward of stars and good players has been so elaborate that there are merely a handful of people available and these are being kept working every day with very little rest between pictures.

Daniel Carson Goodman's latest picture has been finally cut and edited. Last week Producer Goodman took another "shot" and on Thursday the picture will be shown to executives of Equity Pictures Corporation, which will State right the picture.

Burton King starts production on the first of the four pictures he has contracted to make for Selznick Distributing Corporation. This feature will be made at the State studios in Fort Lee, N. J.

"Broadway Broke." Murray Garsson's latest production, is now being finally cut and edited. The picture should be ready for showing the latter part of next week.

According to a wire received this week by Charles C. Burr, Johnny (Torchy) Hines, his star, has completed work on Warner Brothers' "Little Johnny Jones" on the West Coast. Whether or not he will remain for a second picture depends on the outcome of negotiations now under way.

Benny Zeidman having completed production on "Bright Lights of Broadway" for Principal Pictures Corporation at the Glendale, L. I., studios, started on his way back to the Coast for a well-earned vacation. He will make several pictures on the Coast.

Lowell Sherman, one of the cleverest men on the stage and screen is being sought by various producers for specials. Recently he has been serving as guest star at a number of stock performances in Washington, D. C., and other cities.

Reports at the various players' agencies, indicate a very slack July, insofar as production is concerned.

A group of Miami, Fla., men are looking around for a director to make a picture in which they have sunk some money. Burton King was offered the job, but he turned it down.

Mary Carr, Zena Keefe and several other eastern players went to Lake Hopatcong, N. J., this week to attend the exhibitor convention. They will be the guests at the banquet and movie ball on Wednesday and Thursday, respectively.

Charley Burr has lined up quite a list of stars. They include Doris Kenyon, Johnny Hines, Chic Sales and Constance Binney. Miss Kenyon has just finished work on Benny Zeidman's "Bright Lights of Broadway."

Dell Henderson and his company, including Doris Kenyon, are back after having taken outdoor shots up in Maine. The company had excellent weather and is reported with having got some splendid shots.

Detroit Firms Readying for Big New Season

DETROIT. — (Special.) — With announcement last week that Kunsky was to enter the independent market, local independent exchanges are going after everything now open for this territory in the State right market. Harry Charnas of the Standard Film Service and Al Lichtman Exchanges will handle all the Warner Classics in this territory in 1923-24, according to official word given out here this week.

Jack Saxe and Bill Hurlbut this week announced that Favorite Film Exchange had acquired the Michigan rights to the following Charles C. Burr pictures, "Luck," starring Johnny Hines, "You Are Guilty," "Secrets of Paris" and "The Last Hour."

Ed Beatty, who was in Detroit last week dropped into the Exclusive Film Co. and booked the "Adventures of Tom Mix," "Out of the Dust," "Notoriety," and "The Devil's Bowl," with Neal Hart—all for one town. W. S. McLaren, of Jackson, last week booked "Out of the Dust" for his Capitol Theatre.

Dave Mundstuk announces that the first of his two-reelers with big stars is "Moonshine Molly" with Wallace Reid and Mae Marsh.

Maurice Caplan of the Metropolitan Motion Picture Co., which produces the Detroit Free Press Weekly, returned Monday from his extended trip to California and Vancouver. Mr. Caplan went out there to make pictures of the Maccabees' Marathon convention. After completing the job he went on to Frisco, Seattle, Portland, and Canada taking in all points of interest enroute.

The big Warner Bros.' Classic, Main Street," opens at the Adams Theatre, Detroit, for a run on August 12, and John H. Kunsky is anticipating a very profitable engagement. He is so well sold on the picture that he has ordered 200 24-sheets and several thousand window cards and plans to give it a big advertising campaign. This engagement will be the first showing in Michigan of "Main Street."

Independents Ask for Cash Dealings

LOS ANGELES (Special)—Unless exchangemen show the color of money and part with it, a lot of high class independent pictures being made here are liable to go into national distributing channels. Independent producers are prepared to admit good prospects for a big year next season, but they are not inclined to take any gambling chances; they will insist on less paper transactions and more straight cash deals.

There are some 40 productions now being made in Hollywood by independent producers. The Warner-Al. Lichtman, Grand-Asher and other units are working on next season schedules. The others are working with no plans for distribution set, but insistent that if their pictures go into the independent market it will have been because the independents have passed real money over to them.

Through the courtesy of Morris R. Schlank, president of Anchor Film Distributors, Inc., a private showing of "The Dangerous Trail," the initial offering of Rocky Mountain Productions, Inc., was held at Cheyenne, Wyo., recently.

Milburn Morante, who is starring in a series of two-reel comedeis, is putting the finishing touches to his fourth Crescent comedy.

Under the direction of Alvin J. Neitz, the Rocky Mountain Productions, Inc., has begun production on the second of a series of "frontier days" photoplays starring Bill Patton, supported by Peggy O'Day.

Accompanied by William LaPlante, his personal representative, Richard Thomas, last week started for New York to close distribution arrangements with "The Silent Accuser" and "Phantom Justice."

Bennie Zeidman, who has been in the East for several months, was expected in this city some time this week. It is reported that while in the East he produced "Bright Lights of Broadway" for Principal Pictures Corporation.

Mike Rosenberg, of Principal Pictures Corporation, leaves this city on Sunday for a trip to New York where he will confer with Irving Lesser, eastern manager. Mr. Lesser will accompany him back to Los Angeles.

The cast for Warner Brothers' "The Gold Diggers" has been selected. It is headed by Lenore Ulric and includes Claude Gillingwater, Joseph Dowling, Jane Ferrell, Anders Randolf and Andre De Beranger. Sidney Franklin will direct with William McCann assisting him. Charles Rosher, formerly cameraman with Mary Pickford, will turn the crank.

John Ellis, one of the best known photographers in the industry, has been signed by Warner Brothers. He photographed some of the most distinguished executives at Washington and has been associated with the picture business for some time.

It is now definitely known that the first Larry Semon special for Truart distribution is "The Girl in the Limousine."

The cast for "The Unknown Purple," Roland West's New York stage success, which Truart Film Corporation will distribute in the independent market has been selected and includes Henry B. Walthal, Alice Lake, Helen Ferguson, Stuart Holmes, Brinsley Shaw, Ethel Gray Terry, Jimmy Morrison and little Frankie Lee.

Florence Campbell has been signed by Sam Grand to work in the Monty Banks comedies that Grand-Ascher Distributing Company will handle.

Resolute Pictures Acquires Irving Cummings' Newest Film, "Broken Hearts of Broadway"

Charles Rogers of Resolute Pictures, Inc., this week contracted with Irving Cummings, who came to New York from the Coast last week, for the distribution rights to his latest special, "Broken Hearts of Broadway," which has been extensively advertised during the last three months. Mr. Cummings brought a print of the picture with him.

Independent exchanges who have announced the acquisition of specials and made known the fact that while they have prints available they are holding up release of the pictures until next fall, are having a hard time carrying out their demands for exhibitors keeping their houses open during the warm season are demanding big pictures now.

There is very little buying going on within the market at this time. While a few cash sales have been negotiated, most of the transactions, according to information, covers paper to be met in the fall with proportionately small cash advances.

Broadway Run for "Dancers in the Dark"

The finishing touches are now being made on "Dancers in the Dark," the next Equity Special, written and produced by Daniel Carson Goodman, and with the release date placed at July 15 it is the intention of Dr. Goodman and the Equity officials to give the picture an extended run on Broadway. One of the big houses is now under consideration and final arrangements will probably be concluded during the next week for this showing to begin no later than the first week in August.

Rathner Back from Exchange Tour

Harry Rathner, special representative for Principal Pictures, has returned from a trip covering the entire United States, during the course of which he called upon all of Principal's franchise holders, and also visited all First National exchanges in furtherance of the interests of the Jackie Coogan productions.

Among the Principal franchise holders whom Mr. Rathner called upon were Charles Trampe of Mid-West Distributing Company in Milwaukee; Harry Weinberg, general manager of the A. H. Blank enterprises, operating exchanges in Omaha and Des Moines; E. J. Drucker of the Mountain States Film Company in Denver and Salt Lake City,, and Spiros Skouras of the St. Louis Film Co. Mr. Rathner also attended the recent convention in Chicago.

Closes Foreign Deal on Elfelt Pictures

Announcement comes from the offices of Clifford S. Elfelt Productions that William A. Bowman, manager, has closed with Bert Parker for the territory of South America, including Argentine, Uruguay, Paraguay, Chile, Peru and Bolivia, for the J. B. Warner pictures "Danger," "The Wolf Man" and "The Man From Broadway."

Mr. Bowman is being kept busy daily with the closing and arranging of contracts on the Warner series and is overwhelmed with inquiries regarding the eight Jane Thomas specials.

Weiss Brothers' Artclass Pictures Corporation are in the market for distribution rights to big independent productions, according to announcement made by that firm's publicity director this week.

President Warren G. Harding, through the United States Naval Department, made a personal request to see Warner Brothers' "Main Street" on his special train "Henderson" while on his Washington-to-Alaska trip.

Charles C. Burr has gone and done it again, for according to a report made this week he has signed Constance Binney to make a series of pictures that will be released through Associated Exhibitors. Last week C. C. signed "Chic" Sale for a series of pictures to be distributed nationally.

W. E. Shallenberger, president of Arrow Film Corporation, this week received the following wire from James Oliver Curwood, at Owosso, Mich.: "Jacqueline is a splendid picture and I predict a great success for it. You have one of the finest casts I have seen in a picture in a long time and the actors have done their very best work."

The following buyers visited W. E. Shallenberger at his offices at 220 West 42d street, New York City, this week: Bob Lynch and Jay Emanuel of Metro, Philadelphia; William F. Donahue of Imperial Pictures, Inc., of Philadelphia, and Bill McConnville of Boston.

E. A. Sherwood, manager of Exhibitors' Film Exchange, Washington, D. C., was in New York last week. He is looking for pictures for next season.

Harry Charnas of Standard Film Service and Al Lichtman Exchanges in Pittsburgh, Cleveland, Cincinnati and Detroit, after spending two weeks in New York, has finally returned to his home in Cleveland. But he didn't go until after he had tied up for the Warner product for his territories for next season.

Frank Rogers Joins Arrow Films

W. E. Shallenberger, president of Arrow Film Corporation, announces that Frank Rogers has become associated with that corporation and will tour the principal cities of the United States in its interests.

Mr. Rogers, who has a host of friends in the industry, left Saturday, his first stop being Detroit, where he will call on first-run exhibitors in behalf of Arrow. It is planned to have Mr. Rogers visit the more important cities of the country.

Is a Second Marriage Ever Successful?

"YESTERDAY'S WIFE"

Will Draw Every Man and Woman Like a Magnet

A BOX OFFICE PICTURE—AN AUDIENCE STORY—A MONEY-MAKING CAST

It's a C. B. C. COLUMBIA PICTURE Gems of the Screen

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Hustling Manager Frames a Scheme to Make His Patrons Pay Postage on Ads

DEVELOPING an idea in which a New York house some time ago offered free tickets to patrons who would address four advertising postal cards to as many friends, O. H. Brown, of the Palace theatre, Waupaca, Wis., has worked the idea into something any manager can work on any good picture and work again after six months or a year. It is sufficiently different to be classed as an original source.

It is very possible that Mr. Brown did not see the New York stunt written up, for that matter, and the latter is mentioned here merely because of a certain resemblance.

Over Capacity

The stunt he used was to offer free admission to a special matinee to each child who brought in a letter addressed to some friend living not more than twenty miles from Waupaca. It must be enclosed in an addressed and stamped envelope, and was to be left unsealed. This was not only to gain an idea as to how the letters were running, but to permit the insertion of a card giving a list of other coming features additional to When Knighthood Was in Flower, which was to be the subject of the letter.

He sends in a photograph showing several hundred youngsters in front of the theatre, and writes that the business created was greater than the house could handle.

A Composition Theme

He sold the local school board so strongly than the writing of the letter was made a part of the composition work in each school. Each scholar had to turn in a letter whether it was used or not, but having written them as part of the school work, it was only natural that they should stamp the envelope and present it as a ticket.

Thirty two schools in towns adjacent were told of the scheme and many of these pupils added their letters to the contribution. It was all good, because there are trolleys and automobiles and twenty miles is nothing these days.

How They Look

That's all you need to know about the stunt. That's all there is to it. You give a free matinee, which costs you less than the postage you save, and you not only get an advertising letter from each child, but each youngster tells father and mother and a dozen others.

These are copies of actual letters:

Dear Evelyn,

Have your daddy bring you down to see the show, When Knighthood was in Flower. It will be shown here at the Palace theatre on May 12, 13 and 14.

Be sure and come, because it's a fine show. Your Friend,

VIRGINIA.

Dear Aunt Josie,

There is going to be a very good picture show here next Saturday. It is When Knighthood was in Flower. It is to be one of the very best shows they have had here in a long time. Be sure not to miss it and try and get all your friends to come to Waupaca to see it.

Do not forget the dates of this wonderful show, May 12, 13, and 14. With love to you and Uncle Joe,

MARION BORN.

You can figure the value of these personal messages over the form letter. Then thank Mr. Brown for a good one.

Eddie Collins' Game Was Made of Flour

Leave it to Eddie Collins. If his show was switched ten minutes before the doors opened, he would have chalk marks on the sidewalks two blocks away before the first ticket was sold.

They shot him Hunting Big Game in Africa on such short notice that Eddie did not have much time to tell the folks that the Snow picture was coming to the Capitol Theatre, Houston, but he slapped the paper up almost before it got there, sent out a thousand invitations to teachers, newspaper men and scout masters, borrowed all the toy elephants the stores had for window work and then made jungles of the windows of the Piggly-Wiggly stores with animal crackers.

Do you get that? A bunch of pastry elephants and camels and giraffes and over all a sign, "Hunting Big Game in Africa?" Eddie has pulled some good ones, but that is good even for him.

He cut one 24-sheet up to make a lobby display with the aid of some set trees and Florida moss, with a few stuffed animals loaned by a friendly taxidermist.

The business swelled up as though he had been given a month for advance work.

Went Back

Frank H. Burns, who was in St. Petersburg, Fla., during the past winter, has gone back to the Beacham, Orlando, and is no longer with Southern Enterprises, Orlando, having been shuffled off the string.

First National Ties to Clothing Hook-up

First National publicity has always had a fondness for merchandise hook-ups and from package crackers to artificial pearls has run the entire catalogue of food and clothing, but apparently has found nothing more profitable than the cooperation with the manufacturers of boys' clothing.

On this account they have put into operation about the most elaborate merchandise hook-up yet to be recorded for the benefit of Penrod and Sam, the second of the Penrod productions.

This takes the form of a 200-foot trailer which can be obtained by clothing dealers handling the Wiener Brothers line and used with a portable prohector in their own stores or run, with better excuse than most advertising films, as a part of the theatre film program. It tells a connected story in which the boys who appear in the Tarkington play are shown wearing the Penrod and Sam models and has an interest apart from the advertising value to the theatre and clothing merchant. It can be used as a trailer the week before and also can be tied to the production during its run.



A First National Release

THE FIRST NATIONAL TRAILER SHOWS PENROD BOYS

Elaborating the merchant hook-up on the Barry and Coogan clothes, the appearance of Penrod and Sam will be attended by a special trailer supplied by the clothing manufacturers to its dealers without cost to store or theatre.

Hunting Big Game in Jeweler's Window

Most managers who play Hunting Big Game in Africa have hooked sporting goods stores to the Snow picture, but E. B. Roberts, of the Majestic Theatre, Austin, Texas, seems to be the first to have used the picture to land in on a jeweler.

He knew that there was a look in on the Kimberly mines, which in a couple of hundred feet gives a fine picture of how diamonds are obtained, so he hooked several stores to a display of diamonds, a card, some photographs and a regular window card.

Of course he landed the sporting goods stores, too, in addition to several jewelers, furriers and a taxidermist, and he got the Ford agency to parade four of its oldest cars with the statement that these were the only ones to stand up under the hard work cut out for them on the expedition.

The taxidermist loaned upward of 200 specimen skins and mounted animals for the lobby display.

From the educational angle he persuaded the school authorities to permit the posting of a lithograph on every bulletin board, and every grammar school in the city made the picture the theme of the following week's composition in English, which made it necessary to see the picture.

This is one of the most successful campaigns yet reported and we like it better than the big town work, because it was more thorough, and got results through effort rather than through the expenditure of large advertising appropriations. It cost Mr Roberts only $40.



A Universal Release

DON'T RUN AWAY; THESE ANIMALS ARE ALL STUFFED

That's why E. B. Roberts, of the Majestic Theatre, Austin, Texas, could use chicken netting for coops. The big game stayed put to advertise Hunting Big Game in Africa. He used about 200 animals and skins in the lobby.

Paramount Trailer Sold Out the House

Nampa, Utah, has been in the dumps lately. Recently the bank failed for more than half a million dollars and the town has not been feeling perkish. Something had to be done and C. R. Potter, of the Liberty Theatre, called in Old Doc Renaud, who Paramounteers around Salt Lake territory.

The old Doc came on the run with his satchel full of tried remedies, but the diagnosis did not seem to fit any of the staple cures. It looked as though the patient were in a bad way indeed. Doc Renaud scratched his head.

There was no use trying newspaper work. Potter had tried that to no avail. No use in exploiting, for there were few on the street to exploit to. Doc was about to tell Potter that he needed a coroner rather than a physician, when he had an inspiration.

He recalled that the Liberty had never used the A Trip to Paramountown which was loaned to all Paramount exhibitors who wanted it last year. Renaud wired for the film and meanwhile advertised his prettiest to get the town out to see the picture free.

The Liberty opens at seven thirty, real time. He announced that the trip would be taken at seven o'clock in the vacant lot across the street from the theatre.

They pulled 2,500 people to the lot out of a population of 7,500. The picture ended 7:25. Across the street were interesting displays for Adam's Rib. About a thousand were unable to get in even for the second show, but they came the next night, and have been coming more regularly ever since. Renaud still has his record of 100% cures.



A First National Release

SELLING IN THE LOBBY THROUGH REPETITION OF DESIGN

The Newman Theatre, Kansas City, made very effective use of hand drawn panels for The Isle of Lost Ships as shown in the three frames in this illustration. The simplicity of the design is what gives the strength.

Masters of Men and the Navy Recruiters

Vitagraph's Masters of Men has been generally taken up by the navy recruiting service, or perhaps it would be better to reverse and say that the navy men have been taken up by the picture. In New York, where it played at the Cameo, there was an A board and a sergeant in front of the theatre day and evening, and naval pennants were loaned. There was also a parade with a band to start things off.

In Newark the service loaned a machine gun to help the lobby, and in Milwaukee a parade was staged and the recruiting ship was bannered. Here the Naval Reserve and the Spanish War Veterans sold tickets on commission for the benefit of their organizations. The latter organization is peculiarly susceptible to approach, because the story deals with that war.

One of the best stunts in an elaborate campaign for The Go Getter at the Granada Theatre, San Francisco, was a special showing, two days before the opening, to executive heads on the idea that they would advise their subordinates to see the story and observe the lessons of go-getting.

They gave a newspaper $50 and some tickets for the best definition of a go-getter and picked on the navy recruiters, as usual.



A Warner Brothers' Release

THIS WEDDING RING FOR BRASS WAS A GILDED SHOE

The cutout letters were of compoboard, but the ring came from an automobile and worked out into a surprisingly good effect. This stunt was worked by Loew's State Theater, Buffalo, and gave a front at very small cost.

The Day's Work

George Gambrill, Paramounteer in Oklahoma, hit Pawnee and wanted to borrow a typewriter to prepare some copy for E. H. Raspberry, of the Buffalo Theatre. There was only one in town and this was used by "the" restaurant to run off the menus. They would not hire it out, but the boss offered to loan it to Gambrill on condition that he run off the menus for the ensuing week. The only ray of light was that they do not need many menus in a town that size, but George gave the waitress a dirty look that evening when she asked him if he wanted to see the menu.

He has petitioned Claud Saunders for a portable machine.

Addison's Frames Make Big Display

To show one of the uses he makes of his plastic composition, Richard A. Addison sends in one of the window frames he made up for Lost and Found on a South Sea Island. They are as clever as anything we have seen in this line, and yet so simple that anyone can make them. The cut does not begin to do justice to the original, so Mr. Addison sent along one of the actual frames.

The base is a strip of wood 2½ inches wide by 18 long. To this is tacked a smaller strip about 11 inches long. To the back of this is nailed the frame foundation, which is merely compo board cut with a V arch at the top. The board is painted green. To the uprights are tacked strips of bamboo and on the gable is a strip of quarter-inch stuff to suggest the roof. This is covered with straw, stained a bright yellow, to suggest the thatch, and a fringe of green straw covers the face of the arch, the general effect being that of a thatched hut supported by bamboo poles. The still is pasted to the back of this with gummed strips.

The cocoanut tree is a stout wire, padded with cotton and wound with brown paper. At the top the leaves are made of green crepe paper, and a few sprigs of green straw are tied to the base.

The plastic compound, the formula for which was recently given, is used to build up the ground. This is the same color as the paint used on the baseboard and works into it. It is roughly moulded to suggest uneven ground, and is lightly dusted with green and blue smalt, which works particularly well under artificial light.

These will make any window no matter how particular the merchant may be, and Mr. Addison planted the town for this Goldwyn.

A Two-Part Float Told of Adam's Rib

To emphasize the dual angles of Adam's Rib, the Strand Theatre, Worcester, Mass., used a two part float perambulator.

M. A. Silver hooked up to a dry goods company which provided the props and a couple of lay figures. One-half the float showed the cave girl in the primeval forest and the rest a modern drawing room with a gorgeously dressed flapper. The store got a credit card and the house took a huge banner.

A Better Idea

Apparently this showed to only one side of the street at a time, the backings running along one side of the float. A better idea would be to divide the area of the float by a backing with the cave girl facing the driver and the modern room looking toward the rear. This would not give a box set effect, but the backings could be curved so as to provide a space for a sign on either side as well as a banner over the running gear, and would work both sides of the street at once.

Sold Jackie Coogan Through Clothing

When Daddy came to Davenport, Ia., the Garden Theatre passed the buck to a clothing store and let that do the advertising. It held down its own advertising, but the store more than made up for it with its displays telling that tickets to a special matinee of Daddy could be had only by calling at the boys' department of the store, where a full line of Jackie Coogan clothing was, of course, on display.

The house hooked in with a special slide, but the store did most of the spending, and the theatre got as much benefit as though it had gone to extra spaces on its own behalf.

For a change of pace this beats the newsboys' parade into a back number, because when it is over there is one store that will be ready to come in on something else next time, and the kids will still connect their free tickets with the theatre.



A Goldwyn Release

RICHARD A. ADDISON'S NOVELTY WINDOW FRAMES

The hustling exploiteer of the Pickwick Theatre, San Diego, has gone over the top again with bamboo huts for Lost and Found. They make a "production" of the ordinary scene stills and the merchants ask for them.

Split Double Deck to Two Newspapers

Arthur Swanke, exploiteer for the Rialto Theatre, El Dorado, Ark., got enough material for a double deck on You Can't Fool Your Wife, but split it and laid off a page each to two papers, figuring that it would do more good. He obtained all the advertisements and wrote all the copy.

His banner on Bella Donna was particularly good, and they cleaned on this production, though the feature did not seem to appeal very strongly to other cities in the state. It is out of the ordinary in its form in that the title is held to the left instead of being stretched clear across the lobby front. The body of the banner is black with white letters and yellow capitals. The figure of the star is in proper colors mostly flesh, to judge by the design. A three and a frame completed the display for this picture, the left hand three being given to the coming attraction.



A Paramount Release

SWANKE'S BANNER IS ORIGINAL IN ITS DESIGN

The exploiteer of the Rialto Theatre, El Dorado, Ark., does not take the full space for "Bella Donna," but gives the portrait more room on the right, and still gets a strong display with white letters and yellow initials on black.

Paschall Cut Down Knighthood Castle

It is a little late for Knighthood, but next time you need a castle front for a play remember that W. E. Paschall, of the Palace Theatre, El Paso, got up a very neat one to fit in the lobby instead of over it.

It was small enough to take up only half the lobby space, yet it made just as big a flash as would a front because the side posts were castellated, and a false arch was stretched across the top. It had all of the smash of a built-in castle, and it will pass where the fire laws prohibit building in the lobby.

That structure to the right and rear of the castle is a temporary candy stand for a sample distribution. This was also built into a castle.

The steps of the lobby display have served for many other pictures and are a piece of stock furniture. It is a useful article and has given emphasis to many a cutout display. If you think you would like one for your own lobby, build it in sections so you can get from one to four steps, as the immediate display may seem to call for.

In this castle Mr. Paschall has made a distinct departure.

This display was by the house artist, Gutierrez, who also planned seven window displays; the silhouette of a castle against a gold ground, with cutouts from the one-sheets. There was also a hook-up page, in which the attractor was a set of pictures taken from the film. About a foot was used, cut into frames, one frame to each space. The contest was to assemble them in their proper order as indicated by the varying action. This ran far ahead of the usual cut-up portrait, but is good only where the half tone work is clear enough to show the slight changes in position in the succeeding frames.

Dog Stuff

Bill Danziger put the Palm Theatre, Rockford, Ill., on the front page when he wired Charles Lamb that Pola Negri wanted him to look up her brother, Ian Chalupez, who came to this country in 1909.

When last heard of, he was working as translator in a Chicago export house, but there they understood that he had gone to Rockford.

Of course the simplest way to get after things was to take the wire over to the newspaper office and ask their co-operation. To make things clear he had to tell about Pola coming to this country for Paramount and added that Bella Donna, her first American made picture, would be seen at the Palm shortly.

As the wire stated that Ian greatly resembled his sister, a lot of people came to see Pola to see if they could spot Ian through the resemblance.

Pretty nifty work, in case you want to know. Sure your Paramounteer can shoot you a wire. He'll send it collect, but it will be worth the cost.



A Paramount Release

SOMETHING NEW IN CASTLE FRONTS FROM EL PASO

W. E. Pacsachall and his staff artist, Gutierrez, evolved this play for the Palace on "Knighthood," getting the full effect without building in the lobby and obstructing egress. It is to be commended to all exhibitors.

Buddy Stuart Gets Full Page for $15

Buddy Stuart beats the hook-up page. The Goldwynner drifted into Fall River intent on putting over The Stranger's Banquet, and he did it with a full-page identification contest, with prizes of $15, $10 and $5 and ten sets of double passes to those who could identify the stars on the page. The house paid only half the cost of the prizes, getting the page for $15 and ten sets of passes through permitting the Globe to offer it as the newspaper's own scheme.

Of course, the twenty-two stars were those appearing in the play, but the trick was to tell which was which. The half-tone screen was too fine and the pictures were terrible. It was worth the $15 just to look at them, but that was not Buddy's fault, of course.

Apparently the later the run the smaller the castle on When Knighthood Was in Flower. E. B. Roberts, of the Majestic Theatre, Austin, Texas, is the latest to use an in-the-lobby castle instead of a front. He fenced in his box office and adjacent territory with compo board and achieved a castle that gave plenty of passage room and yet made a big display. He laid out $40 on the stuff, but it can be used again with a little touching up.



A First National Release

ONLY ONE PERSON KICKED ON THIS DISPLAY

He was the photographer and he had a tough time making the colors register on the plate. Everyone else was pleased with this Tut-tut display on "Within the Law" by Libson's Capitol Theatre, Cincinnati. This is an easy one.

Sold Two Pictures on the One Exploit

Jack Hellman, Paramounteer, wants to know.

Out in Winona, Minn., he was putting over Bella Donna for the Opera House. He wanted a cut to slice up for the hook-up page and had none of the star. He used one of Gloria Swanson in Prodigal Daughters and slipped that into the spaces.

Winona, not hitherto strong for Miss Swanson, gave her about the same business as it handed to Negri, and now Hallman is wondering how much the section portrait did to contribute to this result.

While he was waiting for the answer he has decided to double the advertising wherever this is practicable, and figures that if he does not catch them with one offering he may land the other.

On a rough guess, it would seem that any advertisement should help advertise the star exploited, and that the mention given Miss Swanson shoul dreact on her own play. If a strong star is used to help a weak one, it may be that they will wait for the better liked player, but using the reverse procedure may make more business for the weaker vehicle.

It seems unreasonable to argue that the mere use of a cut-up portrait will sell as well as a double page hook-up, however, and it is more probable that word got around that Prodigal Daughters was one of the few really worth-while stories Miss Swanson has hid in the last couple of years. In too many of the plays in which she has been seen the dresses have been more of the plot than the line of incident. This one was real and probably got the crowds.

Banked on Hiers

Eddie Collins let the bank do much of his advertising on Mr. Billings Spends His Dime through a hook-in to the savings department. The window display was small banks, and the bank took a three-eighths in the papers, which permitted Eddie to get along with less space for the Capitol Theatre, Houston.

Egyptian Effect Simply Achieved

Because everything is Egyptian these days from lipstick to lingerie, the Capitol Theatre, Cincinnati, felt that it was necessary to get into the line forming on the right.

Tom Davis, who manages the house for the Libson interests, did not want to sink all the profits on a temple effect, so he devised an economical effect that made just as much of a flash as a lobby costing four times as much.

Five panels and six uprights, all of which can be repainted for other uses, were all he required, and the coloring was done in blue, red, yellow and green, which made photography a matter of considerable difficulty.

It is a good model to follow, and the beauty of the Egyptian scheme is that no great artistic skill is required. You lay the design out on angles with a straight-edge and do not have to do any fancy drawing.

This has absolutely no connection with Norma Talmadge in Within the Law, but that doesn't matter. You must play up to the fad, no matter what you have to offer.

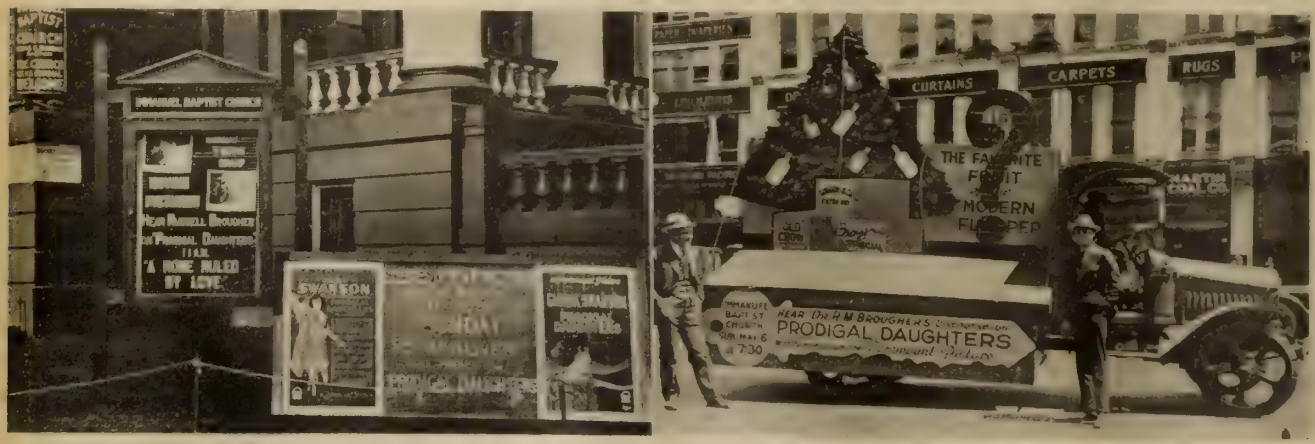
Church and Screen Come Close in Utah

With the Paramount Empress, Salt Lake City, advertising a church, and the church advertising the theatre, the screen and the pulpit came close together over Prodigal Daughters.

The Rev. Russell Brougher, of the Immanuel Baptist Church, recently took over the charge and has been building up the congregation. While it is neither here nor there, he is the son of the minister who married Douglas Fairbanks and Mary Pickford.

George E. Carpenter felt that there was real material for a sermon in Prodigal Daughters, and with the aid of his assistant, Carl Porter, Kenneth O. Renaud, Paramounteer, and Frank J. Murphy, of the Paramount exchange, he finally persuaded the Reverend Brougher to preach on the topic, offering the use of a trailer.

The church took two ones and the 22x28s for the bulletin board and took advertising space in the newspapers to announce the sermon, while the Paramount Empress also advertised the sermon in its advertising and put out a truck. Naturally the stunt caused a big sensation and the theatre was packed for six days and then the crowd transferred to the church.



A Paramount Release

HOW A CHURCH ADVERTISED "PRODIGAL DAUGHTERS" AT A SALT LAKE CITY THEATRE

Rev. Russell M. Brougher, of Immanuel Baptist Church, was sold on a sermon on the Swanson play at the Paramount Empress through the combined efforts of George E. Carpenter, Carl Porter, Kenneth O. Renaud and Frank J. Murphy, Paramount booker. He used ones and stills on the church bulletin board and sponsored the perambulator Carpenter sent around town for a week.

tion to this notable list, there are glimpses of a host of notables as they appear "on the lot" in the Los Angeles-Hollywood studios, including, among others, and the listing of the star extras. This applies with equal force to other stories along the same



A Goldwyn Release

SPLIT THE STAR LISTS

lines which are presently to appear. Keep faith with your patrons or presently they will not believe you under oath. Another mistake in handling this story is to suggest that the heroine makes a terrific battle for screen fame, where the story actually shows that she fairly slipped into the star roles. The picture should sell just as well under its proper classification and then there will not be the comeback which exists where ticket purchasers are led to expect that the fair star will stand off a horde of directors at the pistol's point.

Streaked Border Lightens Gloom

Streaked lettering in display sixes is an atrocity, but this streaked border from the Metropolitan Theatre, Baltimore, lightens the gloom of a solid reverse without detracting



A Paramount Release

A HELPFUL BORDER

in the least from the display value. It even possesses the advantage of discounting the lack of a solid black in the ink and looks very decidedly better than would a solid reverse printed in a gray. It takes about a third of the display space, yet it more than pays for itself in that it gives an additional emphasis to the white section through contrast. The center seems to be press book material, but it is given added value through the frame and is immeasurably better than a half tone would have been in this space; particularly with the printing, which is not up to the Baltimore standard. Keep the heavy streaked border in mind. You can use it some time, if you employ an artist, and it should work as well for you as it does for the Metropolitan, where it gives a real distinction to the space; a 150 x 4.

Sells Bella Donna Without Overdoing

Bella Donna has been a bad bet for some managers because they sought to sell Negri



A Paramount Release

A DOSE OF BELLA DONNA

in this play as the archtype of wickedness, and she did not live up to the billing. They overplayed, and some persons were disgusted and stayed away and others came and were disappointed. From either slant it was not good medicine. Ralph Ruffner, of the Capitol Theatre, Vancouver, took a middle course and sold the picture without a comeback through a more conservative argument. He took about fifteen inches across four to get it over on the idea of a big picture because he used a big space, but he put in only one cut, and used lettering only for the star and title, knowing that he could get more for his money in regular type. The reduction is rather small for easy reading, but the last paragraph of the text runs: "All your dreams of fair women excelled; all the colorful romance of The Sheik magnified a thousandfold; gowns that Venus might envy." The sex angle is disposed of with "Risking everything in her search for a man who could love her as she yearned to be loved." That gives no offense and does not lead one to look for plain obscenity where none may be found. We think we'll pin a rose on this display of Ruff's as being the best up to date. He did it well without overdoing.

Eastman Ads Are Greatly Improved

Some of the recent advertisements of the Eastman Theatre, Rochester, show a decided improvement. They are not yet what we



A First National Release

FROM THE EASTMAN

would look for from the supposedly model house of the country, but they show better showmanship in their planning and are less suggestive of the dry goods copy writer. The Rochester average is very poor, though for a time the Bracker drawings were about as good as they come. Where they are all poor, there is small incentive to do better, since all stand an equal chance with the poor displays, but if one management would take the trouble to get out really good displays, they would clean up before the other houses fell into line. Apparently Rochester must work with line cuts, for their half tone results are seldom good, and even this might be regarded as above the Rochester average. Perhaps that discourages the advertiser, though Bracker used to get great results with line drawings.

Just Plugged

Because Harold Lloyd will sell himself in Macon, E. C. Kingman of the Rialto Theatre, did not waste any fancy stunts on Safety Last. He just dug in and worked the usual stuff to make certain that everyone in town would know that Lloyd was coming. The comedian did the rest.

He used a streamer sticker for windshields, tied both the Army and Navy recruiters, and persuaded hotels, restaurants and soda bars to strip their menus, carrying the idea even to the suburban stores.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

American Releasing

GREAT ALONE. (5,912 feet). Star, Monroe Salisbury. Poor photography, and fair picture to a small crowd for a Saturday showing. Regular advertising brought fair attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. This one is sure some picture. Didn't do much for me on account of the weather, but you can't go wrong by running it if you can buy it right. It keeps them roaring from start to finish. Used sixes, threes. Draw neighborhood class in town of 1,500. Admission 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

F. B. O.

CAPTAIN FLY-BY-NIGHT. (4,940 feet). Star, Johnnie Walker. A good program picture. Photography too dark in several places unless the projectionist has lots of spare amperes to go on. In a small town this doesnt often happen; our limit is usually fifty amperes. Advertising slants, played up Johnnie Walker. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

IN THE NAME OF THE LAW. (6,126 feet). Star cast. A hundred per cent picture; pleased all and many good comments were received. If you have not played this one, book it by all means and boost it. Used ones, photos, slide. Had good attendance. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

REMITTANCE WOMAN. (6,000 feet). Star, Ethel Clayton. A dream picture. Above the average. Clayton followers will like her in this. Great advertising possibilities due to recent newspaper reports on Chinese bandits. Condition of film, like all F. B. O. It contained a superfluous number of splices causing trouble in getting through the projectors. Used programs, newspaper. Had mediocre attendance. Draw university students and best class in town of 35,000. P. A. Wills, The Park Theatre, Champaign, Illinois.

REMITTANCE WOMAN. (6,000 feet). Star, Ethel Clayton. My patrons enjoyed this. Exciting adventures of three Americans in mysterious China. Clever comedy work by Tom Wilson. Regular advertising brought fair attendance. Draw general class in town of 500. D. Willson, Palace Theatre, Ft. Lawson, Oklahoma.

SHEIK OF ARABY. (6,579 feet). Star, H. B. Warner. Very good picture and the price was right, but the print was awful; why they let the film leave the exchange in such condition is a puzzle to me. Used ones, photos, slide. Had fair attendance. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

SNOWSHOE TRAIL. (5,382 feet). Star, Jane Novak. A very pleasing picture that pleased a packed house; some very good snow scenes, and bought at the right price. Used ones, photos, slide. Had good attendance. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

THIRD ALARM. (6,700 feet). Star cast. For those who like melodrama in the first degree this one will please one hundred per cent. Perhaps the most thrilling and realistic fire scene ever filmed. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

THIRD ALARM. (6,700 feet). Star cast. Nothing big about this picture excepting the footage. Still it drew well and when a picture does that no exhibitor will complain. Used throwaways. Had good attendance. Draw all classes. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THIRD ALARM. (6,700 feet). Star cast. If you are interested in box office receipts, buy this. It holds the record so far this year for a three-day engagement. It seemed to please everybody. Used newspapers only. Had big attendance. Jefferson Theatre, Goshen, Indiana.

THIRD ALARM. (6,700 feet). Star cast. If your patrons like good melodrama here is a dandy and this picture pleased every one here. Advertising slants, worked in with Fire Department. Had fair attendance. Giles Master, Strand Theatre, Gallup, New Mexico.

First National

BARNSTORMER. (5,300 feet). Star, Charles Ray. Another rotten First National. Why will they make such pictures? Picture showed a theatre where there were only seven or eight people, half of whom were asleep. Very much like the Forum that night. Usual lobby and newspaper brought worse than poor attendance. Draw mixed in town of 4,300. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

BELL BOY NO. 13. (3,940 feet). Star, Richard Barthelmess. Good. Had fair attendance. Draw country class in town of 7,300. Admission 10-25. Arthur B. Smith, Fenwick Theatre (673 seats), Salem, New Jersey.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A nicely produced picture which was well liked. Not as good as "Tol'able David" or "Fury," but they increased exhibition value by about fifty per cent and why? Used newspapers only. Had good attendance. Jefferson Theatre, Goshen, Indiana.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Excellent; pleased all. Cleared about as much if not more than any picture we ever had. Usual newspaper brought good attendance. Draw all classes in city of 53,000. Admission 20-30. J. A. Flournoy, Criterion Theatre (600 seats), Macon, Georgia

CROSS ROADS OF NEW YORK. (6,292 feet). Star cast. This was fairly well received and is satisfactory as a program picture. Some very good comedy contained in it. Regular advertising brought fair attendance. Draw average small town class in town of 3,000. Admission 15-20. A. La Valla, Community Theatre (300 seats), Bethel, Connecticut.

DADDY. (5,738 feet). Star, Jackie Coogan. Very little to say about this picture. Book it and open your doors, but have a cop handy to help you handle the crowds. One of Jackie's best pictures. Had very good attendance. Draw middle class in city of three million. Julius Lamm, Douglas Theatre (800 seats), Chicago, Illinois.

DEVIL'S GARDEN. (5 reels). Star, Lionel Barrymore. This was a very well liked show and the price was very reasonable. Used four ones. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

DINTY. (6 reels). Star, Wesley Barry. Old but I got a new print and it drew well and pleased, too. A picture that should get them all if you advertise it. Regular advertising brought good attendance. Draw agricultural class in town of 1,474. Admission 10-25. I. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

EAST IS WEST. (6,500 feet). Star, Constance Talmadge. Very sweet story. Pleased everyone. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. Better than many of hers, but failed to pull. Would say it pleased the younger set but the regular didn't rave any. Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LORNA DOONE. (6,083 feet). Star cast. This feature pleased everyone. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. No stars we ever heard of, yet one of the very best pictures ever shot on our screen, pleasing about one hundred and twenty-five per cent. Just like a camp meeting after show, shaking hands with the boss "myself" and complimenting

the picture. Come on again, somebody, with a picture nearly as good. Pretty advertising, classy stuff, brought extra good attendance. Draw all classes in city of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MY BOY. (4,967 feet). Star, Jackie Coogan. Good picture. Everyone satisfied. Better than "Peck's Bad Boy," but not as good title. Used ones, threes, sixes, window and cards. Had good attendance. Draw town and oilfield class in town of 800. Admission, 10-25. Geo. Tockly, Dixie Theatre (250 seats), Wynona, Oklahoma.

PENROD. (8,037 feet). Star, Wesley Barry. Very good. Ordinary advertising. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PENROD. (8,037 feet). Star, Wesley Barry. This picture sure made a hit here. Played it percentage with the Athletic Association of the High School. We each made $76.50 on the two days. Only heard one kick on this picture. Print in good shape. Used ones, threes, photos, newspaper, and the kids sold tickets. Attendance, 1,005. Drawing working class in town of 3,800. Admission from 10 to 25 cents on various days. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

PILGRIM. (4 reels). Star, Charles Chaplin. Awfully silly and not one-half as many laughs as a two-reel inexpensive comedy which we used two days before. Besides, it invites the ill-will of our good townspeople, who objected to it being run. Advertising just what we could get, ones, threes, slides, 11x14, newspaper. Had fair attendance. Leila N. Hollin, Colonial Theatre, Lebanon, Indiana.

PILGRIM. (4 reels). Star, Charlie Chaplin. The one and only Charlie is right. Did the biggest business in past year and a half. No other comedian in his class by ninety-five per cent. for pulling here. Had to turn away crowd. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats). Decorah, Iowa.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. Best Constance has done yet. Pleased one hundred per cent. Had competition in a tent show which had a brass band. Used lobby, extra newspaper. Had poor attendance. Draw agricultural class in town of 1,474. Admission, 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

R. S. V. P. (6 reels). Star, Charles Ray. Not as good as his usual by a long shot. Hasn't much of a story to it. Has about more silly comedy in it than anything else. Used sixes, threes, ones, photos, slide. Had fair attendance. Draw better class in town of 2,850. Admission, 10-15. Robert Karsch, Monarch Theatre (500 seats), Farmington, Missouri.

SEA LION. (4,367 feet). Star, Hobart Bosworth. Very good, audience liked it. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SILENT CALL. (6,784 feet). Features dog, Strongheart. Not as good as they say, in my opinion, although dog does wonderful acting. Do not think much of this picture. Usual advertising brought fair attendance. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. Very good picture. Everyone pleased, but rental was too high, which took the joy out of it all. Used ones, threes, slide, 11x14, extra newspaper. Had fair attendance. Leila N. Hollin, Colonial Theatre, Lebanon, Indiana.

Between Ourselves

A get-together place where we can talk things over

Mr. E. W. Collins' suggestion of placing the Moral Tone of a picture in the report is so good that it is going to be incorporated in the next set of blanks we get out. The moral tone of a picture is an item of great value to many exhibitors in communities where "anything" doesn't go.

It seems that it would be a good idea also to include the exhibitor's estimate of the value of the picture as a Sunday picture.

What do you think of it? If you are an exhibitor in a Sunday town, put it in your reports for the benefit of the other fellow, and if not in a town where Sunday shows are permitted, you can judge the value for Sunday showing and tell about it. VAN.

Fox

BOSS OF CAMP 4. (4,235 feet). Star, Charles Jones. A good Western, but of the usual Jones type. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

BOSS OF CAMP 4. (4,235 feet). Star, Charles Jones. I believe this is about the best Jones has ever made. It will more than please wherever Westerns and action pictures are in demand. Had good attendance. Draw small town and country class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

BOSTON BLACKIE. (4,522 feet). Star, William Russell. An exceptionally good program picture. A pippin for a one-day run. Story holds you all the way through, with a good ending. Had good attendance. Draw middle class in town of three million. J. Lamm, Douglas Theatre (800 seats), Chicago, Illinois.

BUCKING THE BARRIER. (4,566 feet). Star, Dustin Farnum. The usual Farnum picture and a fair program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. If it had not stormed I would have probably got rental out of this picture. A dandy program picture nevertheless. Had rotten attendance. Draw all classes in town of 3,000 whites, 1,225 niggers. Admission 10-20. W. L. Landers, Gem Theatre (500 seats). Batesville, Arkansas.

CONNECTICUT YANKEE. (8,291 feet). Star, Harry Meyers. This is positively a wonderful picture. Meyers and the supporting cast do good work in Mark Twain's famous story, which is made even more famous in pictures. All those who had anything to do with the production of this picture are deserving of much credit for putting such a masterpiece before the theatre-going public. We ran this for the school and everyone said it was great. Best of all, Fox's price was reasonable. Advertising slants, title, star and author. Had fair to good attendance. Draw small town and rural class in town of 443. Admission 10-25. Kenneth W. Thompson, M. W. A. Theatre (100 seats), Hancock, Wisconsin.

CRUSADER. (4,780 feet). Star, William Russell. Very good picture indeed. Russell is a good actor and should please anywhere. Usual advertising brought fair attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

OVER THE HILL. (11,000 feet). Star, Mary Carr. In making this report we can only say "ditto" for every report which has appeared previous to this one in Straight From the Shoulder department, because to date we have not seen an unfavorable comment on this picture, the finest one of its kind ever shown on our screen. Evidently it is not having one's name in electric lights that makes a star, but the natural acting of each character in this picture readily stamps them as such. Those responsible for this picture certainly are deserving of unstinted praise. We ran this for the school and made a little money due to the Fox people's reasonable price. If you haven't shown this wonderful picture yet, then lose no time in booking it, for you'll be sorry if you don't show it. Advertising slants, title, star, author of poem. Had good attendance. Draw small town and rural class in town of 443. Admission 10-25. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

ROUGH SHOD. (4,486 feet). Star, Charles Jones. A corking good Western with lots of pep. Always have a full house when his pictures are shown here. In fact, more popular with my fans than any other star in Western features. Regular advertising brought very good attendance. Admission 15-25. John Cleva, Enterprise Theatre (150 seats), Glenalum, West Virginia.

SILVER WINGS. (8,275 feet). Star, Mary Carr. Good production, but audience thought it too sad. Did not prove a box office attraction. Special advertising. Had only fair attendance. J. B. Travelle, Elite Theatre, Placerville, California.

STEPPING FAST. (4,608 feet). Star, Tom Mix. A very good program picture. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. A poor box office attraction to the poorest crowd in the last three months. Didn't make enough to pay for film, although not a bad picture. About four reels too long. Used window cards, photos, slide, heralds, two ones. Had very poor attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

TRAILIN'. (4,355 feet). Star, Tom Mix. Very good picture. Mix takes well here. As usual in small towns. Used one three, three ones, paper. Had good attendance. Draw farmers and commuters in town of 2,700. Stanley T. Allen, Allen Theatre, Chatham, New York.

TRUXTON KING. (5,613 feet). Star, John Gilbert. Good action program picture and pleased for Saturday night. Used lobby, newspaper. Had good attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

VERY TRULY YOURS. (5,000 feet). Star Shirley Mason. This star is very popular here and good business is always enjoyed, but this one was only fair, though it pleased. Used ones, photos, slide. Had fair attendance. Draw church community in city of 250,000. Admission 10-20. P. J. DelGrande, Parkland Theatre, Louisville, Kentucky.

VILLAGE BLACKSMITH. (8 reels). Star cast. A good program picture for me. Has popular appeal and will please if admission is not raised. I paid twice too much for the picture but even then did not lose very

much money. Used banner, lobby, heralds, slide, newspaper. Had fair attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

WEST OF CHICAGO. (4,694 feet). Star, Charles "Buck" Jones. This is a pretty fair Western. A considerable improvement over some of his last ones, especially "The Footlight Ranger," which was the cheese. Draw mostly farmers in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

Goldwyn

BEATING THE GAME. (5,568 feet). Star, Tom Moore. A fairly good program picture. It had no drawing power for us. We just made our expenses. Goldwyn pictures are usually good program pictures. Usual advertising brought poor attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

GIMME. (5,769 feet). Star, Helene Chadwick. Extra fine of its particular type. Two nights to extra fine business in a rain. Such a picture is a pleasure to play. Book it and hear 'em roar if your audience is high class. Had very good attendance. Draw general class in town of 2,700. Admission 10-25, 10-35 specials. S. H. Blair, Majestic Theatre (600 seats), Belleville, Kansas.

HEAD OVER HEELS. (4,500 feet). Star, Mabel Normand. A lemon for us; story too silly, and not much of a picture. Never had a good one of star yet and never saw one, only "Mickey" pleased twenty per cent. Usual advertising brought fair attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

HUNGRY HEARTS. (6,540 feet). Star cast. Good picture with human touches and splendid acting, but the "roughnecks" and those who don't appreciate a good thought won't like it, as it will go over their heads. Business fair. Used newspaper, lobby, scattered ones. Had fair attendance. Draw all classes in town of 5,000. Admission 10-25. Walter James, Coliseum Theatre (499 seats), Cherokee, Iowa.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. Nice little comedy; nothing out of the ordinary, but will please any audience. Had fair attendance. Draw all classes in town of 3,000 whites, 1,225 niggers. Admission 10-20. W. L. Landers, Gem Theatre (500 seats), Batesville, Arkansas.

Hodkinson

BRUTE MASTER. (5 reels). Star, Hobart Bosworth. Good where Bosworth or sea stories are liked. Fill house on this. "Rip Van Winkle" and "Sahara" (Hodkinson also) pleased. Draw transient patronage. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SIGN O' THE JACK O' LANTERN. Star cast. Not very much to this ordinary program picture that will get by if you have a strong comedy. Ran vaudeville with this. Regular advertising brought fair attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

Metro

FASCINATION. (7,940 feet). Star, Mae Murray. People like it better than "Peacock Alley," but the two pictures did not do well. Usual advertising brought fair attendance. Draw farmers and commuters in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

FIGHTIN' MAD. (5,436 feet). Star, William Desmond. Had to take this in order to get "Quincy Adams Sawyer" and "The Prisoner of Zenda" and this time got a good bargain. A Western above the usual run. Used ones, photos, newspaper, slide. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. One of the most entertaining pictures I've ever shown. The cast acted as an all-star cast should act but usually does not. Drew well and pleased. Advertising slants, played up popularity of book and play. Had good attendance. Draw average small town class in town of 3,000. Admission 15-20. A. LaValla, Community Theatre (300 seats), Bethel, Connecticut.

TOLL OF THE SEA. (4,600 feet). Star cast. A very interesting picture, the natural coloring fine. A very good picture to buy. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WHERE THE PAVEMENT ENDS. (7,700 feet). Star cast. One of the best I have run in some time. Both stars were fine. Pleased one hundred per cent. Book it and boost it; you can't go wrong. Used lobby, newspaper, billboard. Had good attendance. Draw mixed class in city of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. A very good show; well acted throughout. Sub-titles very clever. Should please most any kind of audience. David Hess, Princess Theatre, Del Norte, Colorado.

ADAM AND EVA. (7,153 feet). Star, Marion Davies. Story killed by too much footage. Stanley N. Chambers, Palace Theatre, Wichita, Kansas.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. A nice little program picture and at a price that left some profit; in fact, rental was only ten dollars. Print in perfect condition. Used ones, threes, sixes, photos, slide. Had good attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. Made a big hit with everyone. Clean, wholesome pictures of this sort are what is wanted. If Hayes can only get the rest of the producers to realize this there will be a better day for the movies. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. A real special; better than "Manslaughter." People stopped me on the street and told me how good it was. Here is one that you go the limit on in advertising and it should be shown at least two days in small towns. Used lobby and sixes. Had good attendance. Draw small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

BELLA DONNA. (7,905 feet). Star, Pola Negri. Played this one to excellent business for an extended run. Pleased the majority, especially the weaker sex. Tied up with local music and department stores for window displays and got a good showing. Used newspapers, billboard, heralds. Had good attendance. Draw mixed class in city of 44,000. Admission, 10-17-20-25. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

Timely Tips on Recent Releases

SIXTY CENTS AN HOUR (Paramount-Hiers). A fair program picture, with Fatty Hiers working just as hard as he possibly can to get the laughs, and failing. He lacks the spontaniety necessary for a good comedian, seems to be laboring all the time to get his stuff over. Jacqueline Logan we believe is a comer as a star; under the right direction and with good material she should prove a success. Don't believe Walter Hiers ever will. He is good in support but does not get over as a star. Arthur B. Hancock, Columbia Theatre, Columbia City, Indiana.

GIRL OF GOLDEN WEST (First National-star cast). An Edwin Carewe production featuring Sylvia Breamer, Warren Kerrigan and Russell Simpson. Played this June 11 and 12 to just average first week business. Charged thirty cents for adults and ten cents for kids. In my opinion it's a picture of rare Western entertainment. It's a joy to show a story of the real West of '49 and this one carries the very spirit of those days. Miss Breamer is charming as "the Girl" and Simpson great as the Sheriff. Recommend this to any exhibitor catering to the best element. Had a number of favorable comments from the so-called "highbrow" who likes only pictures with beautiful women and gorgeous gowns; and it also draws the Western loving element, and pleases. Carries a title that they can't get away from and the picture backs up the remarkable record of the play. C. B. Morris, Regent Theatre, Cleveland, Mississippi.

GIRL I LOVED (United Artists-Chas. Ray). A very good picture but people did not like it as well as "Tailor-Made Man." O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GIRL OF THE GOLDEN WEST (First National-star cast). A corking good hot weather attraction for the Majestic, a 3,500-seat house. My organists played selections from the opera of the same name. This, together with the high entertainment value of the production, helped the draw in a comparatively hot week and incidently proved the best policy we have played at this theatre which is the town's best. Patrons very pleased and business very satisfactory. Very stiff opposition. Did usual amount of advertising with a little extra paper. Alton Emery, Emery-Majestic Theatre, Providence, Rhode Island.

MASTERS OF MEN (Vitagraph-star cast). Really one of the most entertaining seven-reel features produced, and it is refreshing to get a squint at this feature after having been fed up on the so-called Specials which generally prove to be failures. Look over the synopsis and depend on your patrons being entertained accordingly. Photography excellent, scenery great, acting, direction and casting of the best. It should be chosen as an excellent entertainment, not as a super-Special, and with a dime advance in admission it will get plenty of praise. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

FACE IN THE FOG. (5,569 feet). Star, Lionel Barrymore. A crook drama that is hard to beat. Pleased a big crowd. It will go over as a special. Grab it. Had good attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GHOST IN THE GARRET. (5 reels). Star cast includes Dorothy Gish. Brought this back after two years and did a wonderful business, besides pleasing patrons immensely. Did not cost much first run, and less the second. Did more business than most of the high priced, so-called specials. Good attendance. L. M. Zug, Rialto Theatre, Jerome, Idaho.

GREATEST TRUTH. (5,267 feet). Star cast. It's the greatest truth ever told when I report, so rotten until it's a shame to pay expenses on it. It would crum anybody's show to use it. I'm sorry I did. Had poor attendance and glad of it. Draw mill and farmer patronage in town of 2,145. Admission 10-25. H. D. Wharton, Pastime Theatre (350 seats), Warren, Arkansas.

HELD BY THE ENEMY. All star cast. A Civil War drama that gave genuine satisfaction. For a program picture this one pulled an unusually large attendance. Usual advertising. Draw rural and from town of 300. Admission 20-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

HELIOTROPE. (6 reels). Featured cast. This is probably the best "crook" picture shown here in a long time. Pleased practically one hundred per cent. Picture is old, but I had a fine print. Regular advertising yielded fair attendance. Draw from small town of 3,000. Admission 15-20. A. La Valla, Community Theatre, Bethel, Connecticut.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Not a bad picture at all; pleased the ladies, and some of the men. Many costly settings, a very good story; not the best ever, but made me some money and people liked it. Town of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (900 seats), Guthrie, Oklahoma.

IS MATRIMONY A FAILURE? (5,612 feet). Star cast. This is a crackerjack comedy and provoked more laughs than anything I have shown since "Turn to the Right." William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. A very slow moving affair. If they had cut two reels out of it most any place it would have improved the picture one hundred per cent. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

LOVES OF PHAROAH. (7,352 feet). Star cast. We hope Paramount will leave these foreign made pictures alone. They are all punk and the public will not turn out for a foreign cast. Lost money on this one. Used regular paper with heralds. Had poor attendance. Draw residential class in town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

MAKING A MAN. (6 reels). Star, Jack Holt. Very good. Holt is a comer. Play this by all means. Used star and story for advertising. Had good attendnace. Draw mixed class in town of 4,100. Admission 10-20-25. L. A. Hoover, Gem Theatre, Box 15, Durango, Colorado.

MAKING A MAN. (6 reels). Star, Jack Holt. Very good. Jack Holt comes up to standard as usual. Draw society class in town of 1,000. Admission 10-25. Charles R. Holz, Strand Theatre, San Anselmo, California.

MAN FROM HOME. (6,895 feet). Star, James Kirkwood. Fair program picture. Good cast. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20 regular. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

First on This

RUSTLE OF SILK (Paramount - Conway Tearle, Betty Compson). Pleased the majority. A picture bringing in both men and women, but more of the women due to the clothes worn; but getting the women also gets the men. Print in good condition. Picture too long. Used extra newspaper space, programs, window cards. Attendance slightly above average, drawing university students and better class in city of 35,000. P. A. Wills, Park Theatre, Champaign, Illinois.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star cast. A very light comedy drama. Expected much more from Walter Hiers. You have to put two very good comedies with it to give them a show. Used ones, twos, threes, 11x14, 22x28. Had one hundred and seventy present. Draw very high class. Admission 25-10. Charles R. Holz, Strand Theatre (250 seats), San Anselmo, California.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Good entertainment, but weak at the box office. Hiers will find it a hard job to fill Wallace Reid's shoes. Title could be better. Patrons were a little dubious about coming in the theatre, as I could see them scan all the advertising and then walk away. Draw neighborhood class in city of three million. Admission 10-22. Charles H. Ryan, Garfield Theatre (700 seats), Chicago, Illinois.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. Good picture that will please. I played it on Saturday and did well from every angle. Usual advertising to health seekers and tourists gave good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. Pleased a Sunday night audience. A "Boston Blackie" story that holds interest throughout. L. M. Zug, Rialto Theatre, Jerome, Idaho.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. A fair program picture. I guess that is all it was intended to be. Those liking crook plays will find no fault with it. Brady is not much of a card. Used fair advertising. Had poor attendance. Draw better class in town of 7,200. Admission 10-17-22-28. K. H. Sink, Wayne Theatre (460 seats), Greenville, Ohio.

MISS LULU BETT. (5,904 feet). Star cast. Patrons reported favorably on this. A production with the Paramount "flash." Had poor attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Very good production. Holt takes a very good role with a good support. Picture went over well. Patrons all liked it, and were well pleased. Used newspaper, sixes, threes, ones and twenty-four sheets. Had good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

OLD HOMSTEAD. (7,656 feet). Star cast. Hardly as good as I expected, still I won't complain as it seemed to please quite well. One of the best storms I have ever seen on the screen. Good attendance. Town of 3,700. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

OLD HOMESTEAD. (7,606 feet). Star cast. Fine picture. Drew well and pleased with very little more than regular advertising. Fairly close to the old story. Rather refreshing in this time of topheavy costuming and Turkish stuff. Advertising slants, back to the old home idea. Had good attendance. Draw good railroad class in town of 500. Admission, 20-40. H. G. Braden, Little Red School Theatre, Avery, Idaho.

ONE A MINUTE. (4,510 feet). Star, Douglas MacLean. Very good comedy-drama, somewhat far-fetched, but amusing. Draw rural and from small town of 300. Admission, 20-30. Chas. W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

ONE GLORIOUS DAY. (5,100 feet). Star, Will Rogers. Packed with laughs. This one is sure to please almost any audience. Rogers scores another hit with my patrons. Used ones, photos, slide. Had good attendance. Draw church community in city of 250,000. Admission, 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

ON THE HIGH SEAS. (5,050 feet). Star, Dorothy Dalton. Very good production which pleased my customers. The acting of Jack Holt and Miss Dalton good. Directing good, settings good. Advertising slants, stars. Had good attendance. Draw all classes in town of 2,500. Admission, 15-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Drew a big crowd due to popularity of the book, and everyone said it was fine. Theodore Roberts was great in this one. Slide, boards and heralds returned very good attendance. Draw from country and town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. Theodore Roberts saved this picture as usual when he takes a character part. On the strength of Roberts the picture took well here. Agnes Ayres also pleased, however, with her nerve in the races. Exciting throughout. Used panels, newspaper. Had good attendance. Draw mixed class in town of 5,000. Admission, 10-25, war tax included. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

RENT FREE. (4,661 feet). Star, Wallace Reid. Not up to Reid standard. Poorest Reid we ever ran. Had good attendance. Draw mixed class in town of 4,000. Admission, 10-20, regular. W. H. Moore, Nusho Theatre, Anadara, Oklahoma.

RENT FREE. (4,661 feet). Star, Wallace Reid. A light comedy-drama for fans of the late Wallace Reid. Drew a fair crowd on a very stormy, disagreeable night. Used slide and billboards. Draw from country and town of 800. Admission, 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. Had a number of favorable comments on this picture from patrons that usually are hard to please. Usual advertising brought good attendance. Draw all classes in city of 100,000. Admission, 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SOUTH OF SUVA. (5 reels). Star, Mary Miles Minter. Just an ordinary program picture. Ran with "The Leather Pushers" to very good business; however, it was the "Leather Pushers" that they came to see. Draw general class in town of 2,700. Ad-

mission, 10-25 and 10-35. S. H. Blair, Majestic Theatre (500 seats), Bellville, Kansas.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Here is a little picture that is bound to make money anywhere owing to the popularity of the book and song. We did well with it and the company did not hold us up on the price of it. It will surprise you what business this little picture will get, if you advertise it in the right way. Just don't oversell it, to them and the result will prove profitable. The work of the cast is almost perfect. Buy it right, put it over right and you will not be sorry. F. M. Francis, Lincoln Theatre Charleston, Illinois.

UNDER THE LASH. (5,675 feet). Star, Gloria Swanson. Another good picture and one in which Gloria Swanson plays a different role from her other pictures. Well liked here. Used ones, three, six, photos. Good attendance. Draw all classes in town of 1,500. Admission, 10-30. B. F. Trammell, Moran Theatre (225 seats), Moran, Texas.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. A good northern picture with wonderful scenery. Should please if they aren't tired of this type of picture. Advertising slants, author, ones, photos, newspaper, slide. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet. Star, Marion Davies. A well produced picture that pleased. Star don't mean a thing here, but production values and the balance of the cast drew them in. Should say it is a good buy, if bought at the right price, and will please. Used heralds, mailing list and other accessories. Draw health seekers and tourists. Dave Seymour, Pontias Theatre Beautiful, Saranac Lake, New York.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. This is wonderful; can't be beat. It is as good as any that I have seen. You can't go wrong; but you have got to advertise. Used twenty-four, six, three, ones, 22x28, 11x14, slide, newspaper. Record attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star, Leatrice Joy. Fair picture. Not up to standard. Advertising slants, good Stone tie-ups. Had fair attendance. Draw high class in city of 65,000. Admission, 28-40-55. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Not as good a picture as "Safety Last," but a very good drawing card for any theatre; far above the average. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

DR. JACK. (4,700 feet). Star, Harold Lloyd. A good show with the right music. I paid too much and failed to make good. Did less than one-half what I did on "The Pilgrim." Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LAHOMA. Star cast. A good western. Makes the second time I ran it. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SAFETY LAST. (6,400 feet). A rare comedy thriller that failed to get the business above "Dr. Jack," although we paid twenty percent more. There is a limit to getting business and any one expecting to beat other Lloyd's records generally speaking, will get a surprise. Draw general class in town of 2,700. Admission 10-25, 10-35 special. S. H. Blair, Majestic Theatre (600 seats), Belleville, Kansas.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Good, but not as good as his other two. Pleased ninety percent. Exchange jocked price higher than other two and did not make any money due to hot weather and daylight saving. Be sure and buy right for summer. Used one three, four ones, heralds, extra newspaper. Had fair attendance. Draw farmers and commuters, in town of 2,700. Stanley T. Allen, Allen Theatre, Chatham, New York.

Film Condition

Up to now seven exhibitors have voted "yes" for the inclusion of condition of film in reports; two have said "leave it out."

We like to please all, but in this case probably the best way out is to agree with the majority and continue to include it when it is a part of a report sent in.

Preferred Pictures

HERO. (6,800 feet). Star cast. Lay off this one, a long drawn out bunch of nothing. Half the people left before it was over. These are the pictures that hurt my business. Used twenty-fours, threes, ones, good display. Had fair attendance. Draw railroad and miners class in town of 3,000. Giles Master, Strand Theatre, Gallup, New Mexico.

United Artists

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. A good race story and well acted. Pleased one hundred per cent. Used lobby, newspaper, billboard. Had good attendance. Draw mixed class in city of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

GARRISON'S FINISH. (8 reels). Star, Jack Pickford. Used with Martin Johnson's "Trailing African Wild Animals" and got fair results. Had fair attendance. Draw family class in city of 17,000. Admission, matinee 10-17, evening 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

IRON TRAIL. (6 reels). Star cast. Tied this up with the Boy Scouts. Good Alaska picture which was about two reels too long. Universal could have done as well if not better in five reels. Town of 2,000. Admission, 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

ONE EXCITING NIGHT. (11,000 feet). Star cast. Rattling good mystery film, but eleven reels is too long. Failed to pull. Must have the special musical score to put it over right. Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ONE EXCITING NIGHT. (11,000 feet). Star, Carol Dempster. One of those mystery pictures that carries a "kick" in the final scenes but not a picture one would expect from Griffith. Will please approximately sixty per cent. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. One of the best pictures I have ever run and should make everyone some money. Advertised this extensively even in nearby towns and used a twelve-piece orchestra playing music score. First time I have attempted this, but it paid on this production. If you buy it right you will make something. Was unable to show on opening night due to storm and light trouble. Had fair attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Without any question, greatest yet played. Only objection, pretty long. Special musical score helps make the show. Played three days to good business for these times. Had good attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. One of Douglas Fairbanks' very best pictures, very entertaining and interesting. We can vouch for this picture as being a box office money getter, for we were on the lot when the picture was taken and saw much of the shooting shot. Book it and no mistake will be made. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

TAILOR MADE MAN. (8,649 feet). Star, Charles Ray. Fair entertainment value and will go over well where Charles Ray is popular. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THREE MUSKETEERS. (12 reels). Star, Douglas Fairbanks. Good show of its kind. Film cost so much that I made nothing. Charged twenty-five and fifty cents. The merry villagers came in flocks and looked at the price and went away again. They will not fall for any such foolish prices. Some of the boys harp on the prestige you get out of one of these pictures. That's what I got, but it doesn't pay any taxes or other overhead. Town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Universal

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. Here is a picture that is absolutely high class in every respect. This production is better than many of the so-called "specials" that are being slipped over today. The prize ring atmosphere in this picture is good and the acting and subtitling would do credit to a real special. For us this picture was fine, although we lost money on it because we are paying too much rental for a town of our size. However, we have no complaint on Universal's service, which is A No. 1. Had poor attendance. Draw better class in town of 443. Admission 15-25. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

FORSAKING ALL OTHERS. (4,462 feet). Star, Cullen Landis. Good picture that pleased ninety per cent. Had good attendance. Draw small town and country class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Best picture shown for months. Patrons praised it highly. Average business because of slack times here. Usual advertising and herald brought average attendance. Draw labor class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Very good. A story of simple people which pleased. Just enough comedy in it. Nothing new in the plot, though. Used photos, heralds, ones, sixes. Had fair attendance. Draw town and country class in town of 600. Admission 10-30 regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

HUNTING BIG GAME IN AFRICA. (8 reels). A wonderful production. Educational and entertaining. One the whole family will enjoy. The kid will boost for it like a circus. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

HUNTING BIG GAME IN AFRICA. (8 reels). Something different and can be bought at a reasonable price. Although a trifle long, it was liked by all who saw it, except maybe a few who could not appreciate something good when they saw it. Used ones, threes, sixes, twenty-fours, slide, newspaper. Had good attendance. Town of 3,720. C. F. Kriegbaum, Paramount Theatre (300 seats), Rochester, Indiana.

LAVENDER BATH LADY. (5 reels). Star, Gladys Walton. Extra good. Everyone liked it. Used ones, sixes, threes, photos. Had very good attendance. Draw all classes in town of 2,000. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

MAN TO MAN. (5,629 feet). Star, Harry Carey. Star takes well here. If your people like Westerns book Carey. Used four ones, one three. Had good attendance. Draw farmers and commuters in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

MAN TO MAN. (5,629 feet). Star, Harry Carey. This is Carey's last picture for Universal, and although it is a little better than a program picture, it is far below the entertainment value of "The Fox." We paid too much for this picture and accordingly lost money on it. The rescue of the girl from the cattle stampede was not shown in the picture, although the advertising played this up as most thrilling Western ever produced. If you buy this right and don't promise too much you should do well with it at regular admission. Advertising angles, star. Had poor attendance. Draw better class in town of 443. Admission 15-25. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. Fine picture. Pleased about ninety per cent. Can't go wrong on this one. Rawlinson goes fine with us; only one scene I did not like, which I think could have been made shorter. Used one, three, six, slide, newspapers. Had poor attendance. Draw farmers in town of 170. Jack Snyder, Casino Theatre, Richmond, Iowa.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Well, we saw one knock on this one, but we found it to be a real good picture. Has action and good comedy. Story weak. Pleased all. They want Hoot in Westerns. We ran "Man of the North" and a comedy with the above and made a dandy show, to a good business for two days. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

SHOCK. (8,758 feet). Star, Lon Chaney. Oh, boy! Grab this one quick. It's one of the best underworld melodramas we've seen. The earthquake stuff is cleverly filmed. Usual advertising brought fairly good attendance. Draw small town lumber center in city of 4,035. Robert Marsden, Noble Theatre (700 seats), Marshfield, Oregon.

TOP OF THE MORNING. (4,627 feet). Star, Gladys Walton. Usual advertising brought good attendance. Draw usual small town class in town of 1,200. Admission 10-25, 20-30. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

TRIMMED. (4,583 feet). Star, Hoot Gibson. The poorest Gibson I've played; lots of mistakes in the picture. How did Hoot get out of the canyon after the eighty-foot drop? Ask me! I don't know. Had poor attendance. Draw town and country class in town of 600. Admission 10-30 regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

TROUPER. (4,480 feet). Star, Gladys Walton. Just an ordinary program picture which pleased only fairly well. My patrons don't like Gladys Walton. Regular advertising brought fairly good attendance. Draw agricultural class in town of 1,474. Admission 5-10-20-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. No good for me. No action until last two reels. Twice too much for it. Used photos, ones, heralds. Draw town and country class in town of 600. Admission 10-30. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. This is a good picture and some good acting in it, but this star has never been a good drawing card for us. Used lobby, daily paper. Had fair attendance. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. A very good picture that for some reason or other failed to bring them in. Probably tired of sword duels and tin soldiers. Second day flopped badly. Used newspapers, etc. Had good attendance. Jefferson Theatre, Goshen, Indiana.

WOLF LAW. (4,436 feet). Star, Frank Mayo. A fairly good program picture. Better than the "First Degree," with the same star. Draw mostly farmers in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

Short Subjects

When a feature is known to be weak and you have to play it, get a good comedy or other strong short subject.

When a short subject is weak, watch out that you don't play it with a poor feature.

And send all the tips on short subjects you can. They are mighty important.

Vitagraph

GIRL'S DESIRE. (4,950 feet). Star, Alice Calhoun. A very good picture. Pleased ninety per cent. Alice is a good star for us. Wish there were more like her. Vitagraph puts out good stuff and it can be bought right. Used ones, threes, sixes, slide, newspapers. Had fine attendance. Draw farmers in town of 170. Jack Snyder, Casino Theatre, Richmond, Iowa.

MY WILD IRISH ROSE. (7,650 feet). Star cast. A fair program picture with a number of good laughs in it, but don't let them tell you too much when you buy it. Used one three, photos. Draw general class in town of 1,200. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

NINETY AND NINE. (6,800 feet). Star cast. Another knockout for Vitagraph. This picture is "there." Hard to tell just how good it is without using up more space than we are allowed. The paper on it is fine and will draw for you. Don't worry about how they will like it. Just book it and get them in the house. I paid good money for it and made good money with it. Used extra paper, slides, lobby. Had good attendance. Draw transient and small town class in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre (245 seats), Trinity, Texas.

FRONT PAGE STORY. (6,000 feet). Star cast. This picture is fair and has some good comedy in it. This picture, like "The Ladder Jinx," slipped just a little with me as I played "Too Much Business" first. The two later ones won't get by as good as "Too Much Business." However, they are both good. Don't pay too much and don't raise your admission. Used extra paper. Had good attendance. F. P. Werner, Queen Theatre, Trinity, Texas.

RESTLESS SOULS. (5 reels). Star, Earl Williams. Very good program picture. Fine acting by the dog. Never saw any better; also well acted by all the cast. Print in A No. 1 shape. Vitagraph films are always in good shape. Used ones, threes, sixes, slide, trailer. Had fine attendance. Draw farmers in town of 170. Jack Snyder, Casino Theatre, Richmond, Iowa.

STEELHEART. (6 reels). Star, William Duncan. This is another A No. 1 production. In fact, all William Duncan pictures go good in our theatre. Would advise all exhibitors to run the William Duncan pictures when in need of a good Western. Film was fair. Jerry Wertin, Winter Theatre, Albany, Minnesota.

Warner Brothers

PARTED CURTAINS. (6 reels). Star, Henry B. Walthal. Very good program picture; that is what I bought it for and it filled the bill very good. Regular advertising brought average attendance. Draw mixed class in town of 1,000. Admission 10-25, 10-40 and up. L. S. Goolsby, Royal Theatre (240 seats), Marvell, Arkansas.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. "Rags to Riches" is a one hundred per cent picture. It was a comedy from start to finish. Wesley Barry is a fine boy actor. This picture pleased the children very much. Niles Welsh and Ruth Renick played fine parts opposite Wesley. This picture was very interesting and the end was great. The posters were attractive. It was well advertised with one six, one three, eight photos. Had a fair enough house for this "Rags to Riches" picture. J. M. Vidinha, New Mill Theatre, Eleele, Kauai, Hawaii.

SCHOOL DAYS. (7,000 feet). Star, Wesley Barry. A good piece of comedy which will please a large per cent. Regular advertising brought good attendance. Draw town and country class in town of 1,700. Admission 10-20. Herbert Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

Comedies

BALLOONATIC (First National). First class comedy and will please all patrons seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BLACKSMITH (First National). Most of the cheaper comedies are better than this. One of the weakest comedies I've seen. Regular advertising brought fair attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

BLACKSMITH (First National). Not in a class with some of his others. In places very ordinary. Keaton as a rule is good, but he must have felt bad when this was made. Used ones, threes. Had good attendance. Draw neighborhood class in town of 4,200 Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BRAY COMEDIES (Hodkinson). A fine one-reeler that is novel and interesting. Many asked when there were more coming. Fine print. Draw mixed class in country town. Admission varies. Guy C. Sawyer,

Town Hall Theatre (250 seats), Chester, Vermont.

COURTSHIP OF MILES SANDWICH (Pathe). A real stemwinder of laughs for my patrons. It was real comedy entertainment. Regular advertising. Draw agricultural class in town of 1,474. Admission 5-10, 20-25. F. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

HELLO, PARDNERS (Fox). An extra good Sunshine comedy. All Western and full of laughs. Used ones, slide. Had fair attendance. Draw small town and rural class in town of 950. Admission 10-25, 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

MIDNIGHT CABARET (Vitagraph). When they told me this was the last Semon I could get I almost lost my breath. I have played every one of them, and if I can't arrange to get a Semon comedy now and then I will probably start in and run the old ones over again. "Midnight Cabaret" is just about as keen as you will ever see in a two-reel slapstick comedy. I am playing Lloyds, paying three or four times as much for them as I do Semon, but they do not get any more business. Every person in town that wants to laugh is always in the theatre when Larry is here. F. P. Werner, Queen Theatre, Trinity, Texas.

NOTHING TO IT (Educational). A two-reel film called a comedy. The title describes it fully. Advertised a comedy and fooled 'em. Had poor attendance. Draw better and transient class in town of 1,200. Admission 10-30. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

RAINMAKER (Educational). This was a good comedy, as nearly all of his are good. Had very good attendance. Draw small town class in town of 1,000. Smith Read, Patriot Theatre (250 seats), DeKalb, Texas.

LARRY SEMON COMEDIES (Vitagraph). I have been in the movie game since the days when Fatty Arbuckle was husking corn in Kansas and Charlie Chaplin was dancing in the back of bar rooms and people sticking wooden plugs into their ears listening to the phonograph, but the Semon comedies are by far the best entertainment, with the exception of a case of home brew alongside of a good creek, fishing for trout. E. H. Hanbrook, Ballard Theatre, Seattle, Washington.

Each degree of heat
Means an empty seat,
Or maybe a dozen or so;
Book by "Shoulder" and grin,
Then help others win
By using the blank below.

Serials

JUNGLE GODDESS (Metro). Still going strong with everyone, but animals pull it through; acting of main characters punk. Advertise the animals. Draw mostly factory class in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

OREGON TRAIL (Universal). Nothing to worry about on dull nights. Get the "Oregon Trail" and you will be obliged to get a policeman to keep the crowd lined up in front of your theatre. Bill the first episode like a circus and you can sleep for eighteen weeks. E. H. Hanbrook, Ballard Theatre, Seattle, Washington.

Short Subjects

AESOP'S FABLES (Pathe). Without doubt one of the best reels released. Everyone likes the Fables. Small children or rather babies will point at the animals and laugh. A reel the patrons look forward to and like. Used ones. Draw best class in city of 35,000. Admission 15-25, 15-30. P. A. Wills, Park Theatre (600 seats), Champaign, Illinois.

FIGHTING BLOOD (F. B. O.). The most entertaining two reels we have ever booked. Everybody likes it, old as well as young. Mr. Exhibitor, don't fail to book the series. Had good attendance. Draw all classes in town of 1,150. Admission 25-15. P. G. Bennett, Star Theatre (191 seats), Rockford, Michigan.

FUN FROM THE PRESS (Hodkinson). Contains the best jokes of the two different topics reels. Cartoons interspersed add to the value of this reel. Draw best class in city of 35,000. Admission 15-25, 15-30. P. A. Wills, Park Theatre (600 seats), Champaign, Illinois.

JOAN OF NEWARK (Universal-Leather Pushers). This is one of the good ones and stages about as realistic a fight as has ever been screened. It set the audience wild with applause. Drew general type in city of 15,000. Admission thirty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

State Rights

DEAD OR ALIVE (Arrow). Star, Jack Hoxie. (5 reels). A good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

DESERTED AT THE ALTAR (Goldstone). Star cast. A good clean little picture. It is not wonderful or elaborate, but it is good. We can't seem to get them out to see the pictures anymore. Usual advertising brought poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

DETERMINATION (Lee Bradford). All star cast. (8 reels). Only fair program picture in nine reels. Some of the actors act as if they were afraid of the camera. May satisfy lower class of audiences. Used ones. slides. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsborough, New York.

FATAL PHOTO (C. C. Burr). Star, Charles Anderson. A very good picture and very interesting. Will get by if well advertised. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GALLOPIN' THROUGH (Arrow). Star, Jack Hoxie. Jack Hoxie always gets them in. Story was fairly good, but our people like Jack. Price right. Used ones, threes, slide, newspaper. Had fine attendance. Leila N. Hollin, Colonial Theatre, Lebanon, Indiana.

TEN NIGHTS IN A BARROOM (Arrow). Star cast. (8 reels). Drew well and went over just fair. The picture is just too sad to look at, the acting was perfect in every way, but my patrons don't like these sob plays. Had good attendance. Draw all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TEN NIGHTS IN A BARROOM (Arrow). Star cast. (8 reels). Old picture but a good one. Good from start to finish. Used fifteen ones, two hundred fifty heralds. Had fair attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**.....**Producer** .....

Your own report.....

.....

.....

Moral tone .....**Suitable for Sunday?** .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre**..... **City** ..... **State** .....

Universal in Fine Shape for Fall; Big Pictures Now in Exchanges

"Universal is in a better position for the 1923-1924 season than any other company in the entire industry," is the announcement of Carl Laemmle, president of the Universal Pictures Corporation.

"While the exhibitors of the country are being bombarded by annual announcements, and importuned to sign up for product that consists mostly of a list of titles, representing pictures yet to be made, if ever, Universal actually has a large percentage of its next year's product on hand and ready for exhibition.

"Universal is not offering a phantom product for the coming year, but a product that consists of many pictures already made, and many others nearing completion. Exhibitors don't have to gamble with our product. They can look before they book.

Out for Big Fall Business

"We now have in our exchanges several of our big Fall Jewels, and within thirty days several more will be available for showing to the exhibitor. I challenge any other film organization to have such a large percentage of big pictures ready for screening so far ahead.

"Universal has thrown its hat in the ring for the 1923-1924 season and will take second place to none in the quality of its big box-office attractions. We will make no more program pictures, but on the contrary will concentrate on Jewel productions and on other groups of high class pictures suitable for any screen.

"The same improvements in quality that I am promising for feature productions, also will apply to short subjects and serials. I am a firm believer in the increasing value of short features, and the entire trend of Universal's one and two reel productions units is pointed toward making short subjects with the same care and proportionate expense in production as any Jewel.

"The major part of our product for the next year will consist of the Universal Sixty, which will include twenty Jewel productions and several series of excellent five or six reel pictures grouped according to the stars who make them. Among these groups will be Hoot Gibson Productions, Gladys Walton Productions, Jack Hoxie Productions and Herbert Rawlinson Productions.

From 12 to 20 Jewels a Year

"It is of especial note that our Jewel list has been extended from twelve pictures a year to twenty. This is more than three times the number we put out annually several years ago. We have increased the number of big feature productions because we have learned that the public wants more big feature productions, and it is Universal's constant policy to keep well abreast of public opinion.

"The Universal Jewel schedule has been increased by eight pictures, to be made by two new Jewel stars. Reginald Denny will make four of them, to be released in alternate months, and Mary Philbin will do likewise. Denny has come to fame through "The Leather Pushers" and "The Kentucky Derby" and "The Abysmal Brute." He has grown to be one of the most popular male stars on the screen. Miss Philbin will blossom forth as a star of the first water when 'Merry Go Round' is shown to the public. Although almost a newcomer to the screen, her work in this Super Jewel has been likened to the emotional ability of the Gish ssiters.

"Three of the first half year's supply of Jewels already are in the Universal exchanges or on the way to them from the laboratory. They are the big Super Jewel 'Merry Go Round,' an elaborate spectacle drama directed by Rupert Julian with an exceptional cast headed by Miss Philbin and Norman Kerry; 'A Chapter in Her Life,' a Lois Weber Production based on Clara Louise Burnham's story 'Jewel,' and finally, 'Drifting,' Priscilla Dean's latest screen sensation, adapted from John Colton's great stage success, and directed by Tod Browning. It is the best picture Miss Dean ever did.

"By the fifteenth of July, so my producing staff reports, several other Jewel productions will be in the East and ready for screening before any exhibitor. The first of these will be 'A Lady of Quality,' starring Virginia Valli. This is Miss Valli's finest screen work and is said to be even better than her work in 'The Storm.' 'A Lady of Quality' is from Frances Hodgson Burnett's celebrated novel and play, and it has been made into a Hobart Henley Production by that 100% director of 'The Flirt' and other similar successes. Also, the new Baby Peggy Jewel picture, 'Whose Baby Are You?' now nearing completion at Universal City under the direction of King Baggot, soon will be in the exchanges.

No Working in the Dark

"Of the Hoot Gibson Productions, the Gladys Walton Productions, the Jack Hoxie Productions and the Herbert Rawlinson Productions, each of these stars has at least two or three of the eight pictures in each group completed or due for completion before the beginning of the 1923-1924 season.

"Thus, the exhibitor who is now planning his next season's showings does not have to work in the dark with respect to Universal pictures. Before the new season starts he will be able to see almost half of the entire year's list of Jewels, or, if he plans his showing for six months at a time, he will be able to see almost the entire Jewel product for the first half year.

"I believe this is constructive co-operation with the exhibitor of the best kind. Universal does not believe in selling 'promissory notes' to its exhibitor patrons. It believes in showing them the goods, or as much of the goods as it is humanly possible to show. Then the exhibitor knows what he is getting. He doesn't have to lie awake at night wondering if the pictures he has signed up for are going to be successes or flivvers.

Has Big Stories and Plays

"Universal has gone to great extremes to make its product the peer of any screen offerings for the coming year. Unlimited money has been spent in the acquisition of big stories and plays by popular authors. The directorial staff has been enlarged by the addition of some of the best directors in the industry. Players and stars of the highest ability have been signed. Production facilities have been increased. Last, but not least, a much higher standard has been set for all Universal Pictures.

"I also want to call your attention to the greatest thing Universal has ever done—'The Hunchback of Notre Dame.' It is rapidly approaching the screen and will be seen early in the fall. It will immediately take its place at the top of all screen productions—present, past and, I venture to say, for a considerabe time in the future. It is an artistic and gripping screen epic of a vivid story from the pen of a master writer—Victor Hugo. Just as the book has become the cherished possession of the ages, just so will the picture go down into history."



UNIVERSAL FILM CORPORATION EXECUTIVES

Left to right: E. H. Goldstein, treasurer; R. H. Cochrane, vice-president; Carl Laemmle, president; R. D. Cochrane, secretary, and Art Schmidt, general sales manager.

Seven Big Chapter Plays Are Listed by Universal for Next Season

Confident in the future of the super chapter play, Carl Laemmle, president of the Universal Pictures Corporation, has authorized the inauguration of a special program that calls for the production of seven big super serials of fifteen chapters for release during the 1923-24 season.

The serial department at Universal City has undergone the greatest change in its history. In addition to acquiring a group of new stars and writers the company has greatly enlarged its studio force and equipment and will produce nothing but the very highest class chapter plays.

The schedule calls for another historical serial of the same high standard and box-office drawing power as "In the Days of Buffalo Bill," "The Oregon Trail" and "In the Days of Daniel Boone," the Universal wonder serials. There will also be two stunt serials, three westerns and one South Sea Island that will receive some novel treatment, it is said.

In selecting the stars for these chapter plays, Mr. Laemmle has secured the pick of the industry. They include such well known and popular players as William Duncan, Edith Johnson, William Desmond, Esther Ralston, Al Wilson, Jack Mower and Eileen Sedgwick.

William Duncan is one of the leading serial heroes, and his wife, Edith Johnson, is also his leading lady.

William Desmond long has been a favorite star in Universal serials and features.

Esther Ralston, by her beauty and charm has rapidly won a leading place in Universal pictures.

Jack Mower is a circus stuntster, a popular leading man and a star.

Eileen Sedgwick is the daring heroine of a score of popular Universal serials.

In addition to these stars Fred McConnell, serial manager for the big film company has been given a free rein in selecting the strongest possible cast for each of these chapter plays. Additional scenario experts have been engaged and the directorial and technical staffs augmented.

The first of the new super serials scheduled for release on August 27 will be "The Steel Trail," starring William Duncan and Edith Johnson. Duncan will also direct. It is the story of a successful construction engineer who goes to the assistance of a railroad builder and defeats the efforts of an unscrupulous gang to delay operations.

The second is "Beasts of Paradise," starring William Desmond and Esther Ralston. It is an adventure story of the South Seas, said to be particularly fitted to Thomson's prowess as an athlete. The story was written by Ewart Adamson who spent five years in the locale and knows his subject better than any writer since Robert Louis Stevenson. It is scheduled for release October 1.

Others scheduled are "The Ghost City," with Jack Mower and Eileen Sedgwick, "The Fast Express," "The Last Submarine," "By Right of Conquest," an historical serial from the story by G. A. Henty, and "The Arm of the Law."

Baby Peggy Reaches Feature Stardom

Baby Peggy, 4-year-old starlet of Century Comedy fame, has become a full-fledged feature star with the finishing of "Whose Baby Are You?" This picture, which will go to exhibitors as a Universal-Jewel, will go down in history as Baby Peggy's first full length production. It was sponsored by Julius and Abe Stern, the producers of her two reel comedies, and Carl Laemmle, president of Universal, who believed that her delightful work in short subjects warranted an opportunity in bigger films.

Letters, telegrams, even postal cards from fans and theatremen all over the country were other items in bringing the youngest star in the world into longer pictures. With everything pointing toward a ready market for such a film, Baby Peggy was sent to Universal City to appear in the stellar role in "Whose Baby Are You?"

King Baggot, co-author and director of this production, has gone down on record as having said Baby Peggy is one of the most capable "troupers" he has directed to date. She has rarely required more than one or two rehearsals, even when she appeared in her long list of two-reel Century Comedies for Julius and Abe Stern.

Splendid supporting talent has been given Baby Peggy. Among the more famous in their particular characters are Gladys Brockwell, Sheldon Lewis, Max Davidson, Frank Currier, Betty Francisco, Carl Stockdale and J. Gorman Rex.

Booked by Loew

"Carmen Jr.," the last of the first series of six Century Comedies starring Baby Peggy, has been booked over the entire Loew circuit in New York.

In this picture Baby Peggy mimics the renowned Carmen of Spain and Rodolph Valentino.



STARS IN UNIVERSAL-JEWEL PRODUCTIONS AND IN UNIVERSAL SERIALS

Top row, left to right, shows Universal-Jewel stars as follows: Priscilla Dean, Norman Kerry, Mary Philbin, Reginald Denny, Baby Peggy and Virginia Valli. Universal serial stars are shown in the bottom row, reading from left to right, they are: Edith Johnson, William Duncan, Esther Ralston, William Desmond, Eileen Sedgwick and Jack Mower.

Universal Jewel Directors Are Among Industry's Best

Universal has lined up a corps of directors for its 1923-1924 supply of Universal-Jewel pictures that rivals any group of directors in the industry. Included in the Jewel director list are eight of the best known makers of super pictures.

They are Hobart Henley, Rupert Julian, Tod Browning, Clarence L. Brown, Lois Weber, King Baggot and Harry Pollard. Each is credited with a string of successful feature pictures, and their work on the coming year's Universals is said to set new standards for technical excellence and screen artistry.

Henley, who makes Hobart Henley productions for Universal-Jewel release, will contribute at least two super pictures to the 1923-1924 screen field. The first, "A Lady of Quality," based on Frances Hodgson Burnett's novel, with Virginia Valli in the title role supported by a strong cast, rapidly is nearing completion. It is expected in New York in two or three weeks, and is said to be a worthy successor to "The Flirt," which brought fame to Henley.

Henley's second Jewel will be a screen adaptation of "The Turmoil," Booth Tarkington's nationally famous novel. Because of his unusual success with "The Flirt," also a Tarkington novel, Henley was chosen to put "The Turmoil" into screen form. It will be one of the biggest pictures to be released in the entire industry next summer, promises Universal and Henley.

Lois Weber is one of the most successful woman directors in the industry. Several years ago she made a number of highly successful photodramas for Universal. She returned to Universal to make "A Chapter in Her Life," the screen adapation of Clara Louise Burnham's novel, "Jewel." This picture, now completed, and which is scheduled for early fall release, was made with a strong cast, including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer, Frances Raymond, Eva Thatcher, Ralph Yearsley, Beth Rayon and Robert Frazier.

King Baggot, one of the oldest and best known directors in the film world, is making a Jewel production with Baby Peggy, the popular child star, in the leading role. It is her first feature production and is said to give evidence of a wonderful future for the diminutive star in big pictures. Supporting Baby Peggy under Baggot's direction are Betty Francisco, Dorothy Hogan, Pat Hardigan, Carl Stockdale, William Conklin and Frederick Esmelton.

Harry Pollard, the director of "Up the Ladder," Universal's forthcoming Jewel adaptation of the celebrated Owen Davis stage play, is the man who made "The Leather Pushers." The success of these two reel feature made Reginald Denny a star and definitely set a new high standard for short reel productions. Pollard also directed "Trifling With Honor," Universal's recent release written around the national sport, baseball. Pollard has been widely praised for an ability to put human nature and humor on the screen in a way which is distinctive and out of the ordinary.

Universal Short Subjects for Next Season

Carrying out Carl Laemmle's announced policy for Universal short subjects, that they must be of sufficiently high quality to make them suitable for showing in any first-run house, the short subject department at Universal City has mapped out a progressive program for 1923-1924.

Mr. Laemmle has reorganized this department. He has engaged new stars, acquired bigger stories, signed up better directors and given a freer rein to production. Universal's new short subjects will be divided into four classes. They will be two-reel Westerns, special two-reel series, such as "The Leather Pushers;" two-reel comedies and one-reel comedies. There will be the usual two issues of the International News Reel and a special program of Universal Super Chapter plays.

Heading the short releases will be a fourth series of the famous "Leather Pushers," starring Reginald Denny. Harry Pollard will direct. A special series of high-class two-reel comedies from the famous newspaper comic strip by Sydney Smith, called "The Gumps," is in production with Joe Murphy as "Andy" and Fay Tincher as "Min."

For the special series of two-reel westerns, Universal has engaged Jack Dougherty, Jay Morely, Pete Morrison and Edmund Cobb. These will be directed by William Craft, Frank Grandon and Jay Marchant. Esther Ralston, Elinor Field and Laura La Plante will play the feminine leads.

Neely Edwards and Bert Roach will star in their own one-reel comedies. Edwards will continue as "The gentleman of the road," a characterization which has made him one of the greatest laugh producers of the last few years. Roach will be seen in a new special character for his comedies. In addition, Universal has signed Chuck Reisner for a special series of one-reel comedies to be known as "The Reporter Series."

Mary Philbin to Make Four Jewel Pictures

Mary Philbin will be starred by Universal in four Jewel pictures during the coming year. It means that Mary Philbin, three years ago just a school girl in Chicago, today stands near the pinnacle of screen success. Carl Laemmle, president of Universal, "discovered" Mary Philbin. Three summers ago, her photograph was entered in the Elks' beauty contures, then in bigger pictures, and test in Chicago. She didn't win the prize, but the Universal chief saw in her the promise of great screen beauty and talent, and he offered her a contract to go to Universal City and learn to be a screen actress.

Since that time she has been carefully coached by Universal experts, playing first in small pic-finally as one of the important characters in "Merry Go Round," the super Jewel which Universal will release as its first big 1923-1924 production. Her work in this was so remarkable that she immediately was assigned to star in Jewel pictures exclusively.

Mary Philbin's four Universal-Jewel pictures will form an important part of Universal's sixty outstanding pictures for 1923-1924. They will be directed by directors of the highest attainments, it is promised, from stories of especial suitability for the young star. The first is promised for release on November 12.



DIRECTORS OF UNIVERSAL-JEWEL PRODUCTIONS

Left to right: Harry Pollard, King Baggot, Hobart Henley, Lois Weber, Wallace Worsley, Tod Browning and Rupert Julian.

Fall Schedule of Century Comedies Best in Firm's History

Plans are in full swing to make the fall quota of Century Comedies the best in the history of that company's picture making. Julius and Abe Stern, officials of the Century Company, state as the 1923-24 season is nearing, that comedy talent of the first order, comedy directors of prestige, and published and original stories of merit will be incorporated into the making of every new picutre to be released as a Century Comedy.

The outline of the elaborate schedule calls for fifty-two two-reelers to be distributed by Universal Pictures Corporation. This number will be divided among five or six featured and advertising drawing cards, something along this order: 6 to 8 Baby Peggy classics, of two reels each; 12 with Buddy Messinger, the boy star; 12 with Jack Cooper and the Century Follies Girls; 12 with Pal, a new wonder dog; 10 with Jack Earle (the giant) and Bill Engle as a team.

Before Julius Stern left for Europe, Earle and Engle signed a contract whereby this ideal team—the "long and short of comedy"—will appear in fast, clever films. Al Herman and other well known directors will produce this series. Two men, who have written many successful comic song lyrics, will be engaged as gagmen for the Earle-Engle unit.

Pictures along the lines of "Down to Earth" and "Hold On" will be made by this team.

Earle, it will be remembered, was "discovered" by President Stern about a year ago. Since then big Jack has developed into a unique type for comedies. Engle, who is a graduate of New York University, on the other hand, is only five feet high, while Earle is seven feet four inches.

"Golfmania," "Two of a Mind." "Don't Kick" and several others will make up the beginning of this series.

Baby Peggy has six new comedies ready for release through Universal. They are: 'Nobody's Darling," "Hansel and Gretel," "Miles of Smiles," "Peg o' the Mounted," "Such Is Life" and "Little Miss Hollywood." "Hansel and Gretel," based on the famous fairy tale, is the only one of this group that is not considered a comedy, as Stern Brothers followed the story minutely, giving it only a touch of humor here and there. "Such is Life" is adapted from "The Little Match Girl," another fairy tale, although this one has been enriched with a great deal of humor. Several others will follow these. Among those that will follow, most likely, will be "Little Red Riding Hood."

Buddy Messinger, the thirteen-year-old boy star whose work in Universal-Jewels brought him stardom with Century, is to have a special writer prepare his scenarios and two new stories are in readiness for production. Of the new series, "So Long Buddy," "Buddy at the Bat" and "Present Arms" will head the list. Several published stories have been negotiated for, and will be transferred to the screen as part of the series of twelve comedies Two published stories, include the last of the stories bought from Adolph DeJong, the French-Canadian author. These are "Only a Boy" and "Swifter Than Glue." The Messinger series, incidentally, will all be along situation comedy lines, and men who have been writing this type of comedy for years will be called in.

Al Herman and Archie Mayo, it is expected, will handle all of the Messinger comedies.

Jack Cooper has been re signed, and will head the cast of twelve comedies in which the Century Girls will appear. All of these comedies will be produced along the order of legitimate girlie shows. Each of the Century girls have had musical comedy experience. Cooper, who won fame in the English music halls about the time Chaplin left for America, has appeared in several Centuries this year, among them being "High Kickers" and "Round Figures," the first two of the Follies series. "Sea Swells," "Pools First," "Enter, Girlies" and "So This Is Neptune" are among the first to be produced when Julius Stern returns to the studio.

Pal, a new clever canine comedian, is scheduled to appear in twelve, the first two having been made. "Lots of Nerve" and "His Master Breath" are his first Centuries. One other is in readiness, and will go into production in a few days. Noel Smith has directed Pal's pictures to date. A great deal of pain has been taken to make these pictures different from any animal comedy Century has ever made.

Directors of note, such as Al Herman, Archie Mayo, Herman Raymaker, Noel Smith and Harry Edwards, are all slated to produce for this new schedule of comedies. Abe and Julius Stern will supervise all the pictures to be made by them.

International News Reel Widely Exploited

"One of the most striking conclusions that has come to the executives of the International Newsreel Corporation, makers of the International News Reel, distributed by Universal, is the fact that the reel has become a nationally known product, just as a well-advertised commercial article," was the recent comment of E. B. Hatrick, vice-president and general manager of the corporation.

"We have found that people go into a picture theatre and ask for the International News just as they go into a drug store and ask for a nationally known toilet article or other household necessity; just as they go into a grocery store and ask for a popular food product.

"In analyzing this remarkable situation, we have traced it to two causes—the growing popularity of the International News Reel because of its general excellence, and its countrywide exploitation in the Hearst newspapers.

"It is the most exploited one-reel subject in the industry. Every Hearst newspaper has a special section devoted to pictures and news of the International News Reel. These papers are read by more than one-fourth of the entire population of the United States, or from 35,000,000 to 40,000,000 people daily. These papers cover the country and include such representative dailies as the New York American, New York Journal, Chicago Herald-Examiner, Chicago American, Atlanta Georgian, Boston Advertiser, Boston American, Rochester Journal, Syracuse Telegram, Detroit Times, Los Angeles Examiner, Los Angeles Herald, Wisconsin News, San Francisco Call, San Francisco Examiner, Oakland Post-Intelligencer, Seattle Post-Intelligencer, Washington Herald, Washington Times, Baltimore News and the Baltimore American.

"The other factor, mouth-to-mouth advertising, has been built up by the long list of news 'beats' and special exclusive subjects."



UNIVERSAL STARS WHO ARE MAKING EIGHT PICTURES EACH FOR NEXT SEASON
Left to right: Jack Hoxie, Gladys Walton, Herbert Rawlinson and Hoot Gibson.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

Bavu

(Wallace Beery—Universal—6,968 feet)

M. P. W.—Is well out of the beaten path of usual screen offerings. Should prove a big box-office attraction.

T. R.—Is replete with thrills, but is hardly a pleasant picture to look upon.

N.—An exciting melodrama, which holds the interest because of its characterization and incident.

E. H.—Heavy drama of the type usually associated with Russian plays; at times quite thrilling.

F. D.—Affords plenty of excitement and thrills that will satisfy those who like their entertainment to take this form, and, in addition, has been given a splendid cast.

Backbone

(Alfred Lunt—Goldwyn—6,750 feet)

M. P. W.—There is so much that will be diverting to the average spectator that the picture seems from every standpoint an advantageous offering.

T. R.—An entertaining picture in which romance, adventure and clean sentiment are blended with highly satisfactory results.

E. H.—About as thrilling and entertaining a picture as has been offered during the present season.

N.—Finely produced and carries much appeal because of the careful detail to make the production rich in background.

F. D.—A complicated mass of situations with plenty of suspense, but it is mostly unfounded and with no surprise in the denouement.

Bella Donna

(Pola Negri—Paramount—7,100 feet)

M. P. W.—Lovers of real drama on the picture screen will talk for some time to come about "Bella Donna." It has established Pola Negri as a real star in American-made pictures.

F. D.—Gorgeously mounted and shows off star better than ever before; as entertainment it is wholly a matter of liking the star.

T. R.—Seems destined to draw big houses and fill box office treasuries to overflowing.

N.—The screen story is one of unusual interest. It grips from beginning to end, and is one possessing a steady flow of dramatic situations, in many of which Miss Negri rises to ethereal heights of emotional acting.

E. H.—An unusually interesting story of a beautiful vampire and her several conquests. The story is of the heavy type, with a sad note running through it, but it holds one's attention every foot.

Boston Blackie

(William Russell—Fox—4,522 feet)

M. P. W.—Answers the requirements of the fans who like entertaining melodrama.

T. R.—Has plenty of action and real suspense, and, like most of the other "Boston Blackie Stories," can be counted on to give good satisfaction.

F. D.—A crook melodrama that should find favor where they like this type of story or where star is a favorite.

E. H.—Quite a good melodramatic feature, based on the prison reform theme.

N.—Fairly well constructed. Should satisfy those patrons who follow the screen nightly.

Saved By Radio

(George Larkin—Russell—5 reels)

M. P. W.—Except for the climax "Saved by Radio," is not above mediocre.

N.—Call it an adequate audience picture.

T. R.—Is frank melodrama.

F. D.—Sensational story with radio twist made for thrill hunters.

None So Blind

(Dore Davidson—Burton King—7,000 feet)

M. P. W.—Burton King production a wonderful study in ghetto life and types—a picture of surprises.

F. D.—Good human interest picture with comedy and pathos nicely blended; will appeal to many.

N.—The theme of the picture—that love is stronger than racial barriers—is somewhat daring, but we will believe that. * * * It will find favor with audiences generally.

T. R.—Is well done; it has a goodly supply of heart interest. A subject possessing above the average audience appeal. There is a delightful ending—one that will send them out smiling.

The Danger Point

(Featured Cast—American Releasing—5,807 feet)

M. P. W.—Little twists given to the story have resulted in a production that should satisfy the average audience.

N.—It is not a masterpiece, but is thoroughly clean, well directed and photographed entertainment, offering a good cast and necessary background.

F. D.—Eternal triangle stuff with good cast.

T. R.—This film may be listed as mighty good entertainment and a likely box office asset.

A Friendly Husband

(Lupino Lane—Fox—4,527 feet)

M. P. W.—You can go heavy on this with the assurance that your patrons will not be disappointed.

N.—Will rouse the risibilities of any audience. * * * We'll put it down as sure-fire.

T. R.—Should get over big in any place that it is shown.

F. D.—A slap-stick comedy in five reels having a fairly well connected plot with some new gags and some of the old ones well done.

Hungry Hearts

(Featured Cast—Goldwyn—6,540 feet)

M. P. W.—Makes an appeal to the sympathies that few can resist. * * * Moreover for those who are not moved by the pathetic moments there is an abundance of wholesome comedy.

F. D.—Another Russian immigrant heart interest story; not as compelling or forceful a theme as some of its predecessors.

T. R.—It ought to prove a good box office investment for any exhibitor and in theatres catering to Jewish patrons there can be no doubt as to its heavy earning capacity.

N.—Here is another "Humoresque." Just as good in every way and just as finely acted.

The Inner Man

(Wyndham Standing—Playgoers Pictures—4,914 feet)

M. P. W.—Wyndham Standing's amusing characterization is the most novel feature of a production that is interesting but not especially distinguished.

N.—A good program picture.

E. H.—A good program feature with comedy and drama ably interwoven, it should prove satisfactory entertainment.

T. R.—Registers as good, wholesome melodrama, with plenty of rapid action and carries a popular appeal.

Affairs of Lady Hamilton

(Liane Haid—Hodkinson—13 reels)

M. P. W.—If your patrons enjoyed "Passion" they will want to see "The Affairs of Lady Hamilton," for, in our humble and personal opinion, the latter is a far greater production.

E. H.—Excellent screen entertainment and quite above the average of recent foreign productions.

N.—Brings to the screen one of the most beautiful women. A pleasing and interesting performance.

F. D.—Historical costume play impressively produced; has been poorly cut.

T. R.—An attraction likely to prove a financial success in large theatres catering to the "high brow" trade.

The Bright Shawl

(Richard Barthelmess—First National—7,500 feet)

M. P. W.—Unusually artistic and one which takes rank with the year's finest pictures.

F. D.—An excellently made picture with valuable pictorial appeal and splendid acting its high lights.

N.—A fascinating picture. A spirited story crammed with picturesque incident.

T. R.—Novel of the same name has been effectively produced. Should give complete satisfaction wherever shown.

E. H.—Full of those qualities that every exhibitor is seeking.

Pawned

(Tom Moore—Edith Roberts—Selznick—5,000 feet.)

M. P. W.—It offers the type of entertainment that proves unfailingly popular.

T. R.—An exciting and extremely interesting melodrama in which the under-world atmosphere, well developed and maintained, predominates.

N.—There's something doing every moment and most audiences will be kept on the edge of their seats with the thrill of it all.

E. H.—Is a fairly entertaining mystery story, and with Tom Moore, Edith Roberts, Josef Swickard and other well known actors in the cast, it should meet with approval.

Conquering the Woman

(Florence Vidor—Associated Exhibitors—5,887 feet)

M. P. W.—The immortal theme of manhandling a wilful woman receives entertaining treatment in this picture.

N.—It's a shame to waste such a talented and attractive actress as Florence Vidor on such a stereotyped production as this one, which is built according to a much-used formula.

T. R.—Affords pleasing entertainment. . . . It is not remarkable for originality.

F. D.—Pleasing atmosphere and good production values compensate for somewhat stereotyped plot.

E. H.—It is pleasant and satisfying entertainment, despite its familiarity.

Crossed Wires

(Gladys Walton—Universal—4,705 feet)

M. P. W.—The average fan, particularly of the smaller theatres, has shown a distinct liking for this type of picture.

T. R.—A typical Gladys Walton picture. Will afford light, frolicsome amusement for any audience.

N.—While it will no doubt pass muster as a program release, is typical "movie stuff."

F. D.—Farce that will please star's following and has what is recognized as good audience appeal.

E. H.—Light and pleasing story that is fine program entertainment.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Records Broken

Paths quotes attested statements from the California Theatre, Los Angeles giving details of the biggest attendance and box office receipts for "Safety Last" in the house's records for five years.

This was accomplished on the opening date of the California's run of the Lloyd feature comedy, Sunday, May 27. And on Wednesday, May 30, the long standing record was again broken by an added 1,100 admissions. In both instances the new scores represented both money and number of patrons.

"Passion" Stages a Big Come-back

"Passion," the first [illegible] picture to be shown in [illegible], still is also to be the largest theatre in the world, although two and a half years have elapsed since its first presentation upon an American screen. This remarkable production is completing this week a return engagement at the Capitol Theatre, New York, marking the first time in the history of that house that a feature picture has been brought back. The official United States premiere of "Passion" was in December, 1920, at the Capitol.

Although the city was in the midst of one of the hottest spells it has experienced in many years, "Passion" drew large and representative crowds to the Capitol box office. Metropolitan dailies all reviewed the picture a second time.

Hodkinson Picture Draws Big Crowd

Elmer Clifton's "Down to the Sea in Ships" opened simultaneously in four theatres in three upstate towns last Sunday and played to capacity business despite the hottest day of the summer. The presentations were at Shea's Hippodrome, Buffalo, Alhambra Theatre, Utica, Strand Theatre, Syracuse, for the entire week, and Shea's Court Theatre, Buffalo, Sunday only.

Shaw Plays Opposite Anita Stewart

Oscar Shaw, who has been featured in some of Broadway's biggest musical successes, has been engaged by the Cosmopolitan Corporation to play opposite Anita Stewart in "Cain and Mabel," a picturization of H. C. Witwer's popular fight story of the same name which E. Mason Hopper will direct.

"Merry Go Round" Opens at Rivoli

"Merry Go Round," the Universal picture [illegible] by Rupert Julian with Mary Philbin and Norman Kerry in the featured roles, will have its public premiere July 1 in the Rivoli Theatre, New York City. This booking marks an innovation in Broadway history. Universal-Jewel productions have been played separately in every other Broadway house, but never before has the Rivoli opened its screen to long features of the Universal Pictures Corporation.

The presentation, under the direction of Dr. Hugo Riesenfeld, will be of unusual elaborateness, and, it is understood, will be featured by special music especially adapted for the picture. The showing is being accompanied by a general campaign engineered by the Universal home office exploiteers, and will have its [illegible] with taxicabs, restaurants, and an unusual amount of [illegible] and window card displays.

"Merry Go Round" is a picture of life, love and adventure in Vienna. The story covers the period immediately before, during and shortly after the war.

The cast is especially notable, including such screen favorites as George Hackathorne, Maud George, George Seigmann, Dale Fuller, Dorothy Wallace, Cesare Gravina, Anton Vaverka, Spottiswoode Aitken, Sidney Bracey and a score of others equally popular. Vaverka, who plays the role of Emperor Franz Josef, is said to present a likeness of the aged monarch that is uncanny in its reality.

"Enemies of Women" Makes Big Success

"Enemies of Women," Cosmopolitan's picturization of Ibanez's novel, had its opening at the Empire Theatre, London, last week. The critics were unanimous in their praises of the wealth of beauty, lavishness of production and excellence of acting. Many prominent members of the English aristocracy and nobility also voiced praiseful opinions. Some of the criticisms in part follow:

The Daily Telegraph: "Rarely have the honors and majesty of war been more impressively and realistically depicted."

The Daily Graphic: "The scenes of Monte Carlo, Paris and Russia are exceptionally beautiful." The Daily News: "It is a film full of interest and excitement."

The Daily Chronicle: "It is absorbingly interesting." News of the World: "'Enemies of Women' is an extremely fine bit of work." The Evening News: "If lavishness of production can win popularity, 'Enemies of Women' is assured of public favor."

The Sunday Express: "'Enemies of Women' is a sensational triumph." The Referee: "For weeks yet uncounted 'Enemies of Women' should draw London and many from the provinces to the Empire Theatre."

The Sunday Pictorial: "'Enemies of Women' should come near breaking the West End record established by 'The Four Horsemen.'" The Sunday Illustrated: "There is no doubt about the popular success of 'Enemies of Women.'"

Young "Doug" Given a Hearty Reception

The receptions accorded Douglas Fairbanks during his memorable tours of the country in the Liberty Loan drives were fully equalled in enthusiasm by the greeting accorded his son, Douglas, Jr., when he stepped off the train Monday at Los Angeles ready for his "great adventure" in the movies.

Young "Doug," who recently signed a contract to star in Paramount pictures and is now getting acquainted with the workings of the Lasky studio, where he is getting ready for his first picture, was accompanied on his trip West by his mother, Mrs. James Evans, and his manager, William Elliott.

Royalty on Hand

Cable despatches from London to Metro Pictures Corporation and Joseph M. Schenck report that the English premiere of Buster Keaton's first 5-reel feature comedy, "The Three Ages," on June 25 was the most brilliant compliment ever paid an American film. Royalty attended in force.

Margaret Leahy, who played the feminine lead in "The Three Ages," made a personal appearance at the London premiere.

Noted Judge Boosts Bennett's "Divorce"

Chester Bennett's latest photoplay for F. B. O., "Divorce," starring Jane Novak, is the first picture on record to win the endorsement of California's famous divorce jurist, Judge John W. Summerfield.

So impressed with the stirring drama and powerful lesson projected by the Bennett production, Judge Summerfield not only requested a special preview of the picture, but has written to Miss Novak, Mr. Bennett and Sid Grauman, who has booked the production for an eight week engagement at his Rialto Theatre, setting forth his endorsement in the most enthusiastic terms.

Judge Summerfield also consented to appear with Miss Novak in the special trailer for "Divorce."

Photoplay-Symphony for Hodkinson Film

A photoplay symphony will be written by Frederick S. Converse, noted composer, for Percy MacKaye's "The Scarecrow," starring Glenn Hunter, according to an announcement made by the Film Guild.

The picture, which was adapted by James Ashmore Creelman and Frank Tuttle and directed by Mr. Tuttle, will be released by the W. W. Hodkinson Corporation.

Schenck Selects Film Title

Joseph M. Schenck has decided that "Ashes of Vengeance" will be the release title of the lavish Norma Talmadge picture of sixteenth century France, which Frank Lloyd is now completing on the West Coast. It will be an Associated First National release.

"Ashes of Vengeance" was also the title role of the novel by H. Somerville from which the film was adapted.

Ingram Starts on Mob Scenes

Almost three months to the day from the time Rex Ingram began his big production of "Scaramouche," and at the half way point in the production schedule, the young Metro director has started to film the thrilling and colorful mob scenes which will add spectacular glamor to this titanic photoplay of the French Revolution.

"Smashing Barriers" Cut to Six Reels

"Smashing Barriers," the thrilling six-reel version of William Duncan's famous Vitagraph serial, has been passed without elimination by the National Board of Review. This re-edited story includes all of the sensational stunts that made the serial a big box office money maker.

Premiere of F. B. O. Picture Attended by Large Crowds

Mrs. Wallace Reid's anti-narcotic production, "Human Wreckage," opened Wednesday evening, June 27, at the Lyric Theatre. It is an F. B. O. release.

Like its opening at San Francisco a week ago, the premier was attended by Mrs. Reid, coupled with a campaign of publicity and exploitation. From the moment of Mrs. Reid's arrival on Wednesday morning over the New York Central she was in constant demand by various women clubs. On her arrival she was met by a delegation of representative women and several city and government officials.

At noon Mrs. Reid attended a luncheon tendered her by the Exceptional Photoplays Committee and during the afternoon received a delegation of clubwomen at her hotel. Her program for the coming week is outlined much the same as her first day in New York and will include many visits to hospitals and public institutions.

The opening of the picture in the evening was one of the gala events of the season in the way of Broadway premiers. Fully a week before the opening every ticket in the house had been gone and the theatre was the scene of more politically and theatrically famous people than has appeared at one performance in many a day. A list of over one hundred prominent motion picture and theatrical stars were the guests of Mrs. Reid at this showing, while the Anti-Narcotic League of Los Angeles had invited several hundred prominent club women, politicians and social leaders.

During her stay in New York Mrs. Reid will conduct an active campaign against the illegal traffic in drugs. In her fight she is backed by prominent people all over the world. She has received thousands of letters from United States Senators, Congressmen, Governors, Mayors, Federal officials, club women and others commending her for her determination to combat the drug evil and assuring her of their hearty support.

Before leaving California she was the guest of women's clubs and civic organizations in San Jose, where "Human Wreckage" was shown for the first time at the Liberty Theatre.

Rothschild Books Goldwyn Specials

And still the big fellows in the exhibiting world continue to book the great line of forty-four specials which will be distributed by Goldwyn - Cosmopolitan. Last week it was William Goldman and his King Theatre in St. Louis, the showings later to be transferred to the new St. Louis Thatre now building.

This week it is Herbert L. Rothschild of San Francisco, who jumps aboard the Goldwyn-Cosmopolitan band wagon. James R. Grainger, general manager of sales for the distributing company, on the first lap of his return trip from the Goldwyn studios closed a deal with Mr. Rothschild by the terms of which the Rothschild theatres in San Francisco will play all of the Goldwyn-Cosmopolitan productions for the coming season. The theatres are the Imperial, Portola, Granada and California.

The Cosmopolitan production, "Enemies of Women," featuring Lionel Barrymore and Alma Rubens, recently closed a six weeks' showing at the Imperial, setting a new long-run record for that house and playing to unusually heavy receipts.

Says "Circus Days" Will Be a Big Hit

"Circus Days" will be the greatest box office picture in which Jackie Coogan has ever appeared, according to First National, which is issuing this latest Sol Lesser production during the coming month. The first print to arrive in New York was screened last week for First National officials in the New York office.

"Circus Days" is an adaptation of James Otis' story, "Toby Tyler. or Ten Weeks with a Circus." It concerns a youngster who, to save his mother from utter dependence upon a penurious brother-in-law, runs away to join the circus, where he finds a job as a "lemonade kid."

"Circus Days" was directed by Eddie Cline, who is responsible for the Buster Keaton comedy successes. The production has been scheduled by Associated First National for late July release.

"Soul of the Beast" Has Successful Run

"Soul of the Beast," a Metro picture, produced under the supervision of Thomas H. Ince, is having an unusually successful run throughout the country, according to reports from the Metro sales force. An indication of the heavy bookings is the fact that the picture is scheduled to be shown in twenty theatres around Greater New York within the next few days.

Among these houses are Loew's State, the American, Metropolitan, Loew's 83d Street, the Lincoln, Greeley, Loew's New York, Victoria, Orpheum, Delancey, Avenue B, Circle, 42nd Street, 86th Street, 115th Street, Seventh Avenue, the Audubon, and a Glen Cove, N. Y., theatre.

Exhibitors report that "Soul of the Beast" is a clean-up for hot weather business, because of the circus atmosphere.

Navy Is Exploiting Vitagraph Picture

The headquarters of the United States Navy Recruiting Station in Denver not only joined the first run theatre of that city in exploiting "Masters of Men," but is co-operating with Vitagraph throughout the Denver territory.

The Navy has agreed to furnish to every exhibitor who books "Masters of Men" his choice of half a dozen short navy films and to send a man from the Navy to the exhibitor's town to exploit the picture. The Navy pays all expense and the exhibitor gets the benefit of one of the most novel exploitation tie-ups ever offered with a moving picture special.

Filming Last of Biblical Scenes

Having returned with 2,500 players and thousands of animals from his huge location near Guadalupe, Cal., Cecil B. DeMille is now preparing for the next big spectacle in his forthcoming Paramount picture, "The Ten Commandments," the story of which is by Jeanie Macpherson.

A huge canyon in the vicinity of Mt. Sinai in the Holy Land has been reproduced on the outdoor lot adjacent to the studio. Therein will be staged the Biblical revel around the Calf of Gold which will feature 300 dancers, trained by Theodore Kosloff, and 1,200 other players. It is the climax of the Biblical prologue from whence comes the "fade-in" to the modern story.

The canyon was designd by Francis McComas, the world's greatest water color artist and a man whose fame has been built by his reproductions of rocky landscapes.

The featured players of "The Ten Commandments" include Theodore Roberts, Leatrice Joy, Richard Dix, Nita Naldi, Charles De Roche, Estelle Taylor, Rod La Rocque, Julia Faye, James Neill and Edythe Chapman.

Announcement

IN view of the settlement out of court of the litigation involving the claim of Mr. Alexander J. Gordin to screen credit for his work in connection with the "Queen of Sheba", produced by us in the year 1921, we hereby make public acknowledgment of the valuable services rendered by Mr. Gordin in the preparation of the biblical, historical and legendary data, and the preparation of a story and synopsis based on the same.

This announcement is made in lieu of screen credit and screen recognition which Mr. Gordin has not heretofore received for his work.

Dated June 20th, 1923.

FOX FILM CORPORATION

Associated Exhibitors to Distribute Big Ray Film

Three months of spirited competition among the leading film distributing agencies of the country ended when Associated Exhibitors won what is considered one of the big picture prizes of the year.

Charles Ray entered into a contract with Associated Exhibitors giving that organization "The Courtship of Myles Standish," which is now being edited after six months' work and an expenditure that will reach $800,000.

Arthur S. Kane, president of Associated Exhibitors, crossed the country from New York to sign the contract and was jubilant over his victory on his return home this week. He had been in Los Angeles, in fact, nearly a month looking after the interests of his company, together with J. C. Ragland, its secretary.

The execution of the contract will begin in October, when the Ray picturization of Longfellow's poem will be released, and it will mark the retirement of this star from the United Artists group, through whom his last two pictures, "A Tailor-Made Man" and "The Girl I Loved," have been released.

Under the new contract, "The Courtship of Myles Standish" will be the first of a number of super-productions to be made by Charles Ray for Associated Exhibitors, those to come being on the same large scale as the one whose distribution is now pending.

"We feel particularly happy over this arrangement," said Mr. Kane, "for the twofold reason that Mr. Ray's new picture is the greatest of his career and is bound to have an audience of millions eagerly waiting for it. The poem is taught in practically every school in the land and its heroic story of the foundation of our democracy has thrilled countless persons of all ages.

"Moreover, there are some 300,000 persons claiming descent from the Mayflower Pilgrims, whose deeds it glorifies in dramatic fashion. England and Holland have the same interest as America in it. I have seen portions of it in its present unfinished state and can assure the world that it is a picture of immense dramatic sweep, spiritual power and technical beauty. We extended ourselves to the limit to get this first big production finished in 1923 and will do our utmost to give it the world-wide popularity it deserves."

One of the most extensive exploitation campaigns ever launched for a production is to be a feature of the fall release. In all probability "The Courtship of Myles Standish" will be "road-showed" by Mr. Ray in "legitimate" theatres of the largest cities prior to its release to the picture houses. It is already assured from the advance demand that because of its patriotic and educational nature it will be shown in thousands of schools and colleges.

Distinctive Features George Arliss

George Arliss, having finished his work as the Rajah in "The Green Goddess," has begun work in the leading role of "The Adopted Father" for the Distinctive Pictures Corporation. Edgar Franklin wrote the story, which was adapted for the screen by Forrest Halsley. Harmon Weight is directing. To support Mr. Arliss, Distinctive has engaged Edith Roberts and Taylor Holmes.

Mr. Holmes is now starring on Broadway in "Not So Fast." On the legitimate stage his best known productions was "His Majesty Bunker Bean." On the screen he has made "The Small Town Guy," "Ruggles of Red Gap," "Uneasy Money," "Nothing But the Truth," and many others.

Miss Roberts is known for her work in "Backbone," "Saturday Night," "The Dangerous Age" and Thorns and Orange Blossoms." "The Adopted Father" is a comedy of New York life. The production schedule calls for Fall release by Goldwyn-Cosmopolitan.

History Characters Live Again in Film

Famous characters of history, almost as well known today as they were in their own time, are coming to life in impersonations at the Paramount West Coast studio in Hollywood. They are men and women who are taking part in Pola Negri's starring vehicle, "The Spanish Dancer," a Herbert Brenon production which was adapted by Jane Mathis and Beulah Marie Dix from the book and play, "Don Caesar de Bazan."

Among these characters are Olivares, powerful politician of his day; Cardinal Richelieu, sworn enemy to Olivares, and Don Carlos, whose portraits were painted a dozen times by the great artist, Velasquez and now hang in many famous art galleries. These roles are enacted by Henry Vogel, Charles A. Stevenson and Dawn O'Day, respectively. Thy are well-known players whose resemblance to the characters they interpret is striking and whose ability as screen artists won them their roles.

Two hundred and fifty minor players are taking part in the big gypsy camp scenes which Producer Brenon is carefully working out now at the Lasky Ranch, a few miles from Hollywood. Colorful in their quaint costumes, merry and carefree as are the gypsies the people on this set are adding much to the verve of "The Spanish Dancer."

A strong feature-cast is portraying the principal roles of the picture. Besides Miss Negri, those who take part include Antonio Moreno, who is featured, supported by Wallace Beery, Kathlyn Williams, Gareth Hughes and Adolphe Menjou. Others in the cast are Edward Kikling, Dawn O'Day, Robert Brower, Henry Vogel, Rosita Marstini, Boyd Irwin and Charles A. Stevenson.

"Penrod and Sam" Please New York

"Penrod and Sam," J. K. MacDonald's picturization of Booth Tarkington's story of childhood life at the New York Strand the week of June 24, generally pleased the cosmopolitan patrons. New York critics departed from their conventional reviews to speak editorially on the growth of screen entertainment and cited "Penrod and Sam" as an example of the new and better type of entertainment.

Reviewers agreed that its fast and wholesome fun made it an ideal summer picture. The Evening World critic wrote: "This latest edition of the famous Booth Tarkington stories is by far the best so far, and if you wish to forget the heat just go to the Strand and live through the lives of the wonderful screen characterizations. It's real summery entertainment and we came away from the Strand yesterday feeling decidedly better for having seen it."

New York Times: "Seldom has a picture been produced with the sterling humor and pathos combined in 'Penrod and Sam.' . . . It is a distinct pleasure to view a production in which nothing has been played up with too much zeal, which so often tends to destroy the value of the whole idea. Here you have a simple story of boys with natural characteristics which makes one laugh and cry."

Robert E. Sherwood in the Herald calls it "a marvelously satisfactory picture. . . . We are grateful for 'Penrod and Sam.' It is a motion picture that we have wanted to see for a long time."

Stage Cast to Play in Fox Production

That every element of public appeal and histrionic supremacy which characterized William Anthony McGuire's "Six Cylinder Love" might be preserved in the screen version of the Broadway success, Fox Film Corporation has assembled for the cast a large proportion of the actors who appeared in the original presentation and were thereby responsible to a large degree for the fifty-three weeks run at the Sam Harris Theatre.

Leading among these is Ernest Truex, famous both on the stage and in photodrama, who now returns to the latter after an absence of almost four years. Elmer Clifton who is directing the picture at the Fox New York Studios and who gained popular acclaim following his work on "Down to the Sea in Ships" has included in the list of characters Donald Meek, Ralph Sipperly and Berton Churchill as George Stapleton, all of the cast of the stage play. Florence Eldridge plays opposite the versatile Truex.

Sam Wood Engages Two More Players

Two more stars have been added to the cast of Sam Wood's production of "His Children's Children," Arthur Train's popular novel, which has just been started at the Paramount Long Island studio. They are Mary Eaton of the Follies, and Hale Hamilton, a star of both the stage and screen. Others previously selected include James Rennie, George Fawcett, Dorothy Mackaill, Mahlon Hamilton, Warner Oland, John Davidson, Templar Powell and Joe Burke.

Miss Eaton, who left the Follies Saturday night for a rest before beginning rehearsals for the new play in which Florenz Ziegfeld plans to star her in the fall, will have the role of Mercedes, a Follies girl, in the Train story.

Mr. Hamilton will be Rufus Kayne. He is probably best known to theatregoers for his work in "Get-Rich-Quick Wallingford," the leading role of which he played for five years while making a world tour. He has starred in Metro pictures and for three seasons played in "Dear Me." He just recently closed in Chicago in "The Twist," in which he played a leading role with Arthur Byron.

F. B. O. Lines Up Lot of New Screen Faces

New faces are to be a distinctive note in forthcoming F. B. O. productions. Now in the making at the Powers studios is "Alimony," which will serve to introduce to American audiences Ruby Miller, long a favorite with British audiences. In the same cast is to be found Warner Baxter, as a leading man.

An F. B. O. "discovery" who is expected to make a marked impression in an early release, "Daytime Wives," is Derelys Perdue.

Musical comedy, too, proffers a successful candidate for screen honors in the person of Mary Beth Milford, who comes from Music Box triumphs in New York to be the heroine of the second edition of the Witwer "Fighting Blood" stories. In the same series is seen George O'Hara, who has been developed by F. B. O. into a real box-office winner.

Latest of newcomers to be introduced on the American screen by F. B. O. will be George K. Arthur, whose work in British films attracted attention. Arthur's first production is now in preparation. It is an adaptation of Wyndham Martyn's "Life, Liberty and ——," which recently appeared in Everybody's Magazine.

Starts New Film

Sylvia Breamer, who did brilliant work in the title role of Edwin Carewe's First National production, "The Girl of the Golden West," begins work next week in "Thundergate," a thrilling story wtih a Chinese background.

Bayer's Quick Acting Gets Picture in Time

The fact that Harold Lloyd's-Associated Exhibitor's attraction was sent by mistake to St. Mary's, West Virginia, instead of to St. Mary's, Pennsylvania, didn't daunt Manager Bayer of the Family Theatre in the latter town in the least, in spite of the fact that the time for the showing—June 8—was drawing near.

He had advertised the showing of the Lloyd film extensively, and when it didn't show up as per schedule he got in touch with Associated Exhibitors' Pittsburgh exchange. The mistake in directing the film was discovered, an auto was commandeered to rush the film back to Pittsburgh in time to catch a train for Du Bois, where another auto was waiting to hurry it through to Bayer's theatre in time to be flashed on the screen at 9:31.

The feat got the theatre and the exchange a column story on the front page of the St. Mary's Daily Press.

Big First National Film Is Completed

"Ashes of Vengeance," starring Norma Talmadge, has been completed. Twenty-one weeks and close to a million dollars were consumed in the preparation and filming of this spectacular First National picture. More than 1,500,000 feet of film were shot by Frank Lloyd director, who is now busily engaged cutting this footage down to ten reels.

"Ashes of Vengeance" is a story of the stirring turmoil in France during the reign of Charles IX. Out of this historical event, grows the beautiful but dramatic story woven around the love of Norma Talmadge as Mlle. Yeoland de Breaux and Conway Tearle as Rupert de Vrieac.

It is a costume play with vital dramatic elements, deep emotions, big spectacular effects, sword clashes, swift action and lavish settings.

Says Film Is Relief from the Stereotyped

The success of "The Man Next Door," a screen dramatization of Emerson Hough's famous novel, has been proved by the first run bookings received at Vitagraph headquarters in Brooklyn, it is reported.

When the management of the New Century Theatre, a leading first run house of San Francisco, saw the picture, play date was arranged at once. The management told the Vitagraph branch that "The Man Next Door" was the first relief they had had from a run of costume plays and extravagant melodramatic offerings.

"The Man Next Door" is strictly modern, with an exceptional appeal to women, it is said. The gowns are lavish.

Metro Planning for Handling "The Fog"

Active plans are being made by the Metro sales force for an intensive distribution campaign on the Max Graf production of "The Fog." The Metro organization realizes that it takes a particularly gripping photoplay to insure exhibitor success at this season, and "The Fog" is a photoplay, says Metro, that will make any audience forget there is any such thing as summer.

Strong Cast Gathered for Lincoln Picture

Recent announcement from the Coast that E. K. Lincoln's elaborate super-feature, "The Right of the Strongest," from the novel by Frances Nimmo Greene, author of "One Clear Call," was fast nearing completion, is followed by news that in portraying a vivid and dramatic story of the Southland's half wild mountain folk a notable cast of box office names has been gathered by Mr. Lincoln and some remarkable photographic effects obtained.

Chief among the latter is a series of storm scenes, which, it is said, set a new mark in screen photography. Many quite novel effects are obtained, which give added thrill to the stirring action of the story.

A number of exquisitely beautiful "shots" are shown in the development of the screen action, and the exteriors, as a whole, will be found strikingly unusual.

In the cast Mr. Lincoln has brought together a greater number of screen favorites than have been seen in most recent feature offerings.

Helen Ferguson, one of the most promising of the screen's newer artistes, who has been playing leads with Goldwyn and Universal, plays the principal feminine role opposite Mr. Lincoln. June Elvidge, old time World Film star, plays the part of a society "vamp."

Among the men are the veterans, George Seigmann, Tom Santschi, Tully Marshall and Robert Milasch. Niles Welch and Winter Hall also have important parts.

According to those who have watched the progress of "The Right of the Strongest" since production work began, nothing has been left undone to make it one of the real screen sensations of the coming season. The picture is being produced by Zenith Pictures Corporation under the direction of Edgar Lewis.

While no announcement has yet been made as to release, it is said that "The Right of the Strongest" will probably be distributed by one of the larger releasing companies, several of which, it is understood, have been negotiating for the picture with Mr. Lincoln.

Noted Novel to Be Fox Film

"This Freedom," another internationally successful novel by A. S. M. Hutchinson, author of "If Winter Comes," is announced on the William Fox special production program for the coming season.

Badger to Direct Metro Film

Clarence G. Badger has been selected to direct the Metro-SL (Sawyer-Lubin) special, "The Shooting of Dan McGrew," based upon the famous poem by Robert W. Service.

Two of Mr. Badger's recent productions are "Quincy Adams Sawyer" and "Your Friend and Mine," both Metro-SL specials.

Harry Myers is in "The Bad Man"

Harry Myers, he of "Connecticut Yankee" fame and more recently Horace Ventimore in "The Brass Bottle," has been engaged to play a prominent part in "The Bad Man," which Edwin Carewe is to produce and direct for First National, with Holbrook Blinn in the title role.

Truart to Release "Unknown Purple"

During the present week the actual shooting of "The Unknown Purple," the Carlos production being made for Truart release, will be completed. An extensive exploitation campaign is being prepared by Truart for this production.

Sam E. Rork Signs Crisp

Donald Crisp, prominently identified with motion pictures since their inception, has been signed to direct "Ponjola," the Cynthia Stockley story of South African life which Producer Sam E. Rork is to present through First National.

To Begin Another

Immediately on completion of "The Huntress," which First National is now producing with Colleen Moore in the title role, the same organization will begin camera work on "Flaming Youth," Warner Fabian's story of contemporary life.

Array of Big Films for F. B. O. Release

Film Booking Offices are lining up an imposing array of attractions for the coming season. The big P. A. Powers Studios in Hollywood are alive with production activities. Emory Johnson has just begun work on his next big production for F. B. O. Like his recent successes it will deal with a branch of the public service. This time he will dramatize the lives of the mail man. The story of the photoplay was written by Emilie Johnson.

James Wesley Horne is hard at work on "Alimony," which looms up as one of the F. B. O.'s big ones for the autumn. It is a story by A. T. Locke. F. B. O. is arranging one of its most powerful campaigns with which to support this timely production.

Henry Lehrman has supplanted Mal St. Clair as director of the popular "Fighting Blood" series, a second series of twelve having just been launched to follow the first group which have registered so strongly with exhibitors.

Chester Bennett has begun filming "The Lullaby," starring Jane Novak. It is an original story by Lillian Ducey with a Spanish setting. Robert Anderson will play opposite Miss Novak.

Johnnie Walker, with William Worthington directing, is putting the finishing touches to "The Worm," Frederick Stower's story. Mildred Jans plays opposite Walker.

A strong lineup of other productions is being prepared under the supervision of Emile Offeman, general manager of the Powers Studios. The program embraces more than thirty subjects.

"Be Square," Slogan for Hodkinson Film

As thoroughly explained by the theme in the Gene Stratton Porter production of her popular novel "Michael O'Halloran" soon to be released by the W. W. Hodkinson Corporation, the slogan "Be Square" has been selected as an advertising and exploitation medium in publicising this production to the public.

The slogan "Be Square" represents a thought which every educator, teacher, preacher, reformer and even parents themselves all over the world, have been trying to put across. It represents the code of the "Boy Scouts" organization and other similar clubs throughout the United States. Exhibitors will have an unusual chance to reap in the benefits derived from the many exploitation possibilities created regarding this slogan.

A special "Be Square" button is being made by the W. W. Hodkinson Corporation for distribution to the branches. These will be sold at a nominal cost to the exhibitor booking this production.

According to the distributors many other exploitation angles will present themselves to the enterprising showman on "Michael O'Halloran."

"Revival Week" for the Stillman Theatre

On the theory that a re-run of big pictures is one of the safest and surest methods of combatting hot weather dullness and fighting off the summer slump bugbear, the Marcus Loew organization has arranged a "revival week" for the Stillman Theatre, its first-run house in Cleveland, Ohio, and one of the biggest and finest theatres in the central section of the United States. During this week the bill will be changed daily for seven of United Artists Corporations' outstanding feature pictures.

The productions booked for this "revival week" are Douglas Fairbanks' "The Molycoddle," D. W. Griffith's "Way Down East," "Orphans of the Storm," and "Dream Street," Mary Pickford's "Little Lord Fauntleroy," and Douglas Fairbanks' "Douglas Fairbanks in Robin Hood," and "The Three Musketeers." Each of these seven features has had a first-run showing in Cleveland at the Stillman, and each is now being brought back for a day's revival.

First National Has 3 Big Ones for July

First National's July list of release will include two big comedy dramas and one of the best known and most popular dramatic narratives ever written. They are Maurice Tourneur's fantastic comedy "The Brass Bottle," Jackie Coogan's "Circus Days" and Richard Walton Tully's "Trilby."

In "The Brass Bottle, Tourneau, the producer of "Lorna Doone," and "The Isle of Lost Ships," makes his debut as a comedy director.

Jackie Coogan is surrounded in "Circus Days," his latest First National picture, with all the fascinating atmosphere of the Big Top. The picture was directed by Eddie Cline and supervised by Jack Coogan, Sr.

Tully's "Trilby" will, it is said, find a ready-made audience in every city and town of the country. Few novels of the past century have taken such a hold upon the entire world, and although thirty years has passed since the first publication of the Du Maurier novel, the character of Trilby still lives. James Young directed the picture.

Hodkinson Film in Roosevelt Theatre

According to the contract just made through the Chicago offices of the W. W. Hodkinson Corporation, announcement is made to the effect that Elmer Clifton's "Down to the Sea in Ships," the sensational whaling picture that played for three months to capacity audiences on Broadway, New York, and which is now being distributed through the W. W. Hodkinson Corporation, has been signed for a four week engagement at the Roosevelt Theatre, Chicago, Ill., beginning July 29.

The Roosevelt Theatre, one of the chain of Balaban & Katz houses, has the reputation in the middle west of booking only big pictures that will stand an extended run. This policy has been carried forward by this theatre for some years and has always proved successful.

New Types to Appear in Fairbanks Film

For his new picture, "The Thief of Bagdad," upon which production is now beginning, Douglas Fairbanks is not selecting a conventional cast. In fact, nearly every person so far engaged is comparatively new to motion picture audiences. The reason for this, Mr. Fairbanks says, is that he wants all the players to express a new note the minute they flash on the screen. In addition, the play is to be a fantastic drama and personalities that have been conventionalized might appear grotesque against the unusual backgrounds.

The most difficult of the feminine roles will be portrayed by Julanne Johnston. The villain will be characterized by Sadakichi Hartman, who is absolutely new to the screen.

Brandon Hurst, Snitz Edwards, Charles Belcher and Anna May Wong are others who have been cast. None is among the very familiar to picture enthusiasts.

Important Cast for "Pioneer Trails"

"Pioneer Trails," the David Smith production, one of the twenty-six specials which Vitagraph will release the coming season, has one of the most important casts assembled in any recent picture. It is headed by Cullen Landis and Alice Calhoun whose performances in "Masters of Men," "The Man Next Door" and "The Midnight Alarm" have won the unanimous praise of all who have seen these specials.

The leading roles provide for these popular players two of the strongest characters they have ever enacted. "Pioneer Trails" deals with the great West as it existed in the days before and during the building of the great trans-continental railroads.

Give Review of "Youth Triumphant"

Victor B. Fisher, producer, and Mrs. Lillian Ducey, director of "Youth Triumphant," left Los Angeles last Monday for San Francisco with the master print of their initial picturization.

In the Northern city, Mr. Fisher and his director will give a preview of "Youth Triumphant" before their associates in the home office of the organization and will definitely close arrangements for the enlarged producing activities which are soon to be started at the Hollywood Studios on Santa Monica Boulevard.

According to plans which will be decided upon in San Francisco, Fisher Productions, starting July 1, will launch a producing schedule that will double the output originally planned by this company.

After a week in San Francisco, Mr. Fisher and Mrs. Ducey will leave for New York with the print of "Youth Triumphant" to arrange for its world distribution.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Three Comedy Stars, Each One in 12 Two-Reelers, for Grand-Asher

Grand-Asher Distributing Company, an organization which only recently entered the field, announces an extensive program of short subjects. This company will during the coming season release thirty-six two-reel comedies, divided into three series. Three well-known comedians will be starred. There will be twelve each for Sid Smith, Monty Banks and Joe Rock.

These comedies are being produced at the Grand Studios, formerly the Chester studios in Hollywood, and the production schedule is well under way as four comedies for each star have already been completed.

Sid Smith's first offering will be "A Man of Position," directed by Archie Mayo, in which the star is supported by Duane Thompson, Harry Cornella, Jack Henderson and Frank Newberg. His second release "Making Good" was directed by Hugh Fay, formerly director for Bull Montana. The third release "Mama's Baby Boy" was also directed by Mr. Mayo, while Mr. Fay directed the fourth, "Hats." Each production is said to be filled with sparkling comedy situations built into good stories, carefully constructed under the supervision of Adam Hull Shirk.

The first four comedies starring Joe Rock are in the order of their release: "Rolling Home," directed by Herman Raymaker, with Billie Rhodes as leading woman. "Mark It Paid," directed by Grover Jones. Titles for the third and fourth have not been announced, but they were directed by Alf Goulding and Gill Pratt, while Arvid Gilstrom is directing the fifth comedy.

Monte Banks first release through Grand-Asher Distributing Corporation will be "The Covered Schooner," directed by Harry Edwards; the second, "Paging Love," directed by Herman Raymaker, recently connected with Mack Sennett. Harry Edwards also directed the third release "Taxi-Please" and Raymaker directed "Always Late."

Grand Asher Distributing Corporation announce that every facility for making high-class modern productions has been placed at the disposal of producing units, and the comedies will all be clean, clever and well made, based on stories that are well written, finely directed and well cast. Every member of the organization has been carefully selected and it is promised that these comedies will all be fast, funny and snappy.

Educational Special Is Hit of Show at Loew's in Los Angeles

That short subjects can be made as important a part of the program as the feature, and draw as much comment and applause as lengthier subjects was demonstrated recently at Loew's State Theatre, Los Angeles, with the Educational special, "Sea of Dreams."

This beautiful fantasy of Warren A. Newcombe was accorded a presentation said to be as magnificent as any ever staged in Los Angeles, which is noted for its palatial and up-to-the-minute theatres. Billed as a musical fantasy, it occupied a prominent place in the newspaper advertising. It was staged with a musical prelude, a prologue and an epilogue. As this picture was inspired by Wagner's "Tristan and Isolde" it is admirably suited to a musical setting.

The prelude was composed of Wagnerian selections, and during the showing the orchestra also played Wagnerian music keyed to the picture. At the finale of the prelude, the curtains parted showing a moonlight night in Venice, a gondalo paddled to the center and a soprano sang "Gianna Mia." Then two lady trumpeters in the boxes heralded the approach of the picture. At the close of the picture two dancers costumed in the same manner as the principals in the picture enacted the picture in pantomime before a full stage set which was a duplicate of one of the beautiful scenes in the picture.

It is announced that because of the elaborate presentation it was necessary to re-arrange the orchestra, however, the management was highly pleased at the success of the innovation and it is stated that this proved the hit of the bill and secured excellent reviews in the daily papers.

Paramount Will Reissue 25 Sennett Two-Reel Comedies

S. R. Kent, general manager of distribution of Famous Players-Lasky Corporation, announces that twenty-five of the Paramount-Mack Sennett two-reel comedies will be reissued on the regular Paramount schedule during the coming season. The first will be released August 5, and one each two weeks thereafter.

Mr. Kent calls attention to the fact that these comedies are all high in entertainment value and were all made under the supervision of Mack Sennett by such directors as Edward Cline, Hampton Del Ruth, F. Richard Jones, W. H. Watson, Mal St. Clair, Earle Kenton and Ray Grey. They have all been re-edited and re-subtitled and new prints prepared. The casts include many players who have since made names for themselves in feature pictures.

The subjects to be re-issued are "Roping Her Romeo," "Two Tough Tenderfeet," "Are Waitresses Safe," "Room 23," "East Lynne With Variations," "Friend Husband," "His Hidden Purpose," "His Smothered Love," "Movie Fans," "No Mother to Guide Him," "Salome vs. Shenandoah," "Uncle Tom Without a Cabin," "The Village Smithy," "It Pays to Exercise," "She Loved Him Plenty," "The Battle Royal," "When Love Is Blind," "Village Sleuths," "Hide and Seek, Detectives," "Riley's Wash Day," "The International Sneak," "Those Athletic Girls," "Watch Your Neighbor," "Summer Girls" and "Rip and Stitch, Tailors."

Now With Century

Mrs. Dorothy Vernon, who will play the part of Buddy Messinger's mother in Al Herman's current Century Comedy, "Present Arms," is not only an actress of many years' experience, but the mother of Bobbie Vernon, the Christie Comedy star.

Fourth Tri-Stone

Tri-Stone announces the fourth of the new series of re-edited and reissued Keystone Comedies is "Those College Girls," featuring Charles Murray and Polly Moran.

Aubrey Completes "The Buttinsky"

Jimmy Aubrey has just completed his first independent comedy produced under his own manager. It is titled "The Buttinsky" and depicts the farcicial adventures of a soap salesman in Russia. Ward Hayes, formerly with Mack Sennett was associated with Aubrey in making this comedy and will direct his future releases. The stories and gags are the work of Charles Gordon Sexton, who resigned as a cartoonist for the New York Evening World to join Aubrey's staff. This is the first of a series of twelve comedies starring Aubrey to be released during the coming year by Chadwick Pictures Corporation.

Series Well Liked

Truart Film Corporation distributing the series of single reel Burlingham Around the World Adventures including Mr. Burlingham's adventures among the wild men of Borneo, announces that they are continuing to receive unsolicited praise on this series. For example, Floyd St. John of Co-operative Exchange, San Francisco, reports that it is a pleasure to have such a series in his exchange and that each release is even better than the preceding one.

Newest All-Star

"Fiddling Fool" with Charles Murray, is the newest All-Star comedy release announced by W. W. Hodkinson. It is scheduled for August, and the cast includes Raymond McKee and Kathryn Martin. Murray appears as a man trying to fathom the income tax, while his daughter is in love with a young musician known as the "fiddling fool."

Pathe Burlesque

A single reel comedy scheduled for early release by Pathe is "The Uncovered Wagon," said to be one of the funniest products of the Hal Roach studios. As the title indicates it is a burlesque on a current feature, and is described as "a breathless rush of travesty sequences in one reel ending with such "comedy horrors of Indian perfidy" as never before were seen on the screen. Paul Parrott is the featured player.

Lehman With F. B. O.

Henry Lehrman, long prominent as director of screen comedies, has suplanted Mal St. Clair as the director of "Fighting Blood," the H. C. Witwer two-reel series for F. B. O. St. Clair is going to take a much needed rest.

Sennett Plans New Pathe Series Featuring Children and Animals

Mack Sennett is planning the organization of several more units to figure in the production of two-reel comedies as provided for in his Pathe contract which calls for thirteen two-reelers within a year, exclusive of the Ben Turpin comedies.

It is announced that one or more Sennett units will specialize in comedies featuring children and animals, and in preparation for this, the Sennett studio has been for some time adding to its collection of animals, domestic and otherwise, and training them.

In addition to several well-known juvenile actors, several other children are now on the lot and will be utilized in this series. The decision to make this type of comedies was reached, it was announced, because of the tremendous and increasing popular vogue of this type of comedies in which the natural gifts of children and the comic effects secured through expert training of animals is obtained.

The Sennett plans also include a new "Beauty Brigade" whereby full use can be made of the elements of feminine charm in connection with comedy productions.

Newsy Notes

Among the subjects selected for showing on the trial trip of the reconditioned S. S. Leviathan were the Pathe subjects, "Giants vs. Yanks" and "Live Wires," and the Century comedy, "High Kickers."

William Fait of the Eastman Theatre, Rochester, is believed to have established a record in repeating news reel scenes for a second week and in devising special presentation for them. The scenes were of Mt. Etna in eruption, from Pathe News, and he used a novel smoke effect border and a red glow on the film.

Century Comedies have changed the title of Buddy Messinger's newest comedy from "Present Arms" to "Bringing Up Buddy." This is his eighth release.

In a recent issue of the Omaha World-Herald, A. H. Blank of the Strand Theatre divided his advertising space into three equal parts, one for the feature, one for the vaudeville and the third for Educational's "Golf as Played by Gene Sarazen" and the Mermaid comedy, "Three Strikes."

Vitagraph's latest single reel Urban release is "Fishing in Many Waters," showing the catching of porpoise, salmon, trout and other fish.

Hodkinson announces the signing of the largest contract on All-Star Comedies. The entire circuit of Comerford theatres in eastern and central Pennsylvania has contracted for the entire series of thirteen two-reelers.

First Pathe-Turpin Comedy Heads Program for July 8

Ben Turpin, who has long been a favorite comedian with picture patrons, makes his debut on the Pathe program during week of July 8 in a two-reel burlesque "Where Is My Wandering Boy This Evening?" This subject, which is presented by Mack Sennett is the first of a series of six or eight in which Turpin will appear for Pathe. It was directed by J. A. Waldron, and Turpin is supported by Priscilla Bonner, Madeline Hurlock, Dot Farley and James Finlayson. The story deals with a cross-eyed country lad who is vamped by a city charmer.

On the same program is the tenth episode of the Ruth Roland serial "Haunted Valley." In "Steel Shod Evidence" Leo Maloney finds himself in the unique situation of having lamed his employers' horse just before a big race.

There are two travesties on this program, one is "The Uncovered Wagon" with Paul Parrott as the star, and the other is a regular issue of Aesop's Fable Cartoons "The Covered Push-Cart."

Pathe Review 27 shows contrasted joys of January and July, a silliette "The Classic Centaur" a popular science section "Springtime Under the Microscope" and a color section showing Nefta in Southern Tunis.

Special "Hallroom" for Hot Weather

"Seaside Simps" is the title of the newest Hallroom Boys comedy distributed by C. B. C. It is said to be an especially attractive summer offering. The locale is by the sea.

It is announced that plans are under way for a brand-new series of Hallroom Boys comedies which will shortly complete their fourth year. Public tests in comedies has changed amazingly says Jack Cohn, and while there is a demand for slapstick and chase, there must be a reason for it and it must be well done and funny. The new series will be bigger, better and funnier, says Mr. Cohn, with real stories, well-known comedians, original gags.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Covered Pushcart, The (Pathe)
Hold On (Universal)
Lonesome Luck (Universal)
Lyin' Hunt, A (Educational)
Pathe Review 27
Steel Shod Evidence (Pathe)
Taking Orders (Universal)
Uncovered Wagon, The (Pathe)
Where's My Wandering Boy This Evening? (Pathe)

"Where's My Wandering Boy This Evening"

(Pathe—Comedy—Two Reels)

Mack Sennett's first Pathe release with Ben Turpin promises hilarious amusement for the majority. It contains many good situations and the satirical reminders of the melodramatic moments in "Where Is My Wandering Boy Tonight?" will appeal to the sophisticated.

It is sufficiently varied to appeal to different tastes. There are obvious touches in abundance, not all of them original and there is considerable stress upon Turpin's personality and distinguished affliction. The storm and cabin scene, however, are a more subtle burlesque and will appeal more to the critical. The delirium visions will bring many laughs, although the effects are familiar. Some of the subtitles are exceptionally clever, and another attraction is Madeline Hurlock, as a vamp with much physical charm.—M. K.

"Lonesome Luck"

(Universal-Western—Two Reels)

Some thrilling action and Jack Dougherty's engaging personality help to make this Western above the average in entertainment value. A runaway provides an exciting opening. It results in the loss of the trunk containing the payroll. The hero is accused of trickery, so to clear himself agrees to find the guilty man or the trunk. Meantime, the girl plans to save him and between them they manage to find the guilty man, and come out on top.—M. K.

"A Lyin' Hunt"

(Educational-Novelty—One Reel)

An exceptionally good short subject for the program in any theatre. The cartoon effects are delightful and the "Gems of American Scenery" are all that the caption implies. Lyman H. Howe has produced an unusual amount of entertainment in one reel.—M. K.

"The Covered Push-Cart"

(Pathe—Cartoon—One Reel)

Paul Terry has made entertaining use of one or two of the effects in the feature "The Covered Wagon" here as incidental to a cartoon yarn of Catville. It will be funny to almost anyone, whether he has seen the feature or not.—M. K.

"Hold On"

(Universal-Comedy-Two Reels)

Billy Engle as the little husband whose wife is determined to make a man of him goes through a painful set of exercises in this. First the girl's big brother tosses him about in the gymnasium and then he is put through a rigorous initiation into a lodge. Where violent slapstick is popular, this Century comedy should entertain satisfactorily.—M. K.

"Pathe Review 27"

(Magazine—One Reel)

A favorable subject for hot weather opens this, consisting of a contrast in the pleasures of July and January. The skating scenes and snow sports merge into fishing scenes, all with a picturesque appeal. Chinese tragedians, close-ups of the budding process of flowers and an interesting Silliette are included.—M. K.

"Taking Orders"

(Universal--Comedy—Two Reels)

Well up to the standard of the other Century comedies with Baby Peggy, this one offers plenty of lively entertainment. Peggy administers laughing gas in her father's dental parlor and has some exciting moments when the dog gets too much gas and starts to fly. Her father also owns a restaurant and Peggy gets customers in various ways.

"Steel Shod Evidence"

(Pathe—Western—Two Reels)

This is a good representative of the Range Rider Series, containing the usual amount of suspense and action. Leo Maloney supported by Josephine Hill take part in a story about horse racing, involving a familiar frame-up by those who want the hero to lose the race. There is no race in the picture, the interest lying in the intrigue and the saving of the hero's reputation.—M. K.

"The Uncovered Wagon"

(Pathe—Comedy—One Reel)

An animated burlesque of the feature special now enjoying a popular run is offered by Hal Roach in this Paul Parrott comedy. It mocks the rather majestic manner in which the historical scenes have been handled. The fording of the river and battles with Indians are amusing with many clever effects.—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

Musician Heard From

W. C. Budge, a musician, writes from Springfield Gardens, New York, which, unless I am in error, is in or on Long Island, as follows:

I am a great admirer of your projection department, but feel that I must take issue with the last paragraph of your article, June 9 issue, titled "Error of Judgment." In this paragraph you surely did keep strictly within the limits of the aforesaid title. You talk about punk "musicians." Are you referring to your own home town only, or to other cities?

Musicians in moving picture theatres have no time for posing these days. Inasmuch as they work twice a day, seven days a week, none but married men want the job.

Please observe that I say JOB, and as I have had in excess of twenty-five years' experience as a musician I believe I am qualified to judge what it really is. My experience in projection is only about one year.

Try It Once

Have you ever sat in an orchestra and trie dto read a badly printed piece of music, printed on cheap paper, with one eye, and watch the conductor with the other? Let me say that to successfully pull this stunt no punk musicians need apply! While your punk musician is "posing" what is the conductor doing? Laughing at him, no doubt. Try it just once.

Did you ever sit in an orchestra and try to pick out some one in the audience? I could never do it. Of what use to pose when one cannot see what effect the effort has? Have you ever seen "posing" in the orchestra of a Broadway theatre?

When I read that paragraph it struck me you must have had a run-in with some of the musicians back in the "old home town," because they were slow readers and needed plenty of light to read the cheap music supplid them. Better stick to projection, of which I grant you to be past master, and leave musicians alone. They have their troubles. In closing let me wish you the best of success.

Honest and Sincere

I like friend Budge's letter. He and I differ, but evidently he is honest and sincere.

No, I did NOT have any words with the musicians of the "old home town," either good or bad. As I remember it their lights were not bad. In that paragraph I spoke of a general condition, which in many cases amounts to nothing short of outrage.

You say "stick to projection." Umph, friend Budge, has it never occurred to you that anything which has to do with what the audience sees upon the screen, or HOW IT SEES IT, has intimately to do with projection?

Projection is the placing of the finished product of the motion picture industry before the final buyer—the public. It does NOT merely consist of projecting light rays through a hole in the projection room wall, but of everything which improves or injures that which the audience sees on the screen, and most emphatically the lights of the orchestra very often literally BUTCHER both the picture and the eyes of the audience.

I cannot, therefore, "stick to projection" and leave out so integral a part of it as lights near the screen!

There, brother Budge, I hope that will restrain you for a minute or three! Dispute it if you can!

Dispute It if You Can

Yes, I suppose the musician has troubles of his own, but I hold that a musician who cannot read music in ordinary light—light which will outrage neither the eyes of the audience or the picture, has no legitimate business in a motion picture theatre orchestra at all. Dispute it if you can! Not long ago I attended the performance in a Bronx theatre. The orchestra lights were awful—so much so that before the show was over I had an incipient headache from the strain.

The piano light was especially bad. I stuck the show out just so I could go down and raise (deleted) with the (censored) idiots who had committed this crime against my eyes, and the eyes of fifteen hundred or so of people in the audience.

The leader listened to my kick, which was vigorous indeed. His excuse for the pianist was that he "had bad eyes and could not afford to strain them with less light."

Laugh or Swear

I did not know whether to laugh or swear. Here was a man who was willing to strain the eyes of fifteen hundred or so people in order that he might hold a job for which he was not fitted by reason of poor eyesight.

No, friend Budge, I have not sat in an orchestra nor done the things you name, but if some musicians need all the glare of light they use in order to read notes not more than two feet from their eyes, then I'm a Japanese Chinaman and everything else some of my loving enemies have called me during the past fifteen years.

I really had to laugh when I read your apparent attempt at an alibi on posing by saying that none but married men would have the jobs. So married men don't and won't pose before the female members of the human fam'bly, and they just refuse to preen their "feathers" before the chicken members of an audience, huh???? Well, I dunno! I dunno, Son, BUT—? ? ? ? ?

From one sentence of your letter I take it you are now a projectionist. Glad you have reformed, Brother Budge—glad you are on the "upward path." It'll take you quite a spell to get the projectionist's viewpoint with regard to musicians, but you'll get it—you'll get it alright.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Criticises Film Stock

Francis H. Moore, projectionist, member Local 549, I. A., Taunton, Mass., says:

In reading back numbers of our department in the Moving Picture World I note the way some projectionists have been panning film exchanges for the wretched condition of some of the films they send to theatres.

There can be no doubt as to the poor condition of film, but why lay it all to the exchange? Why not pan the producer for buying poor film stock so poor and weak that by the time it has been run a dozen times it is all shot to pieces—gone, but not forgotten.

Some of it is so thin you could almost shoot peas through it with your thumb and fingers like marbles and so weak that even the best projectionist in the profession will refuse to attempt projection with it.

That means an argument with the theatre manager. If he tries to use it it means more damage to the films and a row with the exchange; also many of the exchange repair girls actually make matters worse instead of better by their "inspection" and "repairs."

Slowly Awakening

Most theatre managers have been asleep insofar as has to do with the condition of films sent to the theatre by the exchange, but thanks to your work in your books and the department, and to the protests put up by members of the profession during the past few years, theatre managers are slowly awakening.

In time—let us hope within the next five years—they may become fully awake and compel the exchange to deliver what they, the theatre management buy, viz.: films in good condition insofar as has to do with splices, sprocket holes and misframes.

Hit a man with a brick hard enough and often enough and bye and bye even the thickest skull of them all will begin to realize that something is going on that ought to be stopped. My best regards to you and my compliments to the department for the good work it is doing.

This is a new one. This is the first kick I have had concerning thin film stock. We used, in the earlier days, to get a lot of it, but later thickness seemed pretty well standardized. How many of you have found this fault to exist in appreciable degree?

The reason we "pan" the exchange is because it is up to the exchange, and not up to any one else, or at least that is my view of the matter. The film exchange contracts to supply a theatre films and any court in all the land would, I think, hold that such contract implied films of standard quality as to thickness, etc., and in such mechanical condition as will enable the projectionist to place a creditable show before the audience without making any repairs.

In other words, the exchange agreement must, in the very nature of things, mean that it will deliver films in good mechanical condition, because very often there is neither time nor opportunity for the projectionist to make repairs before using the films, and films in poor mechanical condition not only increase the fire hazard, but also reduce the value of what the audience buys.

Moore Is Right

Moore is absolutely right in saying that theatre managers have been sound asleep with regard to their RIGHTS in this matter.

Personally, I would go to the extent of enacting an iron-clad law prohibiting any licensed projectionist from projecting any film received in other than good mechanical condition—free from ripped sprocket holes, mis-frames and loose splices—on pain of suspension of license for first and its revocation for a second offense.

Drastic, you say. True, but what is now being done is an outrage on common sense. There is no reason for it or excuse for it. It is just that the exchange will not expend the small amount necessary to thoroughly inspect films, making record of all damage done by users, put them in first class shape and force a stop of the outrages committed on films by irresponsible projectionists or by theatre managers who ruin films by compelling shoot-'em-through projection speed.

Such an inspection would add slightly to the cost of exchange service, yes, but it would, in the end, prove one of the best small investments this industry ever made, because it would reduce fire danger to a negligible quantity and greatly improve what the public buys—the finished product of the motion picture industry—the picture upon the screen, and anything which does that will automatically increase box office receipts.

Making Film Splices

J. C. Haffner, St. Louis, Missouri, wants to know what is exactly the right way to construct a film splicing outfit, and to make film splices. He says:

Dear Mr. Richardson:

Will you be good enough to tell me what kind of film splicing outfit is best for the making of splices in a projection room; also how should a splice be made? I have much trouble using a film cement bottle. It gets upset and the cork and brush (I have the brush thrust through the cork) gets left out.

Another thing: I find film cement to be extremely variable. Why is this? You have said it is probably due to variation in chemicals, but I find that even bottles bought at the same time, and presumably made from the same materials, vary. It even seems as though the same bottle does, as one uses it.

Your question is pertinent, friend Haffner. In the light of later knowledge, while it is probable that some variation in cements is due to variation in chemicals, it also appears that much of it is due to absorption of moisture because of the cement bottle not being tightly corked.

In replying I shall quote freely from a paper read before the Rochester meeting of the Society of Motion Picture Engineers, October, 1922, though not quoting the language of the paper as it was in its entirety.

A compound solvent will give the best average results in film splicing; that is to say, a mixture of two or three solvents of celluloid having boiling points which differ within a reasonable range. One of these should be a solvent of gelatin as well. A solvent is something having power to dissolve.

The purpose of the latter is to take care of any gelatin remaining on the edge to be spliced, or such as may be picked up as shavings. Solvents used in compounding cements should be free from water, and the CEMENT, WHEN MADE, SHOULD BE WELL PROTECTED FROM MOISTURE.

Cement Formulae

Three formulae are given, either of which will, we believe, fulfill the requirements.

Formula No. 1.

32 ounces Denatured Alcohol.....1 liter
32 ounces Ether (Ethyl).....1 liter
32 ounces Amyl Acetate.....1 liter
6½ ounces Acetic Acid (Glacial)..22 mills (c.c.)

Take notice that solutions containing ether must be protected from both light and heat; also ample air space must be allowed in the container. Formula No. 1 should be kept in a well corked amber colored bottle; also in a cool place. If used in projection room it should be kept in the coolest possible place. If the mechanical work be properly done, in accordance with instructions which will be provided further along, splices made with this cement cannot be pulled apart.

The acetic acid may be omitted, but greater care will be required in making the splice if equal results are to be obtained. U. S. Special Denatured Alcohol No. 19, composed of equal parts of grain alcohol and ether, may be used to replace the first two items in No. 1, using 2 liters, or 64 ounces, of same.

Formula No. 2.

96 oz. Acetone (pure).....3 liters
6½ oz. Chloroform.....200 mills (c.c.)
2 2/3 oz. Acetic Acid (Glacial)..80 mills (c.c.)

Formulas Nos. 1 and 2 are clean working and may be used for either negative or positive stock.

Formula No. 3.

7½ oz. (a) Acetic Acid (Glacial).....
225 mills (c.c.)
90 Grains Celluloid.....6 grams
96 oz. (b) Acetone (pure).....3 liters
6½ oz. Chloroform.....200 mills (c.c.)

For the celluloid use ordinary film, from which the gelatin (photographic emulsion) has been removed in hot water, washed clean and wiped dry. Don't fail to get all gelatin off the film, and to have it perfectly dry.

The required weight of film is placed in a glass vessel and covered with the acetate acid. The celluloid will dissolve more readily if it be not cut into small strips, but be merely crushed in the hand. Shake the vessel with a rotary motion until the celluloid has softened to a jelly-like mass. Add sufficient of solution "b" to enable you to, by stirring, complete the solution of the celluloid, and then add the whole to the remainder of solution "b." The mixing will be made easier if you allow the acid act upon the celluloid over night. Keep the finished cement in as cool a place as possible, and keep it well corked. This formula will serve for both inflammable and non-inflammable film, but is not so well suited for negative as formulas Nos. 1 and 2.

It is well that the projectionist should understand how cements act. When applied to a scraped section of a splice the cement softens and dissolves some of the celluloid of the film, while the acetic acid softens any traces of the gelatins (emulsion) which may be present. Acetone and chloroform evaporate at comparatively low temperatures as compared to acetic acid and amyl acetate. The boiling points of the various ingredients are as follows in degrees Centigrade:

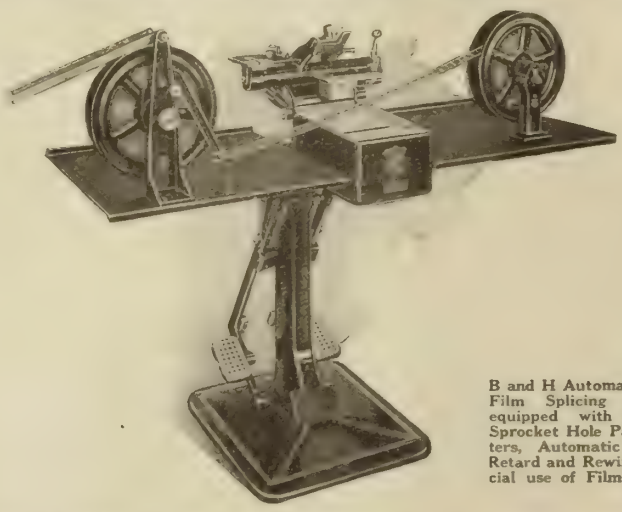
Acetone 56.50
Chloroform 61.20
Ether (ethyl) 34.97
Alcohol (ethyl) 78.40
Amyl Acetate 148.00
Acetate Acid 118.00

When the compound is mixed the boiling point of the mixture is not the same as that of any of its component parts, but the ingredient having the low boiling point will generally pass away from the solution more rapidly than the others, so that the first portions driven off are richer in the more volatile constituents.

It follows that after the low boilers have evaporated there still remain the high boiler constituents of the cement, which, by virtue of their less quantity, have a relatively higher concentration of celluloid, forming a thick, gummy cement in the splice.

To all appearance the cement dries rapidly, but in fact the celluloid dissolved from the stock, or that introduced in the compound, remains soft for some time after the splice is completed. IT IS THIS SLOW DRYING WHICH PREVENTS SHRINKAGE AND MAKES THE SPLICE STRONG.

It must be evident from the foregoing that the speed of drying will depend upon the proportion of high and low boilers (constituents of high and low boiling points) in the cement, and this speed may be controlled by



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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin.	Apr. 28		4,15[illegible]

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7		6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14		6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28		4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

Streets of New York	Burton King	Nov. 11	June 2	7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31		6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26		5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts

ASSOCIATED EXHIBITORS

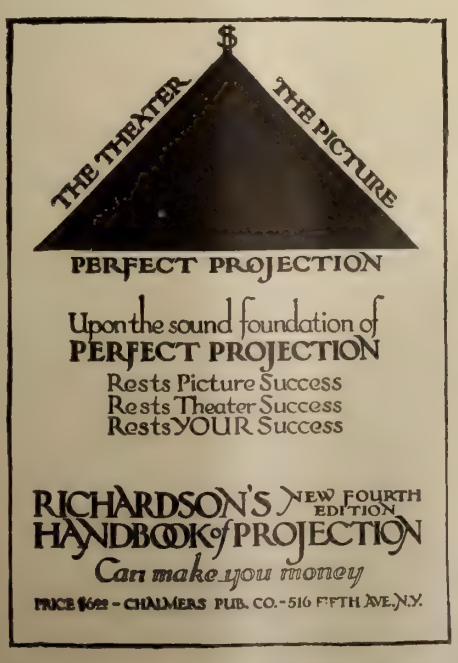
Conquering the Woman	Florence Vidor	Dec. 30		5,887
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7,864
Alice Adams	Florence Vidor	Apr. 28		6,000
Is Divorce a Failure?	Leah Baird	May 5		5,448

EDUCATIONAL FILMS CORP.

Extra! Extra!	Lloyd Hamilton	Feb. 10		2,000
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special	Mar. 3		
Babies Welcome	Dorothy Devore	Mar. 10		2,000
Oh, Sister!	Jimmie Adams	Mar. 10		1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10		1,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Hodge-Podge			1,000

FAMOUS PLAYERS-LASKY

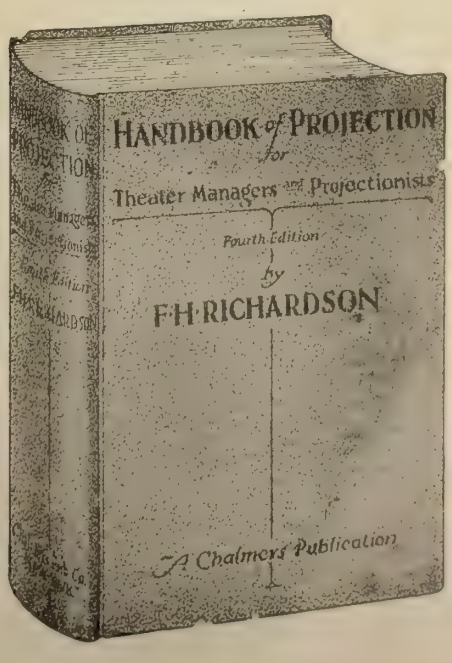
Back Home and Broke	Thomas Meighan	Jan 6	Apr. 14	
Kick In	Fitzmaurice Prod.	Dec. 30	June 9	7,074
Making a Man	Jack Holt	Dec. 30	Apr. 7	6,000
Drums of Fate	Mary Miles Minter	Jan. 27	May 5	5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17	6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17	4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31		7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31		5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7		5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621



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(Continued from preceding page)

The Go-Getter	T. Roy Barnes	Apr. 21		7,74
Prodigal Daughters	Gloria Swanson	Apr. 28		6,216
You Can't Fool Your Wife	Star cast	May 5		5,703
The Ne'er Do Well	Thomas Meighan	May 12		7,414
The Rustle of Silk	Betty Compson	May 19		6,947
Yje Snow Bride	Alice Brady	May 26		6,600
Sixty Cents and Hour	Walter Hiers	May 26		5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30		6,387
Woman With Four Faces	Betty Compson	June 30		5,700

FILM BOOKING OFFICE OF AMERICA

Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Stormswept	Noah & Wallace Beery	Mar. 3		5,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10	Apr. 7	6,100
The Bishop of Ozark	Milford W. Howard.	Mar. 10	May 5	4,852
The Fourth Musketeer	Johnnie Walker	Mar. 31	Apr. 21	5,000
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westbound Limited	Ralph Lewis	May 5		5,100
Borrowed Trouble	Carter De Haven	May 19		2,000
Pop Tuttle's Lost Nerve	Dan Mason	May 19		2,000
Wonders of the Sea	Williamson Undersea.	May 19		5,000
Mary of the Movies	Star cast	June 2		6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9		6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30		5,840
The Mysterious Witness	Robert Gordon	June 30		4,850

FIRST NATIONAL

The Pilgrim	Charles Chaplin	Jan. 27	Mar. 31	4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3	June 2	8,000
Fury	Richard Barthelmess.	Feb. 3	Mar. 24	8,700
Money, Money, Money	Katherine MacDonald.	Feb. 10	Mar. 10	5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien.	Feb. 17	Mar. 31	6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
The Balloonatic	Buster Keaton	Feb. 17		2,152
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14		6,000
The Bright Shawl	Richard Barthelmess.	Apr. 28		7,500
Within the Law	Norma Talmadge	May 12		8,034
Slippy McGee	Wheeler Oakman	May 12		6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2		6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23		6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30		6,000

FOX FILM CORP.

Catch My Smoke	Tom Mix	Jan. 6	Apr. 14	4,070
Three Who Paid	Dustin Farnum	Jan. 6	Mar. 31	4,850
Face on Barroom Floor	H. B. Walthall	Jan. 13	Mar. 17	5,787
A Friendly Husband	Lupino Lane Feature.	Jan. 20		4,527
Pawn Ticket 210	Shirley Mason	Jan. 20	Mar. 10	4,871
The Custard Cup	Mary Carr	Jan. 27	Mar. 24	6,166
The Footlight Ranger	Chas. "Buck" Jones.	Feb. 3	Mar. 17	4,729
Brass Commandments	Wm. Farnum-Hawley.	Feb. 10		4,829
Young and Dumb	Al St. John	Feb. 10		2,000
Nearing the End	Cartoon	Feb. 10		1,000
Truxton King	John Gilbert	Feb. 17	Mar. 31	5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix	Feb. 24	Mar. 31	3,975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
The Wise Cracker	Comedy	Feb. 24		2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,361
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Hello, Partner	Sunshine Comedy	Mar. 24		2,000
Three Jumps Ahead	Tom Mix	Apr. 14		4,854
The Salesman	Al St. John	Apr. 14		2,000
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28		4,710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19		4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26		4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2		4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000

GOLDWYN

The Sin Flood	Lloyd, director	Jan. 21	Oct. 22	6,500
Broken Chains	Featured Cast	Dec. 23	May 5	6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,760
The Christian	Tourneur Prod.		Mar. 17	8,000

		Review	Consensus	Footage
Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin			7,668
Souls for Sale	Rupert Hughes Prod.	Apr. 7		
Backbone	Edward Sloman Prod.	Apr. 7		6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	
The Last Moment	Star cast	June 2		6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800

HODKINSON

Fun from the Press	Issued Weekly			1,000
While Paris Sleeps	Tourneur Prod.	Jan. 27	Mar. 17	4,850
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31	5,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3		11,000
The Four Orphans	All-star comedy	Mar. 10		2,000
Col. Heeza Liar, Detective	Bray comedy	Mar. 10		1,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31		5,800
The Good for Nothin'				
The Rapids				
Just Like a Woman	Marg'ite DeLaMotte.	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
Col. Heez Liar & Burglar	Cartoon comedy	Apr. 14		1,000
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19		4,500
Youthful Cheaters	Glenn Hunter	June 2		5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	June 30		4,900
The Ex-Kaiser in Exile	Special			2,000

METRO

All the Brothers Were Valiant	Chaney—Billie Dove.	Jan. 27	Mar. 17	6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
Rob 'Em Good	Bull Montana	Mar. 24		3,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14		5,643
A Noise in Newboro	Viola Dana	Apr. 14		5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28		5,400
Soul of the Beast	Made Bellamy	May 5		5,300
Her Fatal Millions	Viola Dana	May 5		6,000
Trailing African Wild Animals	Martin Johnson	May 19		6,500
Cordelia the Magnificent	Clara K. Young	May 26		6,800

PATHE

A Pleasant Journey	"Our Gang" Comedy.	Mar. 17		2,000
The Alley Cat	Cartoon	Mar. 24		1,000
Bowled Over	Paul Parrott	Mar. 24		1,000
Safety Last	Harold Lloyd	Mar. 31	May 5	6,400
Where Am I?	Snub Pollard	Mar. 31		2,000
The Extra Seven	Leo Maloney	Mar. 31		2,000
Get Your Man	Comedy	Mar. 31		1,000
The Jolly Rounders	Terry cartoon	May 5		1,000
Pharaoh's Tomb	Terry cartoon	May 5		1,000
Sunny Spain	Paul Parrott	May 5		1,000
Don't Flirt	"Dippy Doo Dads"	May 5		1,000
Haunted Valley	Roland-Serial	Apr. 7		15-2 r
The Smile Wins	Paul Parrott	Apr. 7		1,000
Boys to Board	"Our Gang" comedy	Apr. 7		2,000
When Fighting's Necessary	Leo Maloney	Apr. 14		2,000
Good Riddance	Paul Parrott	Apr. 14		1,000
One Hard Pull	Terry Cartoon	Apr. 14		1,000
The Gamblers	Terry Cartoon	Apr. 21		1,000
Weeping Waters	Scenic	Apr. 21		1,000
Speed the Swede	Paul Parrott	Apr. 21		1,000
California or Bust	Snub Pollard	Apr. 28		2,000
100% Nerve	Leo Maloney	Apr. 28		2,000
Noon Whistle	Stan Laurel	Apr. 28		1,000
White Wings	Stan Laurel	Apr. 28		1,000
Giants vs. Yanks	"Our Gang"	May 12		2,000
Wings of the Storm	Leo Maloney	May 12		2,000
The Mouse Catcher	Terry Cartoon	May 12		750
Black Shadows	Travel	May 19		5,000
The Crystal Ascension	Scenic	May 19		1,000
A Fish Story	Cartoon	May 19		1,000
Sold at Auction	Snub Pollard	May 26		2,000
The Unsuspecting Stranger	Leo Maloney	May 26		2,000
Amateur Night on the Ark	Aesop cartoon	May 26		1,000
For Art's Sake	Paul Parrott	May 26		1,000
Back Stage	"Our Gang"	June 2		2,000
Under Two Jags	Stan Laurel	June 2		1,000
Spooks	Terry cartoon	June 2		1,000
The Watch Dog	"Dippy Doo Dads"	June 9		1,000
The Stork's Mistake	Terry Cartoon	June 9		1,000
Hyde and Zeke	Leo Maloney	June 9		2,000
Springtime	Terry Cartoon	June 16		500
Fresh Eggs	Paul Parrott	June 16		2,000
Pick and Shovel	Stan Laurel	June 16		1,000
Courtship of Miles Sandwich	Snub Pollard	June 23		2,000
Tom, Dick and Harry	Leo Maloney	June 23		2,000
Dogs of War	"Our Gang"	June 23		1,000
The Burglar Alarm	Terry cartoon	June 23		1,000
Collars and Cuffs	Stan Laurel	June 30		1,000
The Beauty Parlor	Al-Falfa cartoon	June 30		750

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30		4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30		6,075

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16		5,000

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2		11,000

UNIVERSAL

"New Leather Pushers"	Every Two Weeks			2,000
Around the World in 18 Days	Serial	Jan. 6		
Social Buccaneer	Mullhall, Serial	Jan. 13	10 2-reel chapters	
Scarlet Car	Herbert Rawlinson	Jan. 20	Mar. 10	4,417
The Love Letter	Gladys Walton	Feb. 10	Mar. 31	4,426
Kindled Courage	Hoot Gibson	Feb. 10	May 12	4,426
The Oregon Trail	Art Acord	Feb. 10		Serial
Gentleman From America	Hoot Gibson	Feb. 17		4,058
The Merry-Go-Round	Super-Jewel			
Phantom Fortune	Wm. Desmond			
The Prisoner	Herbert Rawlinson	Feb. 24		2,000
Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3	Apr. 7	4,426
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
Gossip	Gladys Walton	Mar. 10	Apr. 7	4,488
The Abysmal Brute	Reginald Denny	Apr. 21		7,373
The Midnight Guest	Grace D'Armond	Mar. 17	Apr. 21	4,795
Single Handed	Hoot Gibson	Mar. 24	May 12	4,255
Smarty	Buddy Messinger	Mar. 24		2,000
Nobody's Bride	Herbert Rawlinson	Mar. 31	Apr. 21	4,861
God's Law	Roy Stewart	Mar. 31		2,000
Trimmed in Scarlet	Kathlyn Williams	Apr. 7	May 5	4,765
Under Secret Orders	Roy Stewart	Apr. 7		2,000
The Town Scandal	Gladys Walton	Apr. 14		2,000
Outlaw and the Lady	Harry Carey	Apr. 14		4,704
Hunting Big Game in Africa.				4,819
Dead Game	Hoot Gibson	Apr. 21		1,000
Easy Terms	Neely Edwards	Apr. 21		2,000
All Over Twist	Buddy Messinger	Apr. 21		6,968
Bavu	Wallace Beery	Apr. 28		2,000
The Guilty Hand	Roy Stewart	Apr. 28		2,000
Oh, Nurse!	Jack Cooper	Apr. 28		1,000
Fortune's Wheel	Lewis Sargent	Apr. 28		4,745
What Wives Want	Ethel Grey Terry	May 5		2,000
Right of Way Casey	Neal Hart	May 5		2,000
The Secret Code	Roy Stewart	May 5		4,904
Fools and Riches	Herbert Rawlinson	May 12		
Trifling with Honor	Rockcliffe Fellows	May 12		7,785
The Eagle's Talons	Serial	May 12		4,765
Crossed Wires	Gladys Walton	May 19		2,000
Why Dogs Leave Home	Brownie	May 19		2,000
Radio-Active Bomb	Roy Stewart	May 19		5,105
Double Dealing	Hoot Gibson	May 26		2,000
The Knockout	Lee Moran	May 26		2,000
Ain't Love Awful?	Bobby Dun	May 26		4,944
Burning World	Roy Stewart	June 2		2,000
A Fight for a Mine	Roy Stewart	June 2		2,000
Trail of No Return	Neal Hart	June 2		2,000
The Wandering Two	"Leather Pushers"	June 2		8,758
The Shock	Lon Chaney	June 9		4,894
Don Quickshot of Rio Grande	Jack Hoxie	June 9		1,000
Should William Tell	Neely Edwards	June 9		2,000
Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2,000
Better Than Gold	Roy Stewart	June 9		5,390
Railroaded	Herbert Rawlinson	June 16		4,900
In the Days of Daniel Boone	Serial	June 23		1,000
Sawdust	Gladys Walton	June 30		2,000
In Hock	Neely Edwards	June 30		
Don't Get Fresh	Buddy Messinger	June 30		

VITAGRAPH

A Front Page Story	Star Cast	Dec. 23	May 12	6,000
One Stolen Night	Alice Calhoun	Feb. 16	June 9	4,900
Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21		2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28		
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			5,240
Divorce Coupons	Corinne Griffith			2,000
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		

WARNER BROTHERS

Brass	Charles Norris	Mar. 17	Apr. 21	8,000
A Dangerous Adventure	Grace Darmond			7,000
Main Street	Star cast	May 12		8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2	7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300

MISCELLANEOUS

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000
Queen of Sin	Lucy Doraine	Apr. 7		8,000

BLAIR COAN PROD.

Little Girl Next Door	Pauline Starke	May 19		6,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4,900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600

EQUITY PICTURES

What's Wrong With the Women?	Goodman Prod.	Aug. 12		6,000
Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000

J. G. MAYER

The Greatest Menace	Featured cast	May 19		7,000

LEE-BRADFORD

Squirrel Comedies				2,000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4,611
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28		6,000
Temporary Marriage	Mildred Harris	May 5		7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RUBICON PICTURES

For You My Boy	B. H. Lewin	May 5		6,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19		8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000

TRI-STONE FILM CORP.

Dough and Dynamite	Charlie Chaplin	Apr. 7		2,000

varying the proportion. For example, formula No. 2 will dry more rapidly than will either formula No. 1 or No. 3, because the greater bulk of the compound is composed of chloroform and acetone, both of which have very low boiling point temperatures.

New film stock may be spliced with a fast drying cement. True, there will be some risk of shrinkage and curling from the heat of the projector, but this objection does not hold for negative. The slower drying cements will be much better for old film. Formula No. 1 has the best average composition for all classes of work, but should be kept in an amber bottle and in as cool a place as possible.

Mechanical Accuracy

It must, however, be remembered that unless the mechanical part of the work be at least reasonably perfect, the best cement ever made will not give satisfaction. For this screen it is essential that the emulsion be not only scraped off cleanly and evenly, but also that the scraping be done in such manner that the film is not weakened. It is even very important how the cement be applied. When the joint is scraped a rough surface of celluloid is exposed, to which the cement is applied, whereupon a thin layer of the celluloid is instantly dissolved.

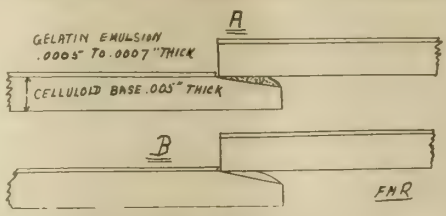
If the cement be brushed on with a rubbing action, as in applying paint, then the effect is to mix the dissolved celluloid intimately with the cement, which latter becomes practically saturated with the celluloid.

IN THIS CONDITION THE CEMENT LOSES A LARGE PART OF ITS EFFECTIVENESS, because it cannot and will not have power to soften the celluloid of the other end of the film when it is pressed down into it and it is impossible, no matter what pressure is applied, to squeeze all the air from the splice.

Examining the diagram, at A we see the appearance of the cement when rubbed on, the black dots representing dissolved celluloid mixed with the cement.

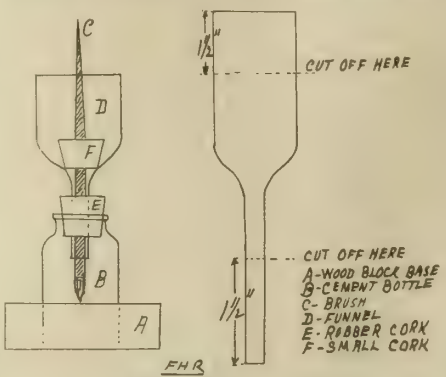
At B we see the cement applied by being floated on by the tip of the cement brush, which consists of one stroke of the brush, allowing its tip only to touch the film.

A small ribbon of cement is thus flowed on, which assumes a convex form, as shown. In this state the softened layer of celluloid



DIAGRAMS A AND B
Explaining method of applying cement

remains undisturbed and the upper portion of the cement is free to act upon and soften a layer of the opposite end of the film, so that when pressure is properly applied the softened surfaces of the two ends meet and



A CEMENT BOTTLE
Easily constructed by the projectionist

weld, at the same time all the air is driven out, leaving a clean, well-made splice which is as strong as the original film stock.

Don'ts

Don't apply cement with the flat of the brush. Use the tip only.

Don't rub back and forth as if painting.

Don't apply a second coat of cement to a splice; it is not good practice. If necessary cut off a frame and start over again.

Don't make splices depending upon your fingers for pressure, and upon your eye to match sprocket holes. Have a splicer which will match the holes correctly and apply firm, even pressure.

The kind of cement bottles ordinarily used are not to be commended. They are messy things, usually having the brush handle thrust through a cork which fits the bottle mouth none too snugly, leaving the cement at least partially exposed to the air. This is extremely bad, because one or two things are apt to happen, viz.: the composition of the cement will be changed by the evaporation of one of the low boilers, or the cement will, under right weather conditions, absorb moisture, which has the effect of very greatly reducing its efficiency.

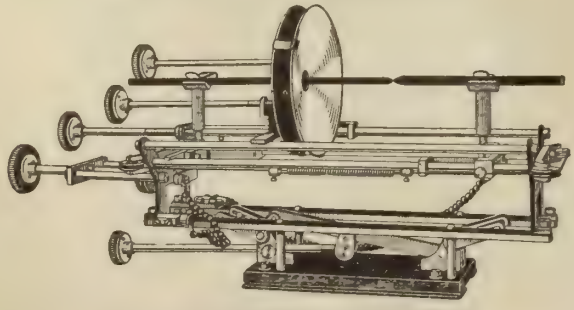
In the aforesaid paper, now a part of the official proceedings of the Rochester meeting, Mr. Briefer described what seems to be an ideal cement bottle for the projection room. It is illustrated in the diagram so plainly that little added detail is necessary. Set an ordinary cement bottle in a block of wood, A in the illustration. It may be made to fit snugly into the role in the block by, if necessary, winding film around the base of the bottle. For convenience, secure end of film, after winding, with cement.

Get a "Gooch" funnel from any dealer in chemical glassware, or have your druggist order one for you.

Order it cut as per diagram. The drawing shows a Gooch funnel of stock dimensions. The rest is clear. The bottle may be refilled without disturbing anything, unless it is necessary to clean the bottle or funnel.

By this plan your cement is protected from spilling and from the air at all times. The dimensions given are convenient. They may be altered at will.

HELIOS
REFLECTOR LAMP
FOR BETTER PROJECTION
With Direct or Alternating Current



WITH AUTOMATIC ARC CONTROL

You Save { 100% on CONDENSERS
70-80% in CURRENT
70% in CARBONS

AND
OBTAIN SHARPER DEFINITION TO THE PICTURE,
MAKING THE OBJECTS STAND OUT MORE CLEARLY

May be utilized for slide projection. Cooling Device, permitting holding films, may be attached.

DEALERS write for our proposition

SOLE DISTRIBUTORS
WARREN PRODUCTS CO.
265 CANAL ST. NEW YORK

Fool-Proof Splicing Machine



Good cement will weld films, but if the alignment of the film ends is poor the best weld must fail, due to the interference with the sprocket teeth.

The pilot system of our splicing machine locates the film ends accurately and produces only good, lasting splices.

All users agree that it is the best they ever saw or had.

Sold by all dealers.
Price $6.00

GENERAL MACHINE CO.
Manufacturers Owning All Rights
359-63 EAST 155th STEET NEW YORK CITY, U. S. A.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

SNAPLITE
PUTS SNAP IN YOUR PICTURE
MOTION PICTURE PROJECTOR LENSES

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet
KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.
We manufacture "Snaplite Jr." lenses for portable projection machines

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How One Organ Builder Views Crandall Installation Story

IN our issue of June 23, we made mention of an organ installation in are Avenue Grand Theatre, Washington, D. C., and utilized Dr. Crandall's action as an example to be followed by other exhibitors to whom the problem of presenting adequate music was looming up as a business nightmare.

Here's the reaction which we obtained, in the shape of a letter from an officer and sales manager of one of our largest organ building concerns.

June 22, 1923.

E. T. Keyser,
New York, N. Y.

The communication of Clarence L. Linz which appeared in your June 23 issue has come to my attention, and I have studied it with much interest.

The writer of that article strikes a very good note, but the entire matter is spoiled by the reference to the Washington organ. Few exhibitors are going to spend thirty thousand dollars for an organ, especially those operating small theatres. It is generally known that the cost of the organ which Mr. Crandall is putting in the Grand Theatre is considerably less than the amount stated.

The writer, as sales manager of this business, has frequently discussed the matter of music in theatres with exhibitors, along this very line, and reference to a particular house, where the use of an organ has proven very successful, has been met with the statement from the exhibitor that, while he knows the organ has proven very successful, yet to the cost is too much and he could not be satisfied with an organ proportionately smaller.

Bringing Cost Within Reach

If the same exhibitor had been told the truth as to the cost of the organ, it would likely have been found within his reach. Take the Washington organ referred to—go there with an exhibitor who will hear it at its best, and you will be pressed with the question, "If that is the limit that can be gotten for thirty thousand dollars, what could I hope to get for fifteen thousand dollars?" If he knew just what the selling price of that, as well as other organs, used for the same purpose, was, he would be interested. The motion picture publications are the only solution and it will be necessary then to insist in their advertising that articles be confined to facts. This is generally true in advertisements in other industries.

Let Salesmen Talk Facts

This is interesting, and, doubtless, true, but what sort of salesmen are they who let prospects go through life thinking that "$20,000" on a theatre program means the same sum on a check? Let's help the manager kid along a public, which, experience has proven, loves to be kidded, but tell the salesmen to talk facts and not fairy tales.

And there is no earthly reason why they cannot wage a vigorous campaign of education right in the advertising columns of the good old Moving Picture World and talk heart to heart with the leading exhibitors of America and Canada, not to mention the worth while ones of foreign countries, on actual prices.

If we might be allowed to criticise the organ advertising that we have read, it, with one shining exception, featured special installations talking points and everything else to the exclusion of the important item of "How much?"

Incidentally, we are in receipt of a telegram from Joseph P. Morgan, general manager, Avenue Grand Theatre, stating that their new organ **did** cost $30,000.

Ward-Leonard Company Issues a Book on Theatre Lighting That Is a Book

ONE of the most beautifully illustrated and altogether interesting pieces of business literature that we have had the pleasure of reading is a sixty-four page book entitled "Theatre Lighting, Past and Present," prepared by Ray D. Lillibridge, Inc., for the Ward-Leonard Company, of Mt. Vernon, New York, manufacturers of Vitrohm dimmers.

First Portion Is Historical

In order that the importance of theatre lighting may be understood and the perfection of modern methods appreciated, the first portion of the book is devoted to an historical account of the origin of dramatic presentations, antedating the Christian Era.

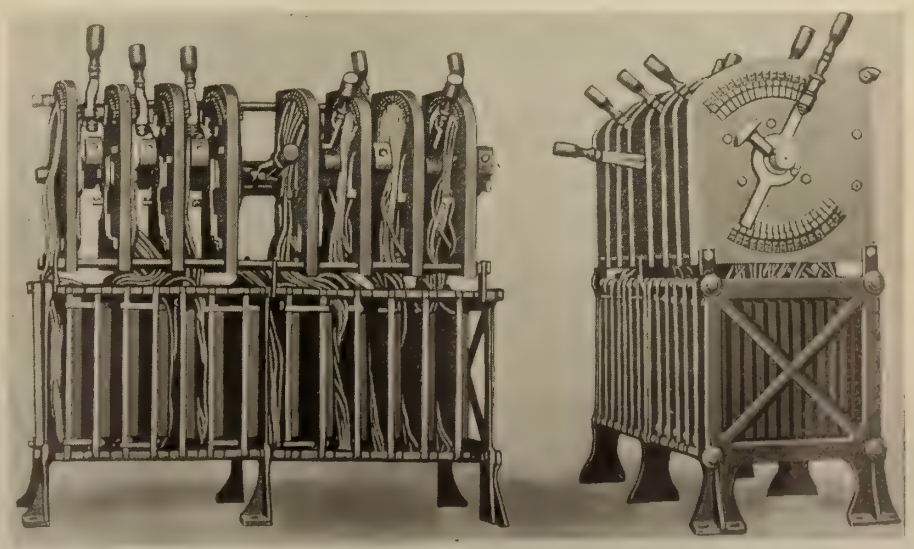
These historical notes are augmented by diagrams and half-tone illustrations of ancient and more recent houses and of various devices utilized to illuminate them, commencing with the pine knot "cresset" through the various stages of oil, gas and electric lamps to the finely controlled effects secured by Vitrohm dimmers. Also is shown the comprehensive and modern dimming equipment in such prominent houses as the Eastman Theatre, Rochester, Rivoli Theatre, of New York, Cleveland Public Auditorium, and Grauman's Metropolitan, masterpiece of Los Angeles.

Beautiful and Useful

Step by step, the progress in theatre lighting and control is described and most beautifully illustrated.

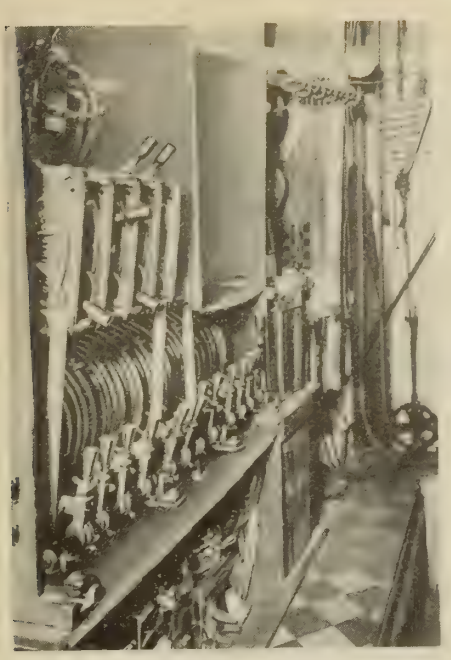
The book closes with a description of the Ward-Leonard dimmers and this description is sufficiently detailed to render their oper-

(Continued on following page)



AN OLD TIMER

A Ward Leonard theatre dimmer manufactured in 1894



A MODERN DIMMER
The New York Rivoli's Ward Leonard Vitrohm equipment.

(Continued from preceding page)

ation and usefulness appreciated, while shorn of technical and involved terms.

No small part of the value of the publication will be found in the analysis of dimmer installations and suggestions for laying out dimmer banks, accompanied by explanatory tables and lighting schedules.

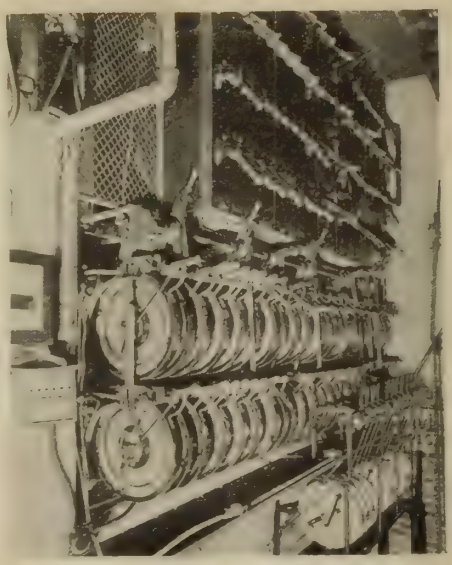
From the covers, handsomely embossed in blue and gold, to the last duotone engraving, the book is a helpful work of art.

The Week's Record of Albany Incorporations

All told there were but five motion picture companies incorporated in New York state during the week ending June 23.

This was rather lower than the usual number and the capitalization by the five incorporating amounted to but $107,500.

The following gives the companies, capitalization and incorporators: Oceanic Cinema Corporation, $6,000, A. M. Lee, B. N. Brody, H. M. Schmidiger, New York; Almo Productions, Inc., $500, William Kaufman, E. N. Bloomberg, Ida Shmunis, New York; Charger Amusement Company, Inc., $500, A. R. Walsh, Little Neck; E. C. Rafferty, Brooklyn; M. L. Malevinsky, New York; M. F. Amusement Corporation, $500, Max Miller, Samuel Koffler, New York; Minnie Miller, Brooklyn; West New Brighton Improvement and Development Corporation, $100,000, F. A. Verdon, Herman Schlessinger, Henry Rowohlt, West New Brighton.



ANOTHER VIEW
of the Rivoli's Vitrohm Dimmer, shown at left.

A. M. P. E. D. A. Plans for Big Time at Its Forthcoming National Convention

FROM all indications, it would appear that, in addition to the election of officers and directors, the consideration of the appointment of a business executive and of amendments to the by-laws, there will be considerable enjoyment for the delegates to the second annual convention of the A. M. P. E. D. A. and those who accompany them.

We have just received the following letter from W. H. Rabell, chairman of the advertising and publicity committee of the Eastern Zone of the Association:

June 22, 1923.

Moving Picture World:

The National President Dwyer of Cleveland has sent notice calling for the Second Annual Convention of the Association of Motion Picture Equipment Dealers of America, to be held at the Congress Hotel, Chicago, Ill., on July 12, 13 and 14.

The Chicago Entertainment Committee has laid plans for a real time. The ladies are scheduled for a tour of some of Chicago's largest department stores, a trip through Field's Museum, a theatre party, automobile ride to other places of amusement and interest.

There will be several banquets with special entertainments and invited speakers belonging to other associations, who will relate their experiences and benefits derived by organization and co-operation.

There is also the election of officers and directors and consideration of the amendment of the by-laws to provide for the expansion of nearly 200% during the first year.

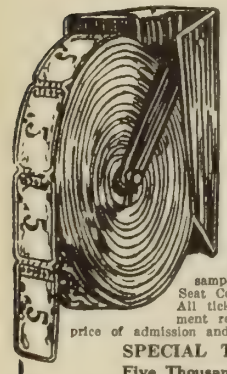
A Full Delegation Expected

The Eastern Zone will send a full delegation including President M. G. Felder, Joseph C. Hornstein, Howell's Cine Equipment Co., W. H. Rabell, Independent Movie Supply Co., Mr. Behrend of the Motion Picture Supply House, Mr. Isidor Pearse of the Capitol Motion Picture Supply Co., Mr. Katz of the Crown Motion Picture Supply Co., Mr. Otto Greenbaum and Mr. Sam Kaplan.

The Boston and Philadelphia delegation will join the New York delegation and there is considerable talk of a private car to carry the Eastern Zone contingents.

One of the most important discussions to be carried on at the meeting will be the appointment of a Business Executive to carry on the business of the National Organization.

Very truly yours,
W. H. RABELL,
Chairman of the Advertising Committee
Association of Motion Picture Equipment Dealers of America.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; $5.00, $8.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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The American Theatre Installs New Seating

The American Theatre, Hillman City, a suburb of Seattle, is being renovated and re-seated.

Two hundred and fifty new Heywood-Wakefield opera chairs, upholstered, with full squab seats, three-quarter inch heavy veneer backs, are being installed by B. F. Shearer, Inc.

About thirty of the present chairs will be retained and used in the front rows.

Shearer also has in charge the installation of complete new foyer drapes and curtains. The house will not close to business while the re-seating is taking place.

Improving Theatres

GILLETT, ARK.—Improvements have been made to Princess Theatre and seating capacity increased.

HOXIE, ARK.—G. W. Lewis, who operates Triangle Theatre, has moved into new quarters. New location has been remodeled and made up-to-date in every particular.

LITTLE ROCK, ARK.—Majestic Theatre has been closed for redecorating.

DAVENPORT, IA.—New equipment has been installed in Capitol Theatre, including new projecting machines, high intensity arcs, new screen, new motor, etc.

WATERLOO, IA.—Frank Amusement Company will remodel its theatre.

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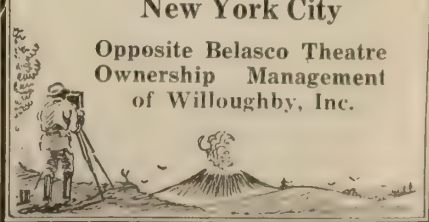
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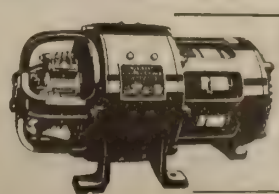
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Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

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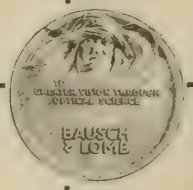
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Moving Picture WORLD

UKNIA

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TEN BIG UNIVERSAL JEWELS

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DO NOT wait until the last minute to date these tremendous productions—by far the most magnificent array of Jewels Universal has offered in its history! Play safe, avoid the rush, and insure yourself a new year of profit and pleased patronage by dating the BIG TEN NOW!

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Took a year to make—and worth waiting for!

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Directed by

RUPERT JULIAN

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Universal Super Jewel

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From the story of

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By

Clara Louise Burnham

A LOIS WEBER Production

The MAN ABOUT TOWN

Starring

REGINALD DENNY

A Powerfully Vivid Production of a Story Written Expressly for This Handsome, Brilliant Star!

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The Appealingly Beautiful and Talented Star of "Merry Go Round," in a Magnificent Jewel Production.

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Starring

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A Story in Which All the Winsome Charm and Talent of This Beautiful Star Will Be Given Full Opportunity.

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With

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with E. K. Lincoln, Florence Dixon,
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"THE EMPTY CRADLE"

Adapted from Leota Morgan's novel

"CHEATING WIVES"

An Epic of All Womankind

with Mary Alden *and* Harry T. Morey

———*then,*—

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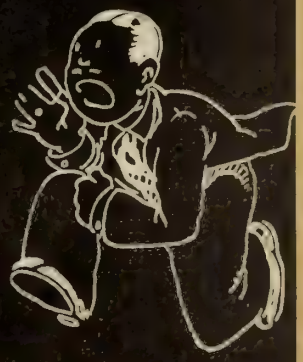
PRODUCTIONS INC.



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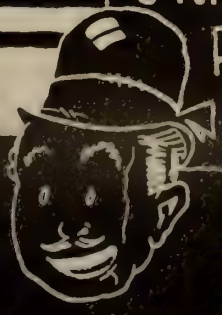
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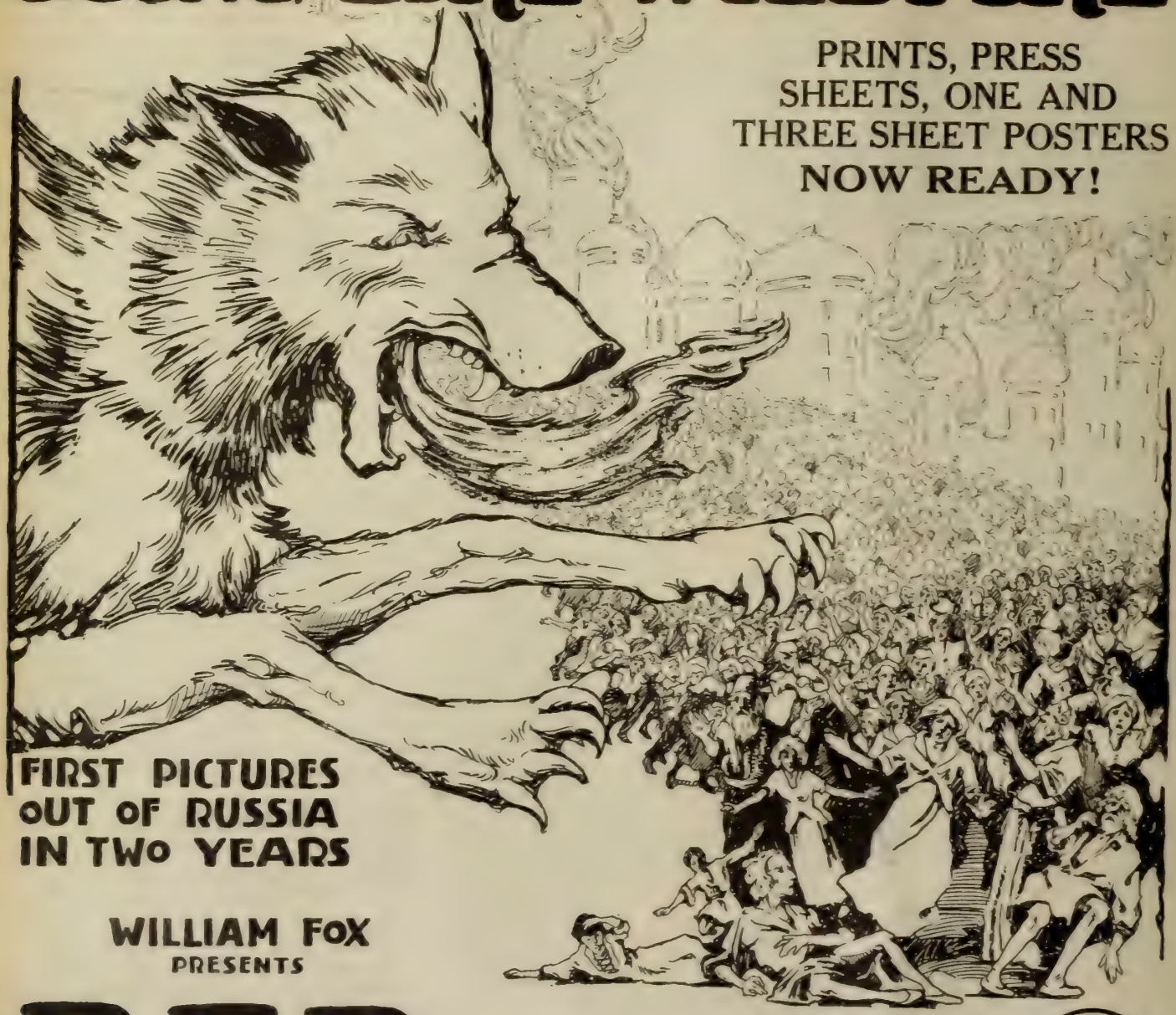
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The world's greatest chapter play star; a wonderful story; the most thrilling action; the most appealing romance! In short, the mightiest box-office Chapter Play with which you ever had a chance to make a big clean-up! Get it!

Starring and directed by

WILLIAM DUNCAN

UNIVERSAL CHAPTER PLAY

"I hate you ! I love only Billie !" she cried "No, you love me !"—And Trilby felt her senses slipping as the evil eyes of Svengali bored through her.



RICHARD WALTON TULLY

presents his screen version of George Du Maurier's famous novel

"TRILBY"

with the celebrated French star **ANDREE LAFAYETTE** ....

Directed by **JAMES YOUNG** - *Scenario by* **RICHARD WALTON TULLY**

Wilfred Buckland *Art Director* -- **George Benoit** *A.S.C. Cinematographer*

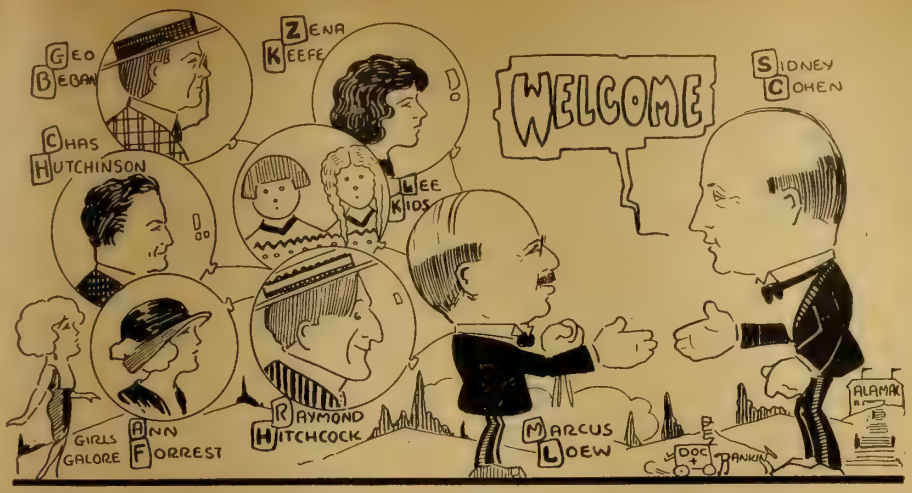
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FIRST NATIONAL PICTURES

More newspaper publicity than any other picture

BABBLING BUBBLES BURSTING BLUE BREEZES



"The Grandest Galaxy of Stars" was one stereotyped circus catchline that Nils Grantlund and his boss, Marc Loew, shattered to smithereens when they burst into the annual convention of the Motion Picture Theatre Owners of New Jersey at Lake Hopatcong, N. J., last week, and showed "Pete" Woodhull & Company just what a fine lot of sports the movies can boast about. Entertainment? You tell 'em, Joe, you like Seider.

Put Personality in Advertising, Says Laemmle to Exhibitors

EXCELLENT advice to motion picture exhibitors is contained in a letter recently written by Carl Laemmle, president of Universal, to an exhibitor patron of that company. Following a request for suggestions looking toward the building up of theatre popularity, Mr. Laemmle outlined a comprehensive method by which an exhibitor can utilize his newspaper ads, his screen and his other media of advertising to increase the prestige of his house and himself. The general theme of the producer's advice is to "put personality in advertising."

The letter is as follows:

"Are you getting all the good results you should get from your newspaper advertisements?

"If not, maybe you have let them grow stale. Maybe you have been doing nothing but filling your daily newspaper space with words or uninteresting announcements.

"Why not try a different plan, at least for the summer, to see if you can't build up such an interest in your ads that people will turn almost automatically to see what you have to say?

"For instance:

"Run little editorials boosting your town or your country or whatever community you are most interested in. Make suggestions on how to improve your home town. Become just as much of an authority on this subject as the editor himself. The only thing that makes an editor more powerful than you is the fact that he has some way of spreading his thought among the public. You have a way, too. You cannot only spread your own ideas through the medium of your regular paid advertising space, but also on your screen.

Make use of both. Build up a reputation for yourself as a leader and as a thinker. Do everything you can to arouse everybody's civic pride and keep it aroused. Now and then, if you are gifted with a sense of humor, express yourself in a semi-humorous way.

"Make your ads human.

"Make them express your personality. Inject something into them that will simply compel people to look for everything you say. Get them into the habit of looking up your ad the minute they pick up the paper.

"Believe me, you will accomplish much good by this method.

"First, you will make yourself a power for good to your community.

"Second, you will stimulate interest in your advertising and therefore in your theatre.

"If you are not already the leading citizen in your community, you can make yourself the leading citizen. You have the ways and means. All you have to do is to use them for the general good and therefore for your own good!"

Seeking Harmony

Plans Made to Eliminate Discord Between Author and Producer

Practical means to bring the author and producer of motion pictures closer together were formulated recently at an organization meeting of the Authors' Advisory Board, appointed by the First International Congress on Motion Picture Arts, held June 7 and 8 at the Waldorf-Astoria. The meeting of the board was held at the home of Alice Duer Miller.

Committees were appointed to formulate the producer's idea of how the author can co-operate in the production of his stories for the screen and also to clarify the demands of the authors on producers in the production of their stories. Another committee was named to select films suitable for the study of authors.

Williams Denies Rumors

RITZ CARLTON PICTURES
Incorporated
Executive Offices
6-8 West 48th Street, New York
June 29, 1923.

Robert E. Welsh, Editor,
Moving Picture World.

Dear Sir:—

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The reporter of this paper called me on the 'phone yesterday and I informed him that I had no contract with Lloyd, and that never at any time have I even intimated, either directly or indirectly, to anyone that I had such a contract. I discussed with Lloyd several times the matter regarding future contracts after the expiration of the present one with Pathe, and his talks have always been very favorable. Yet I have never questioned his loyalty to Pathe. I am very friendly with Lloyd and, of course, it goes without saying that there isn't a company in the picture business that would not like to have his contract. The same thing applies to "RITZ-CARLTON PICTURES."

These false reports have also appeared in another vaudeville paper and I am firmly convinced that it is done with malicious or evil intent, and absolutely for no other purpose than to injure me.

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I want you to know that when I am ready to make an announcement regarding my first picture, or any other announcement that I want published, I will take it up personally with you.

This communication is also being sent to Mr. Quigley of the "Herald" and Mr. Johnston of the "News."

With all good wishes and warmest personal regards, believe me,

Sincerely yours,
J. D. WILLIAMS.
Pres. and Gen. Mgr.
RITZ-CARLTON PICTURES, INC.

JDW:LJ

Give Your Patrons A Free Ride To Hollywood, Play

Souls for Sale



Goldwyn-Cosmopolitan



RICHARD WALTON TULLY
presents his screen version of
George Du Maurier's famous novel

"TRILBY"

with the celebrated French star ANDREE LAFAYETTE ····
Directed by JAMES YOUNG · Scenario by RICHARD WALTON TULLY
Wilfred Buckland Art Director ·· George Benoit A.S.C. Cinematographer

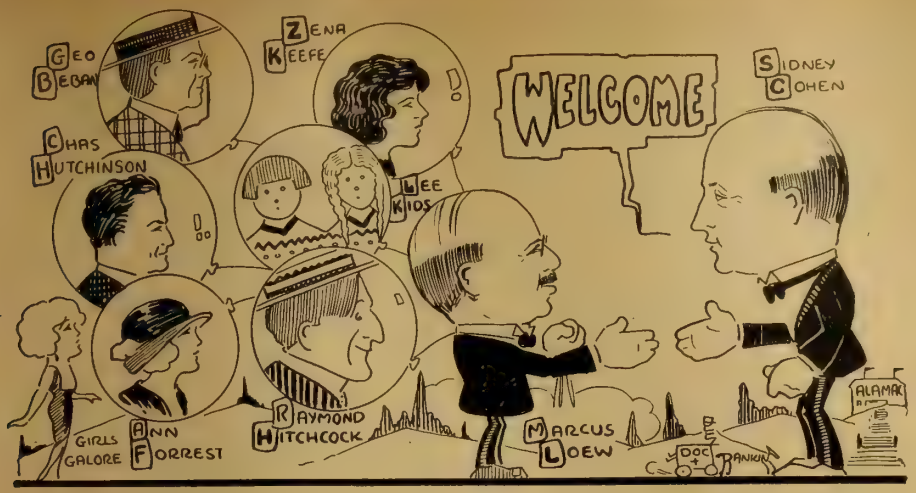
A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

More newspaper publicity than any other picture

BABBLING BUBBLES BURSTING BLUE BREEZES



"The Grandest Galaxy of Stars" was one stereotyped circus catchline that Nils Grantlund and his boss, Marc Loew, shattered to smithereens when they burst into the annual convention of the Motion Picture Theatre Owners of New Jersey at Lake Hopatcong, N. J., last week, and showed "Pete" Woodhull & Company just what a fine lot of sports the movies can boast about. Entertainment? You tell 'em, Joe, you like Seider.

Put Personality in Advertising, Says Laemmle to Exhibitors

EXCELLENT advice to motion picture exhibitors is contained in a letter recently written by Carl Laemmle, president of Universal, to an exhibitor patron of that company. Following a request for suggestions looking toward the building up of theatre popularity, Mr. Laemmle outlined a comprehensive method by which an exhibitor can utilize his newspaper ads, his screen and his other media of advertising to increase the prestige of his house and himself. The general theme of the producer's advice is to "put personality in advertising."

The letter is as follows:

"Are you getting all the good results you should get from your newspaper advertisements?

"If not, maybe you have let them grow stale. Maybe you have been doing nothing but filling your daily newspaper space with words or uninteresting announcements.

"Why not try a different plan, at least for the summer, to see if you can't build up such an interest in your ads that people will turn almost automatically to see what you have to say?

"For instance:

"Run little editorials boosting your town or your country or whatever community you are most interested in. Make suggestions on how to improve your home town. Become just as much of an authority on this subject as the editor himself. The only thing that makes an editor more powerful than you is the fact that he has some way of spreading his thought among the public. You have a way, too. You cannot only spread your own ideas through the medium of your regular paid advertising space, but also on your screen.

Make use of both. Build up a reputation for yourself as a leader and as a thinker. Do everything you can to arouse everybody's civic pride and keep it aroused. Now and then, if you are gifted with a sense of humor, express yourself in a semi-humorous way.

"Make your ads human.

"Make them express your personality. Inject something into them that will simply compel people to look for everything you say. Get them into the habit of looking up your ad the minute they pick up the paper.

"Believe me, you will accomplish much good by this method.

"First, you will make yourself a power for good to your community.

"Second, you will stimulate interest in your advertising and therefore in your theatre.

"If you are not already the leading citizen in your community, you can make yourself the leading citizen. You have the ways and means. All you have to do is to use them for the general good and therefore for your own good!"

Seeking Harmony

Plans Made to Eliminate Discord Between Author and Producer

Practical means to bring the author and producer of motion pictures closer together were formulated recently at an organization meeting of the Authors' Advisory Board, appointed by the First International Congress on Motion Picture Arts, held June 7 and 8 at the Waldorf-Astoria. The meeting of the board was held at the home of Alice Duer Miller.

Committees were appointed to formulate the producer's idea of how the author can co-operate in the production of his stories for the screen and also to clarify the demands of the authors on producers in the production of their stories. Another committee was named to select films suitable for the study of authors.

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EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Rundel to Brighten Several Houses in Comerford String

Manager C. Rundel, who looks after the Northern Tier theatres belonging to the Comerford string, plans to brighten up several of the houses under his jurisdiction and will start this month with renovations to the New Sayre Theatre, which is to have its exterior tile front scoured and its interior made attractive by the painting of the walls and hanging of draperies. New seats are to be installed and the capacity enlarged. Other theatres which will be put into trim for the fall are in Oswego, N. Y., and the Morley at Athens, Pa.

A revenue-bringing summer booking program was arranged by Bill Elliott, whose headquarters are in Hazleton, Pa., where he conducts the management of the various theatres coming under the Hersker-Sidara Circuit and who spent several days in Philadelphia during the week visiting Exchange Row. The best offerings for the dog days of midsummer were listed for showing in the five theatres controlled by the syndicate.

Finding Friday the hoodoo of the business week and determined to make that day as productive of box office receipts as the others, John Newkirk, manager of the Colonial Theatre of Allentown, Pa., in conjunction with Eli M. Orwitz, exploitation expert with the Paramount Philadelphia branch, has developed a scheme to bring home the bacon. On Fridays all patrons to the house are given an autographed photo of any Paramount star. When a set of twenty stars is completed, the management presents the owner with an attractive leather, gold lettered album, the name of the person presenting the photos being imprinted with that of the theatre. It has been a good advertising medium and productive of continuous patronage, for the collector must make twenty visits to secure a full set.

Provision for the opening of the new Alto Theatre of Columbia, Pa., and the showing of first class attractions, was made during the week when J. J. Hardy, the proprietor, called on the leading exchange houses to arrange for the booking of premier showings in the town. The house is still in the course of construction but will be ready in September. It is situated on Locust street near the center of the town and is a modern theatre with all comforts and finishing touches.

The Irving Theatre, Carbondale, Pa., is one of the finest in this part of Pennsylvania. It was opened March 15. The house is managed by L. A. Farrell, a real showman, who has been in the town for fourteen years. He is well liked by everybody. The policy of the house is vaudeville and pictures. It has a seating capacity of 2,200 and a big organ and an orchestra. It plays Keith acts. It is under the direction of the Comerford Amusement Company.

Hunt's City Pier Theatre was opened for the summer season last Thursday when the house, under the direction of Manager Fred Frazier, who is well known in theatrical fields as an old timer on the vaudeville stage, and who is looking after the Cape May interests of Hunt's Theatres, Inc., gave its first showing of pictures after being thoroughly modernized from the projecting room to the seating arrangements, now numbering over 600 seats. Improvements to the Cox's Pier Theatre are still under way and are in the form of a reconstructed building, providing for capacity of 1,500, the erection of a carousal, six bowling alleys and as many stores. When completed the theatre will be given over to the showing of moving pictures under Manager Frazier.

Realizing that the automobile is a strong competitor against the picture houses in the summer days, Manager Earl Western, of the Auditorium Theatre of Logan, a large suburban section of Philadelphia, has adopted a plan to get the tourists into his house and yet provide the wherewith for an outing in their machines. This is how it is worked. On two days a week a boy is posted at one of the prominent corners of the suburb. As the autoist passes he jots down the number of the machines. At Harrisburg, the License Bureau discloses the owner of the car and this is flashed on the screen in two slides per day. If the owner is present he gets an order for five gallons of gasoline at the expense of the theatre. The scheme has been worked out and is bringing results. The exploitation stunt is being tried out in other adjacent towns.

Owing to the absence of George P. Aarons, secretary of the M. P. T. O. A., and who holds a similar office with the M. P. T. O. of Eastern Pennsylvania, now out in California visiting the picture colonies, where he will remain for several weeks, there will be no meeting of the local association until late in July. Mr. Aarons will return by way of Canada, taking in an automobile tour of the Yellowstone Park en route.

Upon the expiration of the lease of the Palace Theatre, which William Eyre conducts at Pen Argyl, Pa., near Stroudsburg, he will discontinue its conduct and give his time entirely to the management of another theatre now under construction in that town which is owned by the Hurd Brothers. Mr. Eyre will take up his new enterprise when the building is completed in September.

Quick action on the part of Manager Herman Hoffman of the Elite Theatre, 2716 Girard avenue, averted a panic when a film caught fire during the week. When the reel burst into flames and filled the house with its fumes, the audience started to rush for the exits. Manager Hoffman from the stage called out to the 200 patrons that there was no danger and instructed the crowd to make an orderly exit under the direction of the ushers. The performance was canceled for the evening. The flames were confined to the projecting room.



CHARLES SEGALL

Proprietor of the Apollo Theatre, 52d and Thompson streets, Philadelphia, who is on an extended trip abroad.

A guessing contest with a reward of an annual pass to the Stanley Theatre as first prize and another pass to the Palace Theatre for the year as second prize, will be featured as part of the "Go-to-the-Movies Week" program of the Stanley Company of America, which opens this week. The awards will be given the person making the best guess as to the total attendance at the Palace Theatre during the week and will be confined to attendance at that theatre. The prizes are not transferable.

A newsy and interesting little house organ is being circulated by the Stanley Company of America under the title of the Stanley Lens and is being distributed among the various theatres belonging to the company. Its editor is Charles Thomson, resident manager of the Cross Keys, with various managers contributing to the items each month and promoting a more cordial relationship among employes.

During the absence of Charles Segall, owner of the Apollo Theatre, who sailed on the Leviathan July 4 for an extended trip abroad, the interest of the proprietors will be looked after by Isadore Schwartz, manager of the house.

Under the ownership of Michael Lessey, who recently took over the Aurora Theatre on Germantown avenue, just above Diamond street, the theatre has been redecorated and modernized. There has been installed a new organ, seats and projection outfit. The newly renovated theatre is just a stone's throw up the street and on the opposite side of the recently constructed Diamond Theatre which Mr. Lessey built and is now running, and which is considered one of the finest theatres of its size in the Quaker City.

Texas

Texas Theatre Supply Company, Dallas, Texas. Capital stock, $10,000. Incorporators: C. B. Peterson, C. E. Long and W. G. Miller, all of Dallas. The Palace Theatre, Bryan, Texas. Capital stock, $5,000. Incorporators: J. D. Martin, W. S. Barron and C. A. Long, all of Bryan.

Mr. and Mrs. E. H. Hulsey of Paramount, Dallas, were visited by the stork last week, which left a bouncing baby boy, the second gift of the kind in two years.

Sam Drilling has been appointed manager of the Capitol Theatre at Little Rock, Ark.

The Corpus Christi Amusement Company of Corpus Christi, Texas, has consolidated two picture theatres and bathing resort properties, with H. T. Elliott and Bruce L. Collins as managers.

Furman Wolfe has purchased the Lecroy Theatre at Lampasas, Texas, from I. A. Walker.

Q. R. Thompson, recent manager of the Orpheum Theatre at Waco, Texas, has been appointed manager of the Ideal Theatre at Corsicana, Texas.

Smaller New York State Towns Curtailing Summer Activities

Some of the small towns in central and eastern New York are being rather hard hit these days insofar as the picture theatres are concerned, and several houses are closing for the summer. Hurleyville has closed to one day a week, as has the Orpheum Theatre in Saugerties. The Delaware in Albany, one of four houses owned by Samuel Suckno, has been closed for the summer, while the Opera House in Kinderhook has followed suit. Ben Apple of Troy, who runs the American and the Griswold, two of the big downtown houses, closed the Griswold on Saturday for several weeks, while the Astor, also of Troy, closed on Saturday and will not be opened until sometime in September. The Rialto in Amsterdam has also closed for the summer.

Well known exhibitors along Albany's Film Row the past week included William Smalley, who has a chain of nine houses, located in Cooperstown, Sidney, Oneonta, Stamford, Fort Plain, Worcester and St. Johnsville. Mr. Smalley reported business as being very good, and has his eye open for two more houses, if he can get them at the right price. Incidentally, Mr. Smalley is cleaning up well in a couple of dancing pavilions, one at Cooperstown, and one just opened at Fort Plain, in what was the old Rialto Theatre.

Mr. and Mrs. F. W. Loomis, of Frankfort; William E. Benton, of the Congress, in Saratoga Springs; Elmer Griffin, of Kinderhook, and Byron S. Thornton, of the Orpheum in Saugerties, were in Albany last week, booking for the fall.

Charles Sesonske, former manager of the Avon in Watertown, has been in Pittsfield, Mass., looking over several theatres there, with the idea of a possible purchase.

The Palace of Troy has dropped its admission prices this summer to 5 and 10 cents and harks back to 1912. Just what effect this decrease will have upon neighboring theatres is a question. The Palace is one of the Berinstein circuit.

During the summer months, the combined Avon and Olympic Theatre orchestras in Watertown will render a special musical program each Sunday evening.

Business is so bad in Schenectady, N. Y., through the street car strike, that one of the exhibitors admitted the past week that he had taken in just enough to meet the payroll. There are also 5,000 more automobiles in Schenectady than a year ago.

O. E. Eigen has opened the Academy at Sharon Springs and expects to break better than during the last two years, when he was forced to struggle along the best he could while highway construction virtually prevented outsiders visiting the village. Cobleskill and Canajoharie receiving the business that would ordinarily have gone to Sharon Springs.

Nathan Robbins, president of the Robbins Theatrical Enterprises, with headquarters in Utica, was, in Watertown Monday in connection with a reopening of the Avon Theatre, just acquired.

Exhibitors generally in central New York extend their sincere sympathy to Charles Marshall, of the Bridge Theatre at Ausable Forks, who lost his mother a few days ago.

"Daddy" went across big at the Mark Strand in Albany last week, and crowds lined the sidewalks despite the heat. Manager Vineberg caught many children with the 15-cent admission during the entire week.

Walter Hayes and Moe Mark, of the Strand chain of house, were in Albany and Troy last Tuesday on their way to New York.

Joe Bell, one of the oldtimers in the business and who was formerly associated with Eddie Weinberg, has been made house manager of the Cameo in St. Johnsville.

What do you suppose "Pop" Linton is doing these days? After being in the picture business for years in Utica, Herkimer and Little Falls, and serving as treasurer of the M. P. T. O. of New York State, he is out of the exhibitors' ranks for all time and now is selling automobiles.

Manager William Shirley, of the Strand in Schenectady, is doing business these days by playing up the fact that his house is the coolest place in the Electric City. The front of the house has been decorated to resemble icicles, and while other theatres are complaining of heat and a street car strike and a thousand and one things, Mr. Shirley is taking in the shekels.

The Gateway being erected by C. H. Moyer at Little Falls, which gives every evidence these days of being one of the most beautiful houses in this part of the state, will open about September 1 as a straight picture house. It represents an investment of $150,000.

"Doc" Hall, of Troy, known to about every exhibitor in New York State, is so busy these days in the real estate business that it's a question if he knows that he owns a picture theatre. Al Bothner is looking after the Colonial, Strand and Capitol theatres for Mr. Hall, and has been furnished with a Ford coupe, but from the looks of the machine Mr. Hall forgot to add a sponge.

Gaspar Battaglia, owner of the Monroe and Lansing theatres in Troy, is back from a trip to Delaware.

Here's a pretty good one on Sam Suckno, King Bee of the exhibitors in Albany, where he has four houses. The other night his daughter Noma entertained several friends at a theatre party. Perhaps Sam isn't buying just the kind of pictures that suit his family, for the daughter entertained her guests at the Troy in Troy.

Dr. J. Victor Wilson, manager of the Olympic at Watertown, entertained his old friend, Henry Hirschfield, the cartoonist, the other day, while the latter passed through Watertown on his way to the Thousand Islands.

There is rather an oddity existing in Albany, N. Y., where the Pine Hills Theatre, a residential house, does more business in ten weeks during the summer than during the remaining forty-two weeks of the season. Instead of going two miles downtown, all the residents in that part of the city flock to the Pine Hills Theatre during the summer, and at the same time patronize the ice cream stand, which the owner of the house has erected close by.

There is one man in central New York who believes in making hay while the sun shines. He is A. T. Mallory, of the Star Theatre in Corinth, who runs a theatre and is also in charge of a stretch of state road between Luzerne and Corinth which is one of the best in that part of the state.

Rochester

Fay's Theatre will show Vitagraph's "Masters of Men." Manager C. W. Anthony, manager of the Buffalo Vitagraph exchange, signed the contract here this week.

Bert E. Wilson, manager of Sea Breeze Park, has appointed Burt T. Caley assistant manager. Mr. Caley was formerly assistant manager of the Temple Theatre.

A Warning

More than one picture house in New York State, in which little or no attention has been paid to fire hazards, may soon feel the hand of the law, according to a definite and well authenticated rumor. While the state has been closely guarding patrons of houses in the larger cities, it is now extending its work into the smaller sections. There are some houses located over garages which may be forced to close, while one house is said to have nothing more than a beaver board booth, with a single door opening into the gallery.

Buffalo

The Criterion, the "white elephant" of Buffalo's theatre world, has been leased to Harry Abbott, Jr., who during the past season has put over the Garden to big receipts. The Criterion recently closed following an attempt by the Mark-Strand interests to attract business to it with pictures and stock musical comedy, and later pictures exclusively. Both policies were failures, as have been several other varieties of entertainment tried out here in the past. Even the Shea Amusement Company and Paramount working together several years ago couldn't lure in the business after spending about $50,000 in remodeling the house. Mr. Abbott announces that he will try out "Broadway attractions at popular prices." Walter Hays, Eugene Falk and Moe Mark own the building housing the theatre.

Max Spiegel's creditors in Buffalo have been offered 10 cents on the dollar for their claims by Edward Hymes, trustee. It seems that Mrs. Mitchell H. Mark has agreed to put up $350,000 to be used for "a complete settlement of this matter," Hymes states. Spiegel is a son-in-law of the late Mitchell H. Mark, who built the Strand, Palace, Victoria and Regent theatres in Buffalo.

Arthur L. Skinner, manager of the Victoria, Buffalo, leaves next week for a motor tour to his old home town in Canada. He is going via the Thousand Islands country, crossing at Kingston. Yep, a new Hupmobile.

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Souls for Sale



Goldwyn-Cosmopolitan

Jazz and Grand Opera Week Pleases Milwaukee People

Jazz and Grand Opera week, a riot of music designed to lure people to their houses during the hot weather, was celebrated recently by two downtown Milwaukee theatres.

Advertising his novelty attraction as a "trip of joy on the avenue of syncopation," Eddie Weisfeldt, manager of Saxe's Strand, presented thirty singers, dancers, musicians and comedians in addition to the photoplay, "Has the World Gone Mad?"

Taking for his central idea, motor busses which were recently put on the streets of the city for the first time and which have aroused a wave of favorable comment, Mr. Weisfeldt built a stage reproduction of the type of machine used by the bus company. In it and on it he placed his famous syncosynhphonist orchestra, augmented to 15 pieces for the occasion, and his other entertainers. In addition to his cast of thirty people, he featured eight English dancing ponies. The entire front of the Strand was remodeled to represent a music box.

Mr. Weisfeldt has announced that he hopes to make the event an annual affair.

At the Alhambra, the other house featuring a novelty with the same fundamental idea, but patterned along altogether different lines, fifty-one entertainers took part.

Leo A. Landau, manager, spared no expense to make his Jazz and Grand Opera week a success. Music of every description was offered by his regular orchestra, special soloists, a New York darkie band and various singers, while ballet girls and others danced. The picture was Wesley Barry's "Heroes of the Street."

The M. P. T. O. of Wisconsin and the Milwaukee organization are going into new quarters. Having outgrown the present rooms in the Alhambra building which the exhibitors have occupied for three years, they will within a few weeks move to the offices in the Toy building recently vacated by the First National Exchange, the latter having gone into new quarters at Eleventh and Wells streets.

The removal will give the organization the benefit of being in the same building with numerous film exchanges, thus making it easier for out-of-town members to transact their business. Walter F. Baumann, executive secretary of the Wisconsin unit and George Mergener, of the Milwaukee organization, hope to be in their new offices by July 15.

Determined to "sell" the M. P. T. O. of Wisconsin to every exhibitor in the state, Walter F. Baumann, executive secretary, will start on an 8,000-mile auto tour shortly which will take him to every theatrical town in Wisconsin. Starting in the valley at Eagle, Palmyrn and Prairie du Chien, Mr. Baumann will work northward, conferring with exhibitors in an effort to obtain closer co-operation between the showmen and his organization.

"To those who are non-members I am going to explain what they are missing by not joining us," Mr. Bauman said. "To those already in our ranks I will point out advantages which they are not making enough use of. I am going to 'sell' my organization on the platform that it exists only for the exhibitor. It is ready to do his bidding. It wants his suggestions. I will make an effort to learn what the exhibitor feels the organization is weak in and as a result will attempt to have conditions remedied."

This is to be Mr. Baumann's first personal survey tour in several years.

The Dorlyn Theatre, a new 300-seat house, has been opened at Brodhead, Wis., by Stanley Swartz, who heretofore has operated the Cozy.

West Allis, is to have a new theatre financed by business men. Bids have been opened for a building to house the picture show in addition to a post office.

Vernon, Ill.; Tom Reed, Duquoin, Ill.; Elmer Worring, Kennett and Chaffee, Mo.; Robert Stemple, St. Charles, Mo.; C. E. Brady, Cape Girardeau, Mo.; Mrs. I. W. Rodgers, Cario, Ill., and Poplar Bluff, Mo.; Bob Clark, Effingham, Ill.; Fred Wasgien, Brookfield, Mo.; J. Earle Hayes, Moberly, Mo.; John Pratt, Fulton, Mo.; W. A. Boyd, Louisiana, Mo.; Harry Miller, Idle Hour Theatre, Festus, Mo., and Messrs. Sullivan and Gray who operate the Rex Theatre, Pittsburgh, Ill.

Bill Staples has purchased the Victor Theatre, Rockport, Mo. Mr. Kuntz, the former owner, is retiring from the theatre business.

The Strand Theatre, a Kansas City suburban house, is being remodeled, redecorated and refurnished and will reopen sometime in August under the management of Jack H. Roth. Mr. Roth has the Isis Theatre, one of Kansas City's finest suburban houses. The acquisition of the Strand by Mr. Roth strengthens his already dominant position.

Willard Frazier, who has the Empress Theatre at Paola, Kas., together with Mr. and Mrs. Ed Frazier of Pittsburgh, is enjoying a two weeks' vacation in the Ozark Mountains of Missouri. Mr. Frazier owns a cottage fully equipped for vacation needs and it was here that he spent his honeymoon last year.

Dick Doring, formerly publicity man for the local branch of Metro, and more recently manager of the De Luxe Theatre at Hutchinson, Kas., has resigned and gone back with Metro. He is on the West Coast preparing to handle the new picture "Scaramouche."

E. S. Nesbitt, publicity manager for the Liberty Theatre, Kansas City, gave a private showing of "Trifling with Honor" to the Kansas City Baseball Club and exhibitors.

Out-of-town visitors last week were: Mark Wilson of the Peoples Theatre at Chanute, and the Strand Theatre at Independence, Kas.; Lee Chamberlain, Tourney Theatre, McPherson, Kas.; Mr. Whitla, Edgerton Theatre, Edgerton, Kas.; A. E. Jarboe, Cameron, Mo.; J. G. Tindale and Tom Magruder, Iola, Kas.; Harry McClure, Strand, Emporia, and E. L. McVey, of the Dreamland Theatre, Herington, Kas.

Several Theatre Purchases Are Announced in St. Louis

A number of theatres in the St. Louis territory have changed hands during the past week or so. Harry Dailey has sold his Landale Theatre, Carlinville, Ill., to the Taylorville Amusement Company, which controls a number of houses in that vicinity. Leo Keiler has purchased the Strand Theatre in Paducah, Ky., from John Rehkopf. The Grand Theatre, Mattoon, Ill., was taken over by new owners. George Cross has disposed of his Opera House at Carmi, Ill., to S. E. Pertle of Jerseyville, Ill., while Pertle in turn has sold his Pythian Theatre, Marshall, Ill., to L. H. Cox formerly of Chicago.

The Grand Theatre, Sparta, Ill., has been added to Bob Cluster's string of houses. He now operates movie theatres in Sparta, Johnston City, Salem and Pinckneyville, Ill.

Fred Wehrenberg, vice-president of the M. P. T. O. of Eastern Missouri, has made a flying trip to New York City. Something important connected with the exhibitors organization is said to be behind his visit. Wehrenberg controls the Melba and Cherokee theatres in St. Louis.

Elmer Worring, who operates a house at Kennett, Mo., has just opened a new house in Chaffee, Mo.

Mrs. I. W. Rodgers opened her Kimmel Theatre, Cairo, Ill., on June 26 with "The Flirt." This house has been closed for several months. Mrs. Rodgers plans to change her program twice a week.

Spyros Skouras, head of Skouras Brothers Enterprises and also of the St. Louis Amusement Company, is in New York on a business trip.

J. Earle Hayes, Jr., son of the well known Moberly, Mo., exhibitor, has just concluded an engagement at the Grand Central Theatre, St. Louis. The 5-year old chap made a big hit with his songs and musical numbers. Harry Weiss, First National manager, discovered young Hayes several months ago while on a visit to Moberly and induced Spyros Skouras to book him for the Grand Central. He more than made good.

Cullen Espy, formerly city salesman for the St. Louis Film Exchange, now is manager of the Twelfth Street Theatre, Kansas City, Mo.

The International Rotary convention drew many film men from afar to St. Louis, among them being: M. B. Baker of Baker & Dodge, Keokuk, Ia.; A. D. Fair, division manager for Southern Enterprises at Dallas, Tex.; William Lytel, prominent San Antonio, Tex., exhibitor; Fred Dapinet, division manager for Consolidated Film Company, Dallas, Tex.

Out-of-town exhibitors seen along Picture Row during the week included: Bob Cluster, Johnston, City; George Newsum, Mount

Baltimore

Three more Baltimore picture theatres closed on Saturday night to remain dark for a while; a number closed for the Fourth of July; several closed for three days or so and two have been put up for sale at auction.

The Peabody, North avenue east of Charles street, controlled by the Combined Whitehurst Interests, will remain dark during July; the Rialto, North avenue near Linden, managed by J. Louis Rome, will remain closed for two weeks, and the Patterson, 3136 Eastern avenue, managed by Harry E. Reddish, closed for the week beginning July 2.

A trustee's sale of the Ruby Theatre, 1225 Washington boulevard, formerly known as the Bunny, was held on June 29, and a positive auction sale of the Metro Theatre, 1-3 South High street, was held on July 3.

A small fire, which was quickly extinguished, occurred in the rear of the Peabody Theatre, North avenue east of Charles street, on Monday night, June 25, after the patrons had gone. It was found by Thomas M. Stafford, manager, and firemen put it out with chemical extinguishers.

The Gloria Theatre, on George street near King, Charleston, S. C., will be completed by the Pastime Amusement Company of which Albert Sottile is president. This playhouse will seat 2,300.

Fred C. Schanberger, Sr., well known theatre owner of Baltimore, will have complete charge of the directing of the theatrical divertissement and the exhibits at the Baltimore Merchandise and Fashion Show to be held in the Baltimore Stadium from August 20 to September 1.

Five Chicago Houses Warned by the Building Department

Theatre managers here have to toe the mark when it comes to meeting building department regulations of the city. Five movie houses have been notified to make changes or be closed until they do. Among the theatres receiving notices were the Rex at 6848 South Racine, the Langley at 706 East 63rd, the Park Manor at 321 East 69th, the Owl at 4653 South State and the Calumet at 9204 South Chicago avenue. The Playhouse Theatre at 410 South Michigan avenue, which was denied a theatre license some time ago for failure to comply with the rulings of the building department, but which has been operating right along anyway, may be closed by the police, according to report.

George H. Muey will build a new movie house at E street and North Eighth in Richmond and work will start in a few weeks.

Lester E. Matt has received plans for the movie house he will build in Flint and work will begin at an early date.

A few of the houses here are cutting down on their orchestras since the hot wave struck the city and more will do so next week, if the hot wave continues. The neighborhood houses have been hard hit and some of them have cut out matinee shows.

There is talk of calling an early convention of the Illinois M. P. T. O. to take some action on the question of following Michigan and Minnesota in their secession from the national organization, but as yet it is all talk.

Upper Michigan avenue may have a theatre soon, as the northeast corner of Superior and Michigan avenue has been sold for $800,000 and it is reported that an office building and theatre will be erected on the site, which is one of the best along the avenue. The property fronts 122 feet on the boulevard and 225 feet on Superior street.

The Kedzie Theatre at Madison street and Kedzie avenue has been closed for the summer season and the movie bills will be shown at the Annex Theatre during the warm weather. This corner is one of the live spots of the west end and the big house of the Lubliner & Trinz circuit, the Senate, is located near the northeast corner, so there is always something doing in that neighborhood.

James Hellotes of Ft. Wayne, Ind., is planning to build a movie house in that city, to cost $50,000. He has secured a location at Calhoun and Pontiac streets.

The Century Theatre at 1421 West Madison street will open only three days of the week during the warm weather.

The Majestic Theatre at Bloomington has closed for the summer and will open early in the fall with a mixed program of vaudeville and pictures, it is reported.

Aaron Jones, of Jones, Linick & Schaefer, has opened his summer home at Flossmoor, which adjoins the golf course of the Idlewild Country Club.

Louis Jacobs, of the Palace Theatre at Burlington, has gone west for a rest and to see how they make the pictures at Hollywood, it is said.

Hal Opperman, well known manager of Pontiac, Ill., is busy making plans for a new house there to seat 1,000. He has bought a site at the northwest corner of Plum and Madison streets. Hal is the owner of the Crescent and Bond theatres and is doing a good business this summer.

Jack Hoeffler, manager of the Orpheum Theatre at Quincy, and Harry Thornton, of the Gaiety and Princess at Springfield, were visitors here last week.

Theodore Coleman, of the American Theatre at Mt. Carmel, now owns the Gem Theatre, as he bought the house recently from the Gould interests.

The Grand Theatre at Alton is under the management of John Karzin, veteran movie theatre manager, who now has a chain of four houses.

The LeClaire Theatre at Moline has as manager E. J. Lynch, who has been transferred from the Delmonte Theatre at St. Louis. His place at St. Louis has been taken by Jack Longdon, formerly with Goldwyn. Harry Niemeyer has resigned from the Cornwell theatres management and gone abroad for a long stay.

Walter Spoor, live-wire manager of the Academy Theatre at Waukegan, plans to install an orchestral organ.

Curley Irwin of Bloomington, who recently took over the Castle Theatre in that city, will re-equip the house with new seats, put in an orchestra and play up the music with his feature pictures.

Milward Adams, widely known manager, died here last week at the age of 65. For twenty years he was manager of the Auditorium Theatre and was known personally to many of the stars in the profession.

Jess Hogan, who has been manager of the Oakland Square Theatre here for some time past for the Ascher circuit, has been transferred to the Cosmopolitan Theatre on Drexel boulevard to succeed George Laing, who has been made booker at the main office.

Leeman Wilkins has sold his interests in the Kingman Theatre to Mrs. S. D. Alexander of Kingman, Ind., who will make some improvements.

Charley Miller has resigned as manager of the New Albany Amusement Company.

Lubliner & Trinz are seeking a name for the new movie house that is being constructed for them by Peter A. Nasiopoulos on Fullerton avenue between Harding nad Crawford avenues.

Cincinnati

The Mail Theatre, Sidney, Ohio, which has been closed for several weeks, will reopen shortly under management of C. B. De Weese, who also operates the Majestic in that city.

The Middle West Film Amusement Co., of Cincinnati, has had plans drawn for a new $50,000 house to be erected at Cheviot, a suburb of Cincy.

Theodore Hahn, Jr., who wields the baton for the Capitol Theatre orchestra, featured "Japanese Lullaby" during week of July 1, as a compliment to Lloyd Kidwell, Cincinnati composer, who wrote the words and music especially for a local orchestra which recently organized to fight the Music Authors and Composers of New York.

Manager John Schwalm, of the Jefferson Theatre, Hamilton, Ohio, donated the use of his house for one day to permit the exhibition of a film for the benefit of the local Community Chest, the Fox Film Company likewise donating the film.

Smoke issuing from the projection room and filling the auditorium of the Rialto Theatre, Hamilton, Ohio, coupled by the cry of "Fire," caused the audience to rush for the exits during the screening of "The Christian" last week. A fan motor had burned out, setting fire to the insulation, but Manager Schwalm mounted the stage and assured the crowd that there was no danger, thus averting a panic.

Kansas City

Although the spring has been of a very rainy nature, very few of the airdomes around Kansas City have been forced to close a single night. The rain came either during the day or during the night, leaving the theatre hours with clear skies. Although they have cut in on the theatres' receipts, there are more theatres remaining open for the summer season than ever before. Exhibitors generally are running strong programs.

The usual custom among the smaller town exhibitors is to close their theatres during July and August, but this year business seems to justify continuance in the summer.

W. R. Bratton, manager of the Stella Theatre, Council Groves, Kas., is the only exhibitor in Morris county. The result is that Mr. Bratton does a nice substantial business. He is from Burlingame, Kas., where he ran the Garden Theatre, now owned by C. D. Beverly.

L. A. Wagner is improving his Princess Theatre at Eureka, Kas. He is installing a Monon engine, dynamo and fans, which cost him $2,500.

J. W. Evans of Tonganoxie, Kas., is not only the manager of the leading theatre in town but he operates a real estate office.

Cullen Espy is the new manager of the Twelfth Street Theatre, this city. The theatre was sold recently by Frank L. Newman to Skouras Brothers Enterprises, of St. Louis. Mr. Espy is from St. Louis.

Lee Jones of the Auditorium Theatre, Marshall, Mo., has an assistant manager for his theatre. This in order that Mr. Jones can enjoy a few weeks' vacation this summer.

Jack Roth, manager of the Isis Theatre, Kansas City, was cleared recently of all responsibility in connection with the death of R. T. Jester. Mr. Jester was killed while a passenger in a car driven by F. R. Conroy. Roth's car collided with Conroy's car.

Mrs. Masqueliar, wife of John Masqueliar, manager of the Empress Theatre at Arma, Kas., died June 19 at her home in Arma, following an operation.

N. W. Houghston of the Liberty Theatre at Columbus, Kas., has installed two Typhoon fans. One is installed in order to take care of the balcony, while the other will send cool breezes over the orchestra.

Give Your Patrons A Free Ride To Hollywood, Play

Souls for Sale



Goldwyn-Cosmopolitan

Universal Remodeling Old Theatre in San Francisco

The Universal exchange has purchased the building formerly occuped by the Frolic Theatre on Market street, San Francisco, and is remodeling this instead of erecting a new house, as planned. Work is well under way and the house will be reopened as the Cameo Theatre in August. Some time ago the Universal interests purchased the ground on which the Frolic Theatre stands, but the building was owned by other interests who placed too high a valuation on it. Confronted with the necessity of either selling or moving the building, the owners of the structure finally disposed of it. Had they removed the old Frolic Theatre, Universal planned to erect a new theatre.

The West Coast Theatres, Inc., is preparing to make changes in the T. & D. Theatre at Oakland at an estimated cost of $100,000, the work to be done without closing the house. It is also planned to change the name of the theatre, which is the largest west of Chicago, to that of the Norma Talmadge Theatre. Clem Pope, the new manager, has taken hold of his work with a vim and a splendid showing is being made by this house.

The Imperial Theatre, San Francisco, has launched a run on "Robin Hood." This picture has been shown here previously only at the Columbia Theatre and this is the first showing at popular prices.

The merchants of the Mission street district, San Francisco, recently gave over a day to the entertainment of men of the Pacific fleet, now in the Bay. William J. Citron, manager of the New Mission Theatre, opened this house free to all men of the fleet through the courtesy of Louis R. Greenfield, the owner.

Kelly Bros., of the Pep Theatre, Dinuba, have taken over the Strand Theatre, a fine house opened there a few months ago by Jefferson W. Asher and associates, of San Francisco.

Sam Perlin, of the Strand and Claremont theatres, Oakland, has returned from an extended eastern trip.

S. S. Theller, of Chico, who conducts a picture theatre at Yreka, was a recent visitor on San Francisco's Film Row.

Aaron Goldberg, owner of the Peerless and Ferry theatres, San Francisco, is arranging to erect another on Howard street, near Third. This will take the place of the Central Theatre on Market street, recently given up by him.

L. Slissman has taken over the Gardella Theatre at Oroville and will operate this in conjunction with the Rex.

D. W. Hulin, formerly of Ukiah, took over the Strand Theatre at Los Gatos early in June, and L. H. Killingsworth, the former owner of this house, has taken over the Rialto Theatre at Willows.

The National Theatres Syndicate of California, recently organized at San Francisco, has purchased the Strand Theatre at Modesto from M. L. Markowitz and associates. The house will continue under the management of Frank Velsey.

The Regent Theatre at San Mateo has installed a new pipe organ.

Several Allen Theatres in Canada to Have New Names

A change in name is promised for a considerable number of the Allen theatres in Canada, following the purchase of the Allen chain of 30 theatres by the Famous Players Canadian Corporation, Ltd., Toronto. The first move to be taken in this connection has been noted at Winnipeg, Manitoba, where announcement has been made of the decision to change the name of the Allen Theatre. A prize of $200 has been offered for the suggestion of a title that will be acceptable, local men having been appointed judges. One of the judges is Miller M. Stewart, manager of the Winnipeg Allen.

Incidentally, the Allen house at Winnipeg has been closed and will remain dark for five weeks during which time the building will be redecorated. This is the second Allen property to be closed since the big sale, the other theatre now closed being the Regent at Ottawa, Ontario.

Intimation has been given that Pantages vaudeville will be booked into the Capitol theatres of various cities of the Canadian West, these houses having been erected several years ago by Famous Players. The renamed Allen theatres in these centres will continue to offer pictures exclusively, it is stated. The Capitol theatres affected include those at Winnipeg, Regina, Edmonton, Calgary and Vancouver. Pantages vaudeville already is being presented in the Capitol Theatre at Calgary, but the change will be made at other houses on August 22, it is declared.

N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, recently visited Winnipeg, where he negotiated for the purchase of three additional local theatres, it is understood, these being the Lyceum, Starland and College. If these are secured, it will make six theatres in Winnipeg alone that will be controlled by the corporation. Other companies or syndicates are also dickering for the three theatres.

Charles Querrie, manager of the Palace Theatre, Toronto, is giving evidence of his versatility by conducting a special column each day on the sporting page of the Toronto Star on the subject of lacrosse, a game in which he was an outstanding star for many years.

John Hazza, prominent exhibitor of Calgary and Winnipeg, recently scored a personal triumph at the Winnipeg Horse Show when one of his entries won out in a judging competition from eleven other equine beauties. Mr. Hazza has been a horseman of distinction for a long period.

Louisville

Excessively hot weather and temperatures above the ninety mark for several of the past ten days have resulted in a considerable slump in attendance in the downtown picture theatres. It has been a season where airdomes would go well if there were plenty of them in the suburbs, and the parks and open amusement companies are getting the volume of business just now. Dollar summer stock shows at Macauley's Theatre are getting a big run and cutting in on the picture business to some extent.

It has been announced that the Strand, operated by the Fourth Avenue Amusement Company, will be closed during the hot weather. The Walnut Theatre plans to close for two or three weeks while redecorating. There is some talk of the Majestic closing temporarily.

Seattle

Ed Dolan and W. G. Ripley, of the Hub City Theatre Company, of Centralia, have sold a controlling interest in the latter to Adrian F. Cornier and E. T. Robinson of Centralia. The theatres involved in the deal are the Liberty and Rialto. Mr. Cornier states that the policy of the houses will remain unchanged. Dolan and Ripley have a 1,500-seat house under construction in Aberdeen, Wash.

Harold Ormston, recently appointed manager of the Columbia Theatre, has resigned. It is understood he will return to California where he will manage the Frolic Theatre. Hal Daigler, well known here through his long connection with the Blue Mouse, now is managing the Columbia.

C. A. Swanson of Pilz & Swanson, owners of the Star Amusement Company of Everett, Wash., with his wife and two boys, has left for a three-months' vacation in Europe. The Swansons will visit in London, Paris, Vienna, Berlin and other centers, and will spend some time with relatives in Sweden. They are planning to be in Gothenburg, Sweden, during the Fair, returning September 1.

Vic Gauntlett, exploitation expert, until recently advertising manager for John Hamrick's Blue Mouse theatres, conducted the opening campaign for the new Heilig Theatre at Third avenue and Madison street. The Heilig was formerly the Orpheum and was recently leased by Calvin Heilig for twenty years. Mr. Heilig has had the house thoroughly renovated, the lobby enlarged to twice its previous size, and the interior refurnished and redecorated.

M. C. DeLeo of the Rose Theatre, Port Townsend, Wash.; Fred Walton, of the Bellingham Amusement Co., Bellingham, Wash., and Charles Yorke of the Auditorium, Spokane, Wash., were visitors on Film Row this week.

The American, Bellingham, hung up a splendid record for the house on "Down to the Sea in Ships," which is proving a big box office winner through the Northwest.

Manager Joe Muller of the Palace Hip was host to 200 newsboys on Friday night. The youngsters were so enthusiastic that they just couldn't keep their hands still!

Verdicts were awarded three plaintiffs in the consolidated cases against E. L. Blaine and wife and A. B. L. Gellerman and wife over stock in the Puritan Theatre Company, in Superior court. The plaintiffs were Frederick E. Bolton, dean at the University of Washington, who was awarded $531.25; Bertha Hegman and Verna L. Nichols, teachers, who received $531.65 and $517.50.

Los Angeles

Sid Grauman and his mother are back from New York. They were met at the station by the combined brass bands from the Metropolitan Theatre, the Million Dollar Theatre, the Rialto and the Hollywood Egyptian playhouse. No visiting potentate ever received a more royal welcome than was accorded the Graumans. The police had to stretch ropes to keep the crowd back. Sid was very embarrassed and didn't seem to know what it was all about.

Sol Lesser and Mike Gore, chief executives of the West Coast chain of theatres, arrived this week from a week's stay in San Francisco.

Jack Root put on a big advertising campaign marking the return engagement of "Robin Hood" at the Mission after it had enjoyed the longest run in Los Angeles of any film at Grauman's Hollywood Egyptian Theatre.

Abe Gore is giving his personal attention to the new Loew's State Theatre since it was bought from the Loew interests. He is on hand at the theatre every afternoon and night remaining until the final count-up

Pittsburgh Business Good as Thermometer Goes Down

The early part of the week beginning June 25 was extremely hot in Pittsburgh, and the picture theatre business suffered accordingly. However, cooler weather came on Thursday and the theatres played to better crowds than for several weeks past. "Children of Dust" went over strong at the Liberty, while "Modern Marriage" did well at the Million-Dollar Grand. The Cameo and Alhambra reported good attendance for "Trifling with Honor," and "Quicksands" got its share at the Cameraphone and Blackstone.

George E. Faller has purchased the Castle Theatre at Wheeling, W. Va., taking over the lease of Steward King, who has operated the theatre for three years. The theatre will be renovated throughout, improvements entailing an expenditure of $4,000.

W. W. Cannon, manager of the Hurricane Theatre, Milton, W. Va., has opened another picture theatre in the same town.

Claude Robinson, of the Robinson-Grand Theatre, Clarksburg, W. Va., has leased the Opera House in the same town. He will open it on July 2 with "Down to the Sea in Ships."

Mr. Bowers, of Benwood, W. Va., has purchased a show boat and has it anchored at the wharf at the West Virginia town. He will call it the Rex Show Boat and will open for business on July 2, his daily program to consist of pictures only. The regular picture theatre at Benwood has been dismantled.

Work has been begun on Wm. G. Maute's new Irvin Theatre at Irwin, Pa. It will occupy the entire lot on Main street, and accommodate 700 on the main floor. Cost is expected to be $125,000 and the opening is scheduled for Christmas Eve.

Damage caused by fire at the Globe Theatre, Washington, has necessitated the temporary closing of the house.

Tony Accuri, of the Liberty Theatre, Canonsburg, has installed a new exhaust fan. He says it is doing its work so well that several evenings ago a woman patron asked him to close the windows, and it was a hot night, too!

The Goodmans, father and son, of the Liberty Theatre at Mislan, were in town recently film shopping. They made the 36-mile trip in their new Nash sedan.

Earl Forsythe, of the Star Theatre at Canonsburg, Pa., is decorating the interior of his house. And the best part of it is that he is doing the work himself and he's a real adept at the art. The combination of colors is white background with blue panels and gilt borders. Presents a very striking appearance.

M. F. Ross, of the Ross Theatre, Carmichaels, also was a recent Pittsburgh visitor. Mr. Ross expects to install a new lighting plant for his theatre, and says he is going to do the work himself.

Frank P. Garver, owner of the Brentwood Theatre, Carrick, Pa., is on the road to complete recovery after having been seriously ill with pneumonia.

Sam Navary, who generally assists brother Rudolph in the management of the Liberty and Pleasant Hour theatres at Verona, is managing Uncle Bart Dattola's Alhambra Theatre at New Kensington, while Uncle is visiting his old home in Italy.

James Steele, owner of the Bellevue Theatre, Bellevue, Pa., and the Avalon Theatre nearby, is planning the erection of a magnificent theatre building in Bellevue, work to be commenced early this fall. Completion is expected by May 1 of next year. The building, to be situated at the corner of Lincoln and Jackson avenues, will be 180 feet wide and 200 feet in depth. Besides the theatre auditorium, there will be six storerooms in the front and apartments overhead. The theatre proper will cost $200,000, while the entire structure will entail an expenditure of $750,000.

Fred E. Johnson, for six years manager of the Court Theatre at Wheeling, W. Va., has accepted a proposition with Caldwell Brown of Zanesville, Ohio, to handle the Weller and Liberty Theatres of that place.

S. A. Peters, William Moses and J. Raad have purchased the Strand Theatre at Salem, W. Va., from C. Weaver Perine. Mr. Peters will manage the house.

Harry F. Thomas, exhibitor-druggist of Greensburg, accompanied by Mrs. Thomas, has moved to his new summer home at Mt Pleasant.

C. A. Wagner, movie magnate of Connellsville, has built a coop 20 x 80 feet at his summer home at Guard, Md., and has over 400 young leghorn pullets. Wagner says he can keep the salesmen in eggs all winter.

Mr. Robey, owner of picture theatres at Spencer, St. Marys and Ravenswood, W. Va., has decided to close his house in the last-named town and has it up for sale. The equipment is complete, including a lighting plant.

Henry Heilwick, of the Duchess Theatre at Belmont, is contemplating renting his theatre and barber shop this fall, as he and his wife intend touring the South, as far as Miami, Florida, in his Oldsmobile coupe.

Albert King, of the Dreamland Theatre, Claridge, Pa., has purchased the plant of the Export Bottling Works, manufacturers of soft drinks. King has moved the whole works over to Claridge.

Henry Poke, of the Shiloh Theatre, Mt. Washington, and Mrs. Poke; also Harry Meyers, of the Universal exchange, accompanied by Mrs. Meyers, and their son, along with a party of friends left Pittsburgh a week ago in three automobiles on a 12,000 mile auto trip, which will take them to all parts of the United States. They expect to be gone three months.

James Steele, Bellevue exhibitor, accompanied by wife and son, has sailed for Europe for a three-months trip during which the party will visit England, Ireland, Italy, Germany and France. During Mr. Steele's absence, E. B. Thomas, house manager, will be in full charge.

Pete Parros, resident manager of the Frederick Theatre, East Pittsburgh, has purchased the interests of Mr. Zacharia in the Rialto Theatre, Erie, and accordingly is now associated with Pete Demas in the ownership of the house. On July 15 Parros will leave for Erie and assume the active management.

R. S. Heilman has purchased the Liberty Theatre at Maders from Fred Scrano.

Sol Silverman has disposed of the Princess Theatre at Donora, the property having been sold, the house closed, and the new owners are remodeling the property into a garage.

In answer to the World's item that since the fire there will be no theatre in Greensboro, C. C. Davis, owner of the burned theatre, states that work has already been commenced on the rebuilding of the house and he expects to have the work completed by October 1. The new building will be fireproof and will include apartments on the upper floors and a storeroom alongside the entrance to the theatre.

Indiana

George W. Ferguson, manager of the Royal Theatre at Fairmount, Ind., got a corner on tin cans one day last week and did a thriving business. In order to cooperate with the city authorities in an effort to make the municipal "clean-up" campaign a success, Mr. Ferguson announced that he would admit any child to the theatre who presented nine tin cans and a penny. Word of the offer circulated like wild fire and business was so good that the genial manager had to hire a fleet of trucks to haul away the huge pile of tin cans that was deposited in front of the theatre.

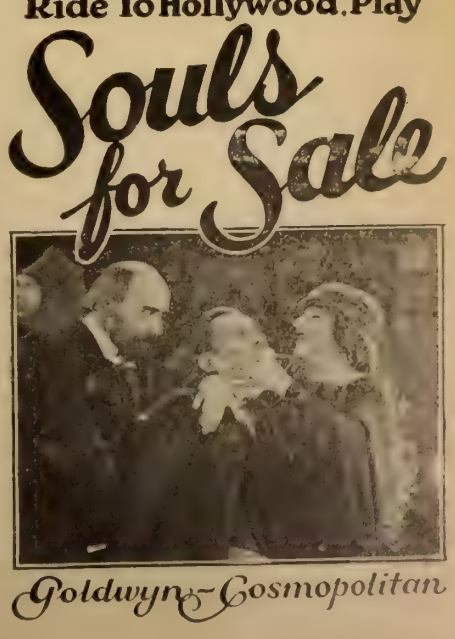
The old maxim of "Fight fire with fire" is being tried by the Rev. W. F. Bostick, pastor of the Baptist Church at Laporte, in his efforts to compel exhibitors of the city to close Sundays. He has arranged to give free picture shows in the court house yard on Sunday nights in competition with the regular theatres. A free show is to be preceded by religious music and a short sermon. A collection is to be taken and the pastor says that if enough is not contributed to pay expenses he will make up the deficit out of his personal funds.

The Palace Theatre, South Bend, showing vaudeville and first run feature pictures, will not be closed during the summer months as was first decided. The motor patronage from surrounding towns and cities within a radius of fifty miles of South Bend has increased to such an extent since the hot weather began that the management has decided to operate all summer.

A new picture theatre will be started at Madison, Ind., in a few weeks by George Monroe, former sheriff, and Dr. Samuel Winn. The two men have bought a building on South Jefferson street and are having it converted. Mr. Monroe and Dr. Winn recently purchased hte equipment of a picture theatre at Odon.

Fred E. LeComte, manager of the Liberty Theatre at Terre Haute, accompanied by Mrs. LeComte, motored to Danville, Ill., this week to inspect some musical acts which are to be shown in connection with pictures at some of the Consolidated Realty and Theatre Company's theatres in Indiana.

Plans are being perfected by G. S. Boice, formerly owner and operator of picture theatres in Elkhart, Angola, Goshen, Michigan City, Plymouth and other Indiana cities, for the erection of new picture theatres at Nappanee and Bremen. They will seat about 600.



A Brilliant Burlesque

bubbling over with
mirth and merriment

"The Uncovered Wagon"

one of the one reel

HAL ROACH COMEDIES

When the long line of hardy pioneers (who never had a callous) ford the river in Fords, prepare for yells of delight; when the bloodthirsty savages mounted on bicycles attack the heroic Forders, look out for fractured eardrums.

A remarkable one reel comedy, typical of the quality Hal Roach puts into the comedies bearing his name.

PATHECOMEDY

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

First National Franchise Holder Gets Town to Back Him Against Tent Theatre

TENT attractions and carnivals are always a thorn in the side of the established amusement caterer, particularly in the Summer when the tent show is most prevalent in the middle west. The show comes into town with an advance of painted signs and window displays, gives the local papers no more than it has to, in order to get reading notices, collects a lot of money and goes somewhere else to spend it.

Harry Belger, of the Gaiety Theatre, Bluffton, Ind., a First National franchise holder, has developed in his town an opposition that has proven effective when first put to the test. His scheme is one any manager may follow.

Gets Merchant Backing

As a first step he enlisted the interest of the Chamber of Commerce. He got the merchants solidly back of him. He pointed out that the tent shows did the merchants no particular good, but on the contrary they took money out of town. The proposition needed no particular argument. It was self-evident.

Then he agitated the question of painting the sidewalks, a favorite scheme with the traveling shows. He pointed out that this gave the attraction the most valuable publicity at no greater cost than a bucket of whitewash and the services of one of the employees.

A permit is required for this sort of work in Bluffton, and the city authorities agreed not to issue permits to touring troupes.

Better Window Cards

Having stopped this source of publicity, he gave his attention to window work, the next most inexpensive form of display. He knew that merchants appreciate a good window attractor, and it seemed to be up to him to provide a standard line.

He devised display cards to be cut to let in stills and other forms of standard accessories, and he got practically all the windows in town. He made them better than the crude printing and hand work of the touring shows, and he gave it to them regularly.

Then he persuaded the local papers that advertising which ran fifty-two weeks a year was more desirable than a splash for a week. He pointed out that he was more justly entitled to the newspaper's support than a fly-by-night. He did not ask the papers to refuse this transient advertising. He merely asked that he be given a better space allowance in the reading columns than the touring company.

The paper saw the point and promised co-operation.

The Scheme Tested

Then Belger sat down to wait, and did not have to wait for long, for presently the agent of a canvas company came into town. Belger had Mighty Lak a Rose, and he promptly hit up his advertising space to tell how electric fans gave the Gaiety an ideal temperature. This was to offset the cooler suggestion of the tent. He also wrote extra readers.

The agent was refused permission to paint the sidewalks, and one good look at the windows persuaded him that it was useless to try and invade those spaces with his cheaply printed lithographs. He put up some fence paper and took space in the local publications, but the story is best told in his parting shot.

He complained to the license bureau that the "reader" was too high. The show could not make enough to pay for the permit. By the end of the season Bluffton is going to be written off the route books.

Back Again

Down in Texas they are giving A Game Chicken another run around the coop and H. A. Brownlee, of the Capitol Theatre, Oklahoma City, went after business with the same old fighting cocks that they used a year or so ago when the picture was new. Just as good if you've never used it.

Coming Soon

Having taken unto himself a wife, Max Rosenfield, who prefers to be called "John," has talked Claud Saunders into letting him try out as an exploitation man on the road. John turned a neat routine for Blood and Sand on his one-day tryout up-State, but exhibitors are warned that Max is utterly incapable of judging distances, and when he tells them about a sign ten feet high they want to take him over to a notary and make him take an affidavit that he is not using Golem measurements again. Outside of this John is a good little hustler and we commend Max to all exhibitors in the territory to which John may be assigned. He is all right as long as he keeps away from yardsticks and culm banks.

1000 Free

C. B. Frost, of the Rowland and Clark theatres, Pittsburg, did a Bamberger the other day on Goldwyn's Lost and Found. With the aid of Bill Robson he tied a store to a distribution of the pictorial puzzle for the picture and one puzzle was wrapped into every package leaving the store. The first thousand persons to present the puzzle, properly worked out, at the box office of the Blackstone theatre was given a free ticket. The store put out 25,000 of the puzzles.

Frost also borrowed from a detective agency the pictures of criminals who had been lost and "found" by the agency. To prevent libel suits new names and histories were used on the cases, and that kept Frost busy.



A Vitagraph Release

HERE IS SOMETHING NEW. A LOBBY CYCLORAMA DONE FROM 24-SHEETS

This is sent in by the Plaza Theatre, Wheeling, West Virginia, which used two 24-sheets to back a locomotive cutout with a built-up cowcatcher. It is about as effective as a special painting and costs a great deal less. Not all posters can be put to similar use, but this Vitagraph poster might well have been built with no other end in view, so well does it fit in with the scheme.

Many Small Stunts Made Big Receipts

Loew's Palace Theatre, Memphis, did not trust to any one big stunt to put over Norma Talmadge in Within the Law, but hammered away at a lot of angles to get a cumulative effect which brought Winter business in the Summer heat.

Perhaps the best stunt was making a picture of the field day events of a training camp organization. The pictures were made in consideration of the purchase of one thousand tickets by the organization. It would have been good business to have shot the stuff merely as a program feature, but the men were willing to make the buy and the theatre clinched the sale. The car attending the photographer was specially bannered.

This was the largest stunt, but a smaller idea did more permanent good. Arrows about twelve feet by eighteen inches were placed above store entrances reading "Trade here. You are Within the Law." This worked so well for both sides that most of the dealers have asked to have the banners retained with a chance of copy weekly.

Semi-cutouts were used for sidewalk signs, and a number of music stores were tied to the special plugger song, which was written by a local girl, who made personal appearances, which helped considerably. The song was played by all hotel orchestras and at the Rotary and Lions luncheons.

One interesting feature was the sinking of the third word of the title in most of the advertising. So many titles with "law" have been used lately that "Within the" was made much more prominent to tell that this was a real play title and not an appeal for police participation.

Unnamed Display

Most displays have the title plastered all over. E. C. Ogg made the fact that his display carried no title sell The Trail of the Lonesome Pine.

He built a mountain in a shadow box, dotting it with small trees with a trail winding up the mountainside. At the base was a single tall pine, much larger than the others. Skillful work made it a real picture.

Tacked to the tree was a card which carried only "It's a Paramount Picture. Don't Miss It," and the date. The fact that there was no title made the people stop and think a moment. There was enough other matter to supply the answer, and they went away with the title firmly fixed in their minds.

This can be done only now and then, but if people have to stop and think, it will fix a title as no array of posters will. The slight mental effort is what turns the trick.

Had Safety First for Safety Last

Harold Horne of Loew's Palace Theatre, Memphis, has a new one for Lloyd comedies. It's a cross between the ambulance stunt and the perfume samples.

He talked a drug concern into giving him 1,000 sample bottles of a liniment they manufacture, with a special label telling that the bottle contained Mansfield's Magic Arnica Liniment Compound which was to be rubbed on sides sore from laughing at Lloyd's antics in Safety Last.

It's good and it's new.

"Excuse It, Please"

Another angle was given the telephone stunt when A. L. Snell used it to help Prodigal Daughters in Gadsden, Ala. When the party call was answered the operator would say, "Did you call 133?" and, receiving a negative reply, would add, "Well, I want to tell you that Gloria Swanson is coming to the Imperial Monday and Tuesday in Prodigal Daughters. It's the best she ever had."

This, too, hook-ups on the costuming and the blind man who would give a thousand dollars if he could see the play came close to doubling the business for two days.



A First National Release

FOUR STUNTS THAT HELPED "WITHIN THE LAW" AT LOEW'S PALACE THEATRE, MEMPHIS

At the top are the arrows which have been adopted for permanent displays, and the theatre truck with three banners. Below is one of the sidewalk signs and the picture outfit which made a reel at the High School Reserve Officers' Training Camp Field Day, which were later shown at the Palace. The latter stunt had a direct sale of one thousand tickets, not to mention the general sale.



A First National Release

THESE LOST SHIPS ROCKED ON A STORMY SEA IN OREGON

A. H. MacDonald, with Russell F. Brown, his advertising manager, achieved a big display on "The Isle of Lost Ships" without undue cost at the Rex Theatre, Eugene. The center panel is based on a three sheet with painted backing.

Three Sheet Is Base of a Lobby Display

Most lobby displays seem to be made from the size sheet cutouts, but this centre panel in the Rex theatre, Eugene, Oregon, is based on a three sheet, cut apart and mounted on either side of the opening. This was taken from the paper on The Isle of Lost Ships.

Back of the figures a tightly stretched green tarletan gave atmosphere and depth to a pair of profile pieces, each showing a derelict ship and so hung that a slight tug on a cord would cause them to move in opposite directions, suggesting the motion of the waves. The cord was run down to the doorman's position and a slight tug now and then sufficed to keep the scene in motion. Back of the profiles was a blue sky with sketchy ships faintly outlined to suggest distance.

Orange lights illuminated the setting while a baby spot played a megenta on the figures.

The side pieces are hand lettered, with a bottom sketch on each showing a mass of tangled masts to give point to the title. The device was framed up by A. H. MacDonald and his advertising manager, Russel F. Brown.

Where a screen is used in front of a display we believe that mosquito netting, which is more open that tarletan, will give a better result and clearer vision. Tarletan and scrim are a little too finely meshed to give the best tableau results, and musquito netting is both better and cheaper.

Book Black Shadows and Nanook Picture

It was to be expected that Nanook of the North would come back for Summer runs, because of the advertising opportunities, but the Pathe Exchange salesmen are working still another angle.

They are persuading their clients to book in Nanook and Black Shadows on successive weeks, and to sell them as a pair through the contrast between the Arctic and the South Seas. This gets business even where Nanook is a rebook, because the picture can easily stand a return and gains added interest through the comparison with the tropical release.

Another Hoax

Once more the stunt suppressed "because of the danger to the city" has been put over, this time by Bill Danziger and William Cadoret, of the Majestic Theatre, Kankakee.

They hooked an auto agency to Racing Hearts and Bill announced that a car of the co-operating make would be sent up "eight miles," thereby proving what association with Max Rosenfield will do.

Of course, the papers protested that there was danger of the car coming loose from the balloon and bouncing off the bean of some leading citizen, so with great regret the announcement was made that the stunt had been dropped.

Ringers

Forty gilded ring cutouts eighteen inches in diameter, alternating with as many flaming red hearts dressed the marquise of the Lucas Theatre, Savannah, Ga., when J. G. Evins started in to put over Brass. The title was carried in gold letters on a black ground, but the alternating rings and hearts sold the story.

Larger ring cutouts were used as easel frames for stills in window showings near the theatre and around on Main street.

His Own Week

Just because the National Smile Week had passed into history before he could use it, the manager of the Peerless theatre, Kewanee, Ill., announced a First National Joy Week when he booked in The Pilgrim and Bellboy 13. The "national" had an official sound, even with the prefix and helped swing the picture combination over.

When in doubt play an anniversary.

Sold the Firemen

Because the Firemen's Relief Association of St. Paul was in need of funds, the Tower Theatre offered them 50 per cent of their ticket sales on Gimme and then arranged five ticket prizes to the company selling the largest number of tickets.

The firemen used their newly formed drum corps for a ballyhoo and added a considerable sum to their funds, while the theatre got the good will and the rest of the money.



A First National Release

EFFECTIVE LOBBY WORK ON "THE ISLE OF LOST SHIPS"

Part of an elaborate display planned by George Bradley, of the Everett (Wash.) Theatre, on this colorful play. The drawing might have been extended to meet the sides of the frame with better effect, but it sold tickets as it was.

Merry-Go-Round Has a Star Float

Not unmindful of the fact that its very extra-special release, The Merry-Go-Round, had been adjudged good enough to break into Broadway through a Paramount house, Universal went the distance to put over the picture in the Industrial parade which was one of the features of the recent celebration of the quarter-centennial of Greater New York shortly before that opening.

In this parade all New York was striving for effect, but few floats in line measured up to the Universal's sixteen-foot carousal with eight riders. The horses went around and around, a barrel organ wheezed the traditional musical accompaniment and all they lacked was a brass ring and the surrounding atmosphere of hot dogs to make it a regular Coney Island outfit. Ramond Cavanaugh and Marc Lachmund, of Universal's exploitation department, planned the display and brought home the bacon.

Use Miniature Carousals

It is unlikely that many exhibitors distant from New York can borrow the float, but many cities have miniature carousals which are drawn by horses and are small enough to go on the average truck, and one of these will prove a fine exploitation stunt.



A Universal Release

ANOTHER CLEVER FLOAT FROM THE NEW YORK PARADE

For the industrial parade in the Greater New York Celebration the Universal put out a practical merry-go-round sixteen feet in diameter. Eight girls rode the wooden horses and the novelty was generally acclaimed.

Isolated Book Gets Bulk of Attention

When the Roosevelt theatre, Chicago, played Main Street, it arranged for a spread on the book in the window of a nearby store. There was a large title in cutout letters and a number of the stock direction arrows and window cards, but the bulk of the display went to a single copy of the book.

Drew Considerable Attention

This was placed in the opening in the central card, with a dark velvet background, and lighted from above by a reflector. The book was slighlty tilted by being raised above the surface at the back, to permit it to be seen, and because of its isolation it drew all of the attention of the passerby, a part of the attention being passed along to the text of the card.

This is a variation of the single object in the window, and while not so effective, it gives most of the value, plus the mass effect of the remainder of the books.

Sliding the Girl

Perhaps First National has started a fresh terror. For The Girl of the Golden West an entire set of slides for the plugger song has been made from scene stills and is being supplied by the exchanges.

It's a good one-time stunt, best used the week before the showing, but if they all take to doing this—Gosh!



A Warner Brothers Release

GETTING A SPECIAL DISPLAY IN A CROWDED WINDOW

This was planned by the Roosevelt Theatre, Chicago, on a display for Main Street. The window is filled with copies of the book, but the single copy in the centre gets more attention than all the others combined.

Saunders Issues a Series of Letters

Intended pimarily as an aid to his exploitation staff in procuring cooperation for exploitation schemes, the compilation of endorsements of Paramount stunts recently issued by Claud Saunders, of the Division of Exploitation, is one of the most interesting documents bearing upon this angle yet put out.

Starting with a proclamation by the Governor of Ohio on Paramount Week, there are fifty pages of endorsement, including the letters of city officials, newspaper editors, department store managers, heads of police departments and welfare organizations. If you want help in getting a stunt over, borrow a book from the local Paramounteer. He will probably be willing to aid you, even though you do not play Paramount pictures, because Saunders realizes that anything that helps exploitation in general will help Paramount in the long run, and more than once his men have put over a stunt on some other picture just to help things along.

About the best thing is Mr. Saunders' own definition of cooperative advertising in the foreword:

"Like all great things, the proposition is simple. A Mercantile prospect can be reached by appealing to the movie fans, and a movie prospect can be reached by appealing to the followers of mercantile or other advertising. Both advertisers practically double their prospects: both split the cost of advertising, both receive equal benefits and both are satisfied.

"The principle of cooperative advertising is a straight 50-50 business proposition."

And that's that—all of it.

Local, But Good

Because the words to Nevins' Mighty Lak a Rose were written by Frank G. Stanton, of Atlanta, Willard C. Patterson, of the Metropolitan theatre got the newspapers to get excited over the First National production with that title, and they helped create the impression that to see the picture was a patriotic duty, and they are nothing if not patriotic.



A Paramount Release

PASCHALL'S LOBBY ON PRODIGAL DAUGHTERS IN EL PASO

The manager of the Palace Theatre and his staff artist, Guiterrez, evolved an original layout for the Swanson picture including hand painted cutout and special posters. The latter are particularly good.

Built Up Trailer

Adding a 200-foot sequence from the play to the trailer on Daddy, the Temple Theatre, Hamilton, Ont., stopped traffic by showing this on an outdoor screen. The sequence of scenes was added in the belief that a straight run of action would add to the appeal of the disconnected scenes. It also served to prolong the picture to a more inviting length.

Business clubs were tied to provide automobiles for the institutional children at a special matinee and shops were tied to signs suggesting that: "It is time the whole family subscribed for a present for Daddy." This let in a lot of stills and window cards where they otherwise might have been denied.

Here's a Good One

In this season of open-air band concerts, the stunt used by Guy A. Kenimer, of the Arcade Theatre, Jacksonville, for Robin Hood will be a winner on any picture with a plugger song. Kenimer worked it on the score for Robin Hood.

He persuaded the local band to play the operatic selections at the concert prior to the opening of the Fairbanks picture, the band soloist explaining that the numbers were played in response to the interest occasioned by the coming of the play to the Arcade.

It was only one of a score of special stunts worked by Kenimer, who was handicapped by the weather and who yet made a good financial showing.

Cheap Treasure

Looking around for a lobby ballyhoo for Monte Cristo, Oscar White, of the Rex Theatre, Sumter, S. C., achieved a good effect at small cost. From the local express agent he borrowed one of the small iron strongboxes used for the shipment of valuables. A shallow tray was fitted in the top and filled with jewelry borrowed from the ten-cent store with the understanding that anything not returned would be paid for. Under strong electric lighting the stuff looked like the traditional million dollars, and while the receipts did not quite reach that figure, they were away ahead of the hot weather average.

To make it interesting, the box was partly buried in a sand pile.

Made More Friends

Because the Franklin K. Lane Junior High School, No. 85, of Brooklyn, N. Y., won the prize for the best turnout in the recent Decoration Day parade, and felt all hopped up about it, the Colonial theatre clinched several thousand friends by suggesting to the school committee that the presentation of the prize be made at the theatre.

A special morning showing of a picked program was made, and the presentation of the coveted prize was a part of the proceedings. The matinee was complimentary to the school, but it will bring in many times its cost, for the pupils think of the Colonial when they think of pictures.

Made Safer

Because he thought Jack Holt and the tiger were entirely too close together on the 24-sheet for the Tiger's Claw, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., cut them apart and put Jack on one side of the lobby and the tiger on the other. It was more effective than a solid cutout, and sold more tickets.

Don't wait for an inspiration to come to you. Go out and look for it and hustle it in. That's the way to exploit.

A Daddy Contest Is Big Space Grabber

Something really new in Coogan contests is the contribution of the Eastman Theatre, Rochester, which won two columns a day in the Rochester Times-Union for $35 and a few passes.

In its essence, the Times-Union offered three cash prizes for the best hundred word letters from children under eleven telling why their own daddy was the best in the world, but they were also permitted to tell what daddy did they did not admire, and more than one head of a household got a hot tip while the rest of the town enjoyed a laugh.

Passes were sent to all whose letters were published and $20, $10 and $5 given the three adjudged the winners. It gave real reading for the picture, and as it ran the week the show was on the screen, it was a direct help to business. There was no requirement to see the picture. You wrote about your own daddy.

Billed Blackboards

Using his hypnotic eye, H. B. Clarke, of the Garing theatre, Greenville, S. C., talked the school authorities into permitting "Harold Lloyd in Safety Last at the Garing" to be written in the corner of the blackboard in each class room. This was one of the reasons the Garing played to 1200 children duting the engagement. We don't know that argument was used but the stunt was a whizzer.

In the same line, "permitting" a local insurance agent to write laugh policies on the patrons pleased him so well that he took newspaper space to advertise that he wrote this and all other forms of insurance.

Looks as though Clarke were able to sell spectacles to a blind man.

Hit the Trail

Building his own miniature for The Trail of the Lonesome Pine, W. A. Doster, of the Strand Theatre, Montgomery, Ala., got a very effective display for the picture. He marked off a space six feet square in the center of the lobby and built this up with stand, into which he thrust branches of pines to make small trees. The sand was covered with moss, except for the trail, which was left blank and bordered with small stones. A painted sign to one side put the title over. It cost very little and kept the cashier busy.



A First National Release

HOGGING BUSINESS DOWN IN ORLANDO, FLORIDA

This is the way Frank H. Burns, of the Beacham Theatre, put over Daddy and got good business even with the weather hot enough to roast the pig without the intervention of a stove. It leaves the lobby open and inviting and it gets the eye.

Many Exploits Are Sellers in Bayonne

Gilbert P. Josephson, of the Strand Theatre, Bayonne, N. J., seems to feel that summer calls for a little more work than usual and he sends in a number of stunts. One of the most useful is a telephone directory to go on the mouthpiece of the transmitter. This is on heavy card stock with the proper hole punched for the mouthpiece and lighter cards for the numbers. There are ten of these cards, alphabetically arranged, and each just a trifle longer than the ones above, index fashion.

Each card is laid off to some advertiser, whose announcement appears just above, and in the marginal index it looks something like this:

L-M	Painters and Decorators
N-O	Tar Roofers and Waterproofers
P-Q	Taxi

All you have to do is to turn up the proper card if you want a taxi or a tar roofer, and go to the index for the other numbers you have listed yourself. The spaces are not intrusive and are sold at a price which also covered the cost of distribution. It's a little bit better than self-supporting, and a best bet because it sticks around for months. Of course the house general advertisement is on the front page.

Then Josephson sends in a set of seven teaser bills for Within the Law. One tells you that "you can do wrong and still keep Within the Law" and others urge you to avoid the sale of bootleg liquor, to avoid speeding and not to pack a gun, but, in each instance, to keep within the law. The last is the blowoff with day and date. All are in the same form, in blue on white paper, with a shield of the Police Department in the upper left hand corner. Spaced two or three days apart, these teasers evoked considerable excitement which was capitalized by the last poster.

For this picture the house used a real cell with a sure enough girl. This was parked on the curb line. Naturally it got a lot more attention than the best cutout or dummy could command, and it had the Bayonne boys hanging around offering to go her bail.

They doubled the Pola Negri kiss impression and the Cinderella contest for Jazzmania. The girl whose lip imprint and shoe size came closest to those of Mae Murray got the shoes. There were five pairs for as many girls, and the store donating the shoes did the measuring—and got prospective buyers into the store.

The sole cutout used for Within the Law with the catch line, Watch Your Step, and "Keep Within the Law, don't look on the other side" on the reverse.

And lastly they tagged the kids with the advice to take Daddy with them when they went to see Jackie Coogan, and the Mayor came out in the papers in favor of the movement.

Josephson knows it's hot, but he isn't going to let it hurt business any more than he can help. He is not making the temperature an excuse to loaf, but an incentive to further effort.

Newspaper space costs money, but a clean house is just as good an advertisement.



A First National Release

ROBBED THE TRUCK TO DRESS UP THE HOUSE

When the police refused to permit George Ritzler to parade a perambulator for "Within the Law" at the Sigma Theatre, Lima, O., he took the sidepieces, set them on the marquise and topped off with a cutout, getting a big flash.

Realism

Buddy Stuart, the energetic Goldwynner in the Boston district, went to Lowell to put over Souls for Sale at the Strand theatre.

Of course, the auction flags in front of the theatre were part of the scheme, but Buddy thought it would be a little more realistic if he used the regular auction flags with the name of the auctioneer at the bottom. He won hands down, for the people were used to this flag and it got more attention than would have been gained from the mere use of a red flag.

Buddy also sent up a box kite and, according to report, the title of the picture was carried by a banner "and also from the tail of the kite." Wonder where Buddy found it. Most box kites have no more tail than a guinea pig. He also stripped the front of the house with a banner three feet by one hundred reading "Hollywood from the inside in Rupert Hughes, etc."



A United Artists' Release

HOW C. R. SULLIVAN OF THE FAIR THEATRE, AMARILLO, TEXAS, OFFSET THE RAIN

Four and a half inches fell between three and ten P. M. the opening day of "Robin Hood," but he packed them in, damp but pleased, from the matinee to the last night show, as a result of four weeks of intensive work. Mr. Sullivan says that the U. A. rentals are plain sinful, but that you can make money with "Robbie" if you haven't got the hookworm—and very evidently he hasn't. This was just one of a half hundred stunts.

Ties a Metro to the Circus Date

Loew's Columbia Theatre, Washington, D. C., played Soul of the Beast just after the circus played the town, and it hooked the circus atmosphere to the recent visit of the Ringlings, and made the strongest appeal. This is an intelligent handling of the feature and the angle probably sold the story



A Metro Release

TIED TO THE CIRCUS

better than would any other approach. The plan book cut works well into the idea, with the silhouette of the elephant and lets the copy writer jump right into the ring talk with his chatter about the three-ring film and the continuation of the tanbark atmosphere, and it plays up the elephant above the star on the argument that the elephant can act, which is not wholly chivalrous to Miss Bellamy, but still the best appeal.

Too Much Text Is Against Display

This plan book cut on The Bright Shawl



A First National Release

TOO MUCH TALKING

is hurt by too much text for the space and still further hurt by too heavy a letter for the text. It would have looked better in a lighter line and at the same time would have been better displayed. The heaviness of the line is by no means an index of the display value, and here a light Roman would have been better than this heavier letter where so much talk is used. Opened with lead, this face might have worked very well, but set solidly, it closes in the lines and it looks like too much to read. It is good copy, but too much of a good thing is not as good as just enough, and here the advertiser talks a little too much. The art work is well done, and it stands out on the page in spite of opposition. This will do most of the selling, for the talk will not get much of a chance. Still, since the story sells largely on the star and his lead, the text is of no very great importance. This display is that of the Rivoli Theatre, Baltimore.

Selling Talk Sells De Mille Production

Selling talk is supposed to sell, and the panel in the display of Loew's Palace Theatre, Washington, D. C., sells better than most sales arguments in the Sunday spaces though the copy writer overlooks the wonderful evenness of this production from the



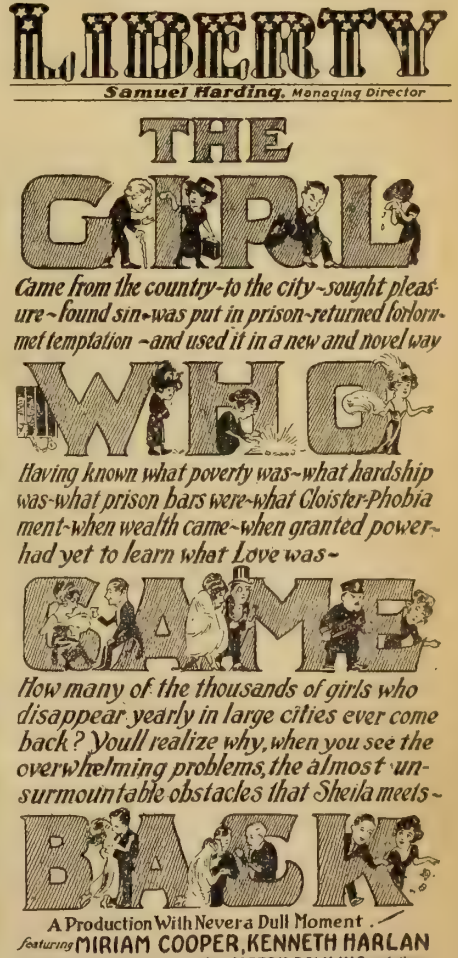
A Paramount Release

A WELL BALANCED AD

angles of story, acting and direction. The advisability of hiding the initial letter with the portrait of the star is to be questioned. Doubtless Roberts can sell more tickets than a play produced some years ago, but it should have been possible to have planned this layout to get the full title in display. As it stands, there is only one place where the title is used in full, and that is in the second paragraph of the eight point. There is a nice balance preserved between the sales talk and the display and illustrative matter. Apart from the placement of Roberts' head, the cut material is well disposed and so held that it does not obscure the announcement lines, while the paneled talk gets over better than if it were let run free in the space. It would have been better, however, had a character picture of Roberts been used. He does not smoke in this production and his make-up is about the best thing he has given us in a long time. He should have been shown in the character.

Gets Ad Copy From Plan Book Layouts

Taking the copy from the plan book on The Girl Who Came Back, the Liberty theatre, Kansas City, worked its own art work for the title and got an unusual display, though the idea of the small figures between the letters is by no means new, though it is seldom used in newspaper work. It gave a large display to the title through the absence of competitive text and at the same time it placed the attractors directly against the title, where to see one you had to read the other. It makes a pleasing display, but



A Preferred Release

GETS BIG DISPLAY

the use of a ten point italic letter instead of the hand work would have made this doubly attractive and at the same time it would have given a much better display to the cuts. This has been reproduced as a whole, the lettering forming a part of the cut. Strip cuts for the title and a light ten or even twelve point italic for the lettering would have given a better display because then the light letter, while just as readable, would not have detracted from the color of the cuts, and the shaded letter does not give the title much distinction, though it had to be used to avoid killing the cuts, which would have been done had a full black letter been used. Apparently the artist realized the

confliction between a black letter and the cuts, but he does not seem to have realized that there would be the same confliction between the cuts and the lettering, yet one is just as important as the other. There is the basis of a good idea here, and often you can get much the same effect by sawing apart a plan book cut, but provide contrast by sticking to type and leaving the hand lettering alone. The display is rather deep; a 145 by 2, but this style forces depth.

Mostly Plan Book Gets Good Result

Most of this 135 by 3 from the Princess theatre, Toledo, is based on a plan book cut and copy, but it could not be much improved, except through cutting off the title to replace it with straight display type. This cut is better than a similar one which has the four figures displayed around the heart in vignettes, taking up much more space for the same display. The latter is useful for theatres wishing to fill plenty of space,



A Preferred Release

MOSTLY PLAN BOOK

but this is the better where the line rate obtains, and we do not see the use of going to an extra large space even where space is cheap. This is about 9½ inches deep, and that is plenty of space to take whether the rate is ten cents a line or ten cents an inch. Taking more space seldom sells a greater number of tickets, and a heavier investment in space is to be commended only where it is desired to turn more money over to the newspaper to get a larger display of reading notice. The larger advertisement itself will do no more. The salesman who finds that he can close a deal in five minutes does not talk for ten merely because he has the time, and it is useless to double space, merely because space is cheap. Hold the advertising money for when it is desired to make a spread, and use the smaller space when you can sell as well, and with this copy we think all the necessary selling has been done. This cut, by the way, seems to work particularly well. We have noticed its use in a number of papers, and it always comes up clean. The only objection to the cut is that the title does not show up as well as it might in straight type, and the title in itself seems to have a real selling value; which cannot always be written of a title.

Penrod and Sam Get Plenty of Display

Four thirteens is not a particularly small space, but it is reasonably small for the Circle theatre, Indianapolis, which habitually uses large displays, and yet this layout for the first showing of Penrod and Sam is one of the best advertisements they have turned out in some time. It gains in force because there is so little to distract from the mes-



A First National Release

A FORCEFUL LAYOUT

sage. The two boys get the attention which is capitalized by the title directly below, with the author's name and the fact that this is a sequel to Penrod inimately connected with the title. Anyone who can be sold on a boys play will be attracted by the cut and will read the lines, and reading, will be practically sold. The lower lines might have been doubled up without material loss, pulling in the space an inch or so, but the Circle stresses its program numbers and prefers to pay for the extra space to give these added features the distinction which separate mention will lend. The question as to the value of the display is largely one of the reaction of the patron to the device, and it is to be presumed that this matter has been weighed and that the decision is in favor of the larger display. In some houses the entire minor program might have been given in half the space with the same effect. It largely depends upon the reader. There can be no general rule laid down. Eddie Hyman gets his program over by doubling up. Indianapolis seems to respond more liberally through the separate listing.

Editor Jameyson

H. E. Jameyson, who used to work in Kansas City, has drifted back to Wichita and is editing a house organ for the Miller interests there. Apparently he did not remember to send in a sample until he reached number eight, or perhaps the first seven were not so good. Anyhow H. E. is now the chief blue penciler of a sixteen page sheet slightly larger than the Saturday Evening Post as to pages. He livens it up with several cash contests and ticket stunts and has rounded up a sufficient number of trade advertisements to make the sheet better than self-supporting. The house organ seems to be coming back almost as rapidly as it vanished.

Blackface Display Cuts Selling Power

Evidently this 50 by 3 display from St. Louis was not passed by the house after it was set up, for we do not believe that the circuit of which the Delmonte is a part would pass with approval this poor composition. Evidently it went to the printer late and proof could not be returned,



A Vitagraph Release

TOO MUCH BLACKFACE

or else was sent in too late to be reset. The copy is all right, but the display is too heavy. The title stands out fairly well, but it would look better if the lines on either side were set in a lighter face. A light italic or even a Roman would have given more power to the title because then the title would have been the only black line in that section. Cutting down the three lines on the right below the cast would also have helped. Lines only two-thirds as high, with more white space between would have been just as prominent and would have given less of a fight to the house and the title. The cast itself does not call for so black a letter. Over on the left is a common break. Reading down below the time and price panel, you get "Second big week of West and Wyse, the greatest drama of the sea ever shown." The last half of that belongs to the main line, which reads: "The greatest drama of the sea ever shown, Masters of Men, wholesome, clean, healthy romance," but the similarity of type causes the panel to be read as a whole, particularly since the ship cut seems to divide the text into two parts. We think that even the cut is poorly placed and would look better if set in at the extreme right, as though the ship were sailing onto the space. It might not give as good an effect above the border rule, perhaps, but the other advantages would offset this. This is by no means up to the Delmonte standard, but we think that there must be a reason, could it be known. They do much better average work than this.

A Bust

Down in Chattanooga, Tenn., a good dog story went wrong because C. B. Stiff tried to put one over on the city editor of the paper. He made a deal with the police department to get pinched for posting Grumpy hangers on the posts of the local White Way.

It worked nicely, the policeman made the pinch in due form and sent for the patrol wagon, then relented on Stiff's promise to take all the signs down and never do it again, so he tied one of the cards to the unused patrol wagon and gave the handy reporter a cigar.

The reporter wrote a bully story, but the city editor just sniffed suspiciously and the story hit the zinc.

It's the better plan to see the city editor first.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

American Releasing

MARRIAGE CHANCE. (6,000 feet). Star, Milton Sills. A comedy with a dramatic thunderbolt is right; quite out of the ordinary. Alta Allen a real beauty. Very good cast and a nice picture. Used newspaper, billboards. Had good attendance. Draw working class in town of 8,000. Admission 10-22. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. An absolute knockout. Do not be afraid, get it. Run it; if you do not get a good house, close up. Used newspaper, sixes, lobby. Had good attendance. Draw rural class in town of 325. Admission 10-25. Jesse S. West, New Princess Theatre (225 seats), Yamhill, Oregon.

F. B. O.

BROADWAY MADONNA. (5,602 feet). Star, Dorothy Revier. Good picture and good business prevailed. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

FOURTH MUSKETEER. Star, Johnny Walker. A good comedy drama. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

HOUND OF THE BASKERVILLES. (4,900 feet). A very interesting picture and everybody satisfied, excepting that it ends rather too abruptly. Condition of print, very good. Advertising angles, used Conan Doyle's name freely. Had good attendance. Draw residential class in town of 1,500. Admission, 10-25. J. A. McGill, Liberty Theatre, Port Orchard, Washington.

IN THE NAME OF THE LAW. (6,126 feet). Star, Ralph Lewis. I call it great but I didn't hear many others say as much. Sob stuff won't go in my town. Used extra newspaper, heralds, billboards. Had poor attendance. Draw agricultural class in town of 1,474. Admission 5-10, 20-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

SNOWSHOE TRAIL. (5,382 feet). Star, Jane Novak. This one will make you sit up and take notice. Great rapids scenes. Fine acting by Stewart and Jane Novak didn't draw, but pleased all who saw it. Had fair attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

THIRD ALARM. (6,700 feet). Star cast. Wonderful, thrilling picture. Walter Odom, Dixie Theatre, Durant, Mississippi.

THIRD ALARM. (6,700 feet). Star cast. Haven't had a picture in a long time that gave such general satisfaction. It had the qualities to please the reserved, the loud, and the middle class; a laugh, a tear, a thrill, everything that goes to make up a real picture. Play it at special prices; it will stand up under your price and advertising. Usual advertising brought fair attendance. Draw local and rural class in town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. One of the best and most interesting pictures ever screened. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

THIRD ALARM. (6,700 feet). Star cast. Fine picture, but oh, the film I got! Reels one, two, four, absolutely would not go through machine. Everybody disgusted. Never will hear the last of it. Advertising slants, everything, fire department tie-up. Had extra good attendance. Draw usual small town class in town of 1,200. Admission 10-25, 20-30. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

First National

BRAWN OF THE NORTH. (7,050 feet). Star, Strongheart. A very good--drawing picture. The dog does it for us. Pleased everyone. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

CHILD THOU GAVEST ME. (6,091 feet). Star, Lewis Stone. Another one of the one hundred per cent. pictures. Acting of Lewis Stone and little Richard Headrick highly pleasing. Will please any audience. Used 11x14, ones, slides. Had fair attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

DADDY. (5,738 feet). Star, Jackie Coogan. Good. If this isn't the best Coogan picture out, it's not far from it. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. One of Norma Talmadge's best. Very, very good. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

FURY. (8,709 feet). Star, Richard Barthelmess. A knockout box office attraction. Step on it. You can't promise too much. Our audiences came out raving. We played second run, and down-town the picture had run a week before we took it. Used slide, trailer, elaborate lobby display, papers. Had great attendance. Draw very best class in city of 250,000. Earl Hall Payne, Kentucky Theatre, Louisville, Kentucky.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Another First National knockout. Personally, believe it to be the greatest audience picture ever made. Second run downtown for a whole week. Has splendid exploitation angles. Used lobby, Newspapers, trailer, slide. Had excellent attendance. Draw very best class in city of 250,000. Earl Hall Payne, Kentucky Theatre, Louisville, Kentucky.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Remarkable, this one is. Pleased beyond measure. Was different and best of all was bought at a price we could make some money without any rag chewing at all. May the Lord bless First National. They sure deal fair with me. I know one other big company who could have the world by the tail if their business dealings were as fair as this First National bunch. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. The fan magazine that said this was a bird was right. It's more than the press sheet claims for it and then some. We advise any exhibitor to go after a cool million dollars on this for the "goods" are there and there is something to advertise. Had good attendance. Draw rural class in town of 3,000. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

JIM THE PENMAN. (6,100 feet). Star, Lionel Barrymore. A fine dramatic picture that flopped at the box office. Star's work is superb. A well made drama that will please the better class immensely, yet not "over the heads" of any class. Advertising slants, famous play, star. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

KID. (6 reels). Star, Charles Chaplin. While an old picture and been here several times before, yet it is still a good picture and sure to please any person that never saw it before. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. Among the best we have ever shown and it pleased close onto one hundred per cent. Did not draw extra business, however. Price too high. Usual advertising brought average attendance. Draw labor class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

LOTUS EATER. (6,960 feet). Star, John Barrymore. Fairly good picture. It's different and holds interest, but seems to fall down somewhere. Regular advertising brought fair attendance. Draw agricultural class in town of 1,474. Admission, 10-25. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

MIDNIGHT BELL. (6,140 feet). Star, Charles Ray. Ordinary "rube play," which flopped so hard, second night, it hurt. If First National ever done a good turn they did when they let him pass on to the United Artists. Had poor attendance. Draw general class in town of 2,700. Admission 10-25, 10-35 specials. S. H. Blair, Majestic Theatre, Belleville, Kansas.

MIGHTY LAK' A ROSE. (6,036 feet). Star cast. Mighty fine picture; deals with regeneration of crooks. Heard many favorable comments. A clever dog in the cast. Town of 3,720. C. F. Kriegbaum, Paramount Theatre (300 seats), Rochester, Indiana.

ONE CLEAR CALL. (7,450 feet). Star, Claire Windsor. Much favorable comment upon this one. Should please anywhere. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

PENROD. (8,037 feet). Star, Wesley Barry. Great. Book it, boost it. It'll stand it. Don't be afraid of this one. Pictures from popular books go good in my town. This one hangs out the old S. R. O. sign early. Draw mixed class in town of 4,300. Admission 10-20, 17-28. William L. Boulware, Forum Theatre (225 seats), Hillsboro, Ohio.

PILGRIM. (4 reels). Star, Charles Chaplin. Very good comedy. Compares favorably with "The Kid," but is not as good. Don't pay over half you did on "The Kid." Draw general class in town of 2,700. Admission 10-25, 10-35 specials. S. H. Blair, Majestic Theatre (600 seats), Belleville, Kansas.

QUESTION OF HONOR. (6,065 feet). Star, Anita Stewart. Fair program picture; nothing to brag about. Used posters, slides. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

SKIN DEEP. (6,500 feet). Star cast. For those who are not too severe in their criticisms this will pass, but the direction is not up to the Ince standard. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. Very good. Special advertising. J. B. Travelle, Elite Theatre, Placerville, California.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Star's name drew them in. A fairly good Talmadge picture. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. While not the very best Miss Talmadge has done, it is nevertheless a real picture. Although in opposition to a circus, it did exceptional business for me. Pleased a hundred per cent. Give me more like this one. Used ones, threes, heralds. Had very good attendance. Draw general suburban class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (850 seats), Darby, Pennsylvania.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Drew well; make good money on star's reputation. Audience would prefer seeing her in something like "Smilin' Through." Draw all classes in city of 53,000. Admission 20-30. J. A. Flournoy, Criterion Theatre (600 seats), Macon, Georgia.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. A great combination. Star, story very good. Star is next bet to Lloyd. Advertising slants, auto club. Had great attendance. Draw best class in town of 75,000. W. H. Lusher, Strand Theatre, Pasadena, California.

Fox

BOSS OF CAMP 4. (4,235 feet). Star, Charles Jones. Good picture. Patrons well pleased. A dandy Western with plenty of action. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. John Gilbert is able to do better than this and cannot see why Fox does not give it to him. Had fair attendance. Draw mixed class in town of 1,800. Admission, twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

CONNECTICUT YANKEE. (8,291 feet). Star cast. A good picture of its class, but as other small town exhibitors have said, it failed to pull for us and we lost some money. Seems costume pictures all fail here and we will not play any more. Regular advertising brought poor attendance. Draw village and country class in town of 300. Admission 10-30, 10-35, 20-40. Lindrud & Guettinger, Cochrane Theatre (200 seats), Cochrane, Wisconsin.

CRUSADER. (4,780 feet). Star, William Russell. Played this on Saturday to good business and satisfied patrons. Had good attendance. Draw small town class in town of 2,500. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

CRUSADER. (4,780 feet). Star, William Russell. William Russell very popular star here and seems to always play in the right class of pictures. Good picture. Used ones, threes, sixes, photos, local papers. Had fairly good attendance. Draw small town and farmers class in town of 1,500. Admission twenty-five cents. F. M. Knight, Opera House (450 seats), Blenheim, Ontario.

DEVIL WITHIN. (5,997 feet). Star, Dustin Farnum. Star takes well here. Old, but very good picture. Usual advertising brought good attendance. Draw farmers and commuters in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

DO AND DARE. (4,744 feet). Star, Tom Mix. It keeps the patrons guessing. They were always in an uproar. Price of film too high. To come clear, Mix not liked as good as Jones in his latest productions. Used two ones, 11x14, cards, slide. Had one hundred fifty for attendance. Draw general class in town of 700. Admission 10-22. Mrs. Ida McDonald, Star Theatre, Exline, Iowa.

EVANGELINE. (5,000 feet). Star cast. This was at one time a big Fox special, but they have now whittled it down to five reels, and is excellent entertainment. Pleased a full house. Draw silk stockings and ruff necks in town of 2,000. Admission 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles Jones. Poor. The worst Jones has done. Totally lacking in good direction or interest. Even the children walked out on it. Had fair attendance. Draw general class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (850 seats), Darby, Pennsylvania.

FOOTLIGHT RANGER. (4,729 feet). Star. Charles Jones. This star will draw fifty per cent. better if they will bill him as "Buck" Jones and not Charles. The wild boys here were a little peeved over this picture, as they came all set for a wild and wooly western. Picture has some good action, and should please where they like this star. Regular lobby, slide, brought fair attendance. Draw transient and small town class in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre (245 seats), Trinity, Texas.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles Jones. A fair picture, I have seen worse and many much better. Had poor attendance. Draw all classes in town of 3,000 whites, 1,225 negroes. Admission 10-20. W. L. Landers, Gem Theatre (500 seats), Batesville, Arkansas.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. Will get over as a program picture if used with some good fillers. A little silly in places but drew quite a few laughs. Not a special. While I have the opportunity might add that most of Fox specials are not worth the price asked. You very seldom know what to expect from the titles, usually, the picture being entirely different. I pay more for Fox accessories than any other producers'. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

MADNESS OF YOUTH. (4,710 feet). Star, John Gilbert. Acting and scenery good, but you would imagine that good stories must be scarce. Had fair attendance. Draw country class in town of 7,300. Admission 10-25. Arthur B. Smith, Fenwick Theatre (673 seats), Salem, New Jersey.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Not up to Shirley's average. This star goes good with my patrons, but fell down on this one. Hard luck story don't fit Shirley a bit. Draw general class in town of 1,200. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

STRANGE IDOLS. (4,300 feet). Star, Dustin Farnum. The usual Farnum picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Good and will please. Mix always makes us extra cash. Walter Odom, Dixie Theatre, Durant, Mississippi.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Mix fans will like it and there are many such fans. Had good at-

Between Ourselves

A get-together place where we can talk things over

It is a real pleasure to work with exhibitors who so consistently and conscientiously give unselfish help in making Straight From the Shoulder better.

It was Mr. Chas. Lewis, of I. O. O. F. Hall, Grand Gorge, New York, whose suggestions first gave the Index to reports the right start; and made it good enough so that Mr. H. H. Hedberg could say, as he does, "Sure glad to see your department getting on and the Index is a decided help in locating past tips."

And though now a vice-president of the M. P. T. O. A., as well as president of his state organization, Mr. E. W. Collins states, "I shall continue to report as I consider it a service to my fellow exhibitors."

That's the spirit that makes this the department about which Mr. Guy C. Sawyer of Town Hall Theatre, Chester, Vermont, can honestly say, "With best wishes to you and all Brothers who make Straight From the Shoulder a dependable aid to the tank town exhibitor."

Thank you all. Straight From the Shoulder, with such friends, can't help going strong and growing stronger. VAN.

All acting well done, with Nagal and Dorothy Dalton exceptionally fine. Some very beautiful scenes. Colored titles brighten up picture. Advertising slants, stars, directory, special. Very good attendance. Draw good railroad class in town of 500. Admission, 20-40. H. G. Braden, Little Red School Theatre, Avery, Idaho.

FORBIDDEN FRUIT. (7,804 feet). Star, Milton Sills. Extra good; up to De Mille's standard. Pleased all. Got it right; but I just can't get a fair crowd. Did not lose on it; neither made anything. Advertised with slide, photos, ones and calls. Poor attendance. Draw railroad and transient class, town of $650. Admission, 10-25. Joseph Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

GET - RICH - QUICK WALLINGFORD. (7,381 feet). Star cast. Good acting and well cast, but would have been great in five reels instead of seven reels. Program picture. Used posters, slide, newspaper. Had fair attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. Picture popular with the women. Wonderful settings and gowns. Stanley N. Chambers, Palace Theatre, Wichita, Kansas.

GRUMPY. (5,621 feet). Star cast. Very good picture; will make you lots of friends. Ran it two days. Please play this one. You can make no mistake. It is worth advertising and it's worth running. You will double your money. Will please the best people. Draw very high class. Admission, 25x10. Charles R. Holz, Strand Theatre (250 seats), San Anselmo, California.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Picture went over big. Better than expected. Advertised the nearby towns and did a big business. Advertising, mostly heralds. Had good attendance. Draw town and country class in town of 800. Admission, 10-25. C. O. Christ, Opera House (380 seats), Elgin, Iowa.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. A good program picture that might be cut down to good advantage. Pleased about eighty per cent. Slide and billboards returned good attendance. Draw from country and town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

IF YOU BELIEVE IT, IT'S SO. (5 reels). Star, Thomas Meighan. A good program picture. Pleased everybody that saw it, and there were not many that did. We are certainly having a rainy June. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Very good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

IS MATRIMONY A FAILURE? (5,612 feet). Star, Lila Lee. This one is a knockout for comedy. You cannot go wrong on this one. Used one sheet, herald and threes. Had fair attendance. Draw country class in town of 500. W. H. Brown, Pallock Opera House, Pallock, South Dakota.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. Disappointed at the box office with this one. Poor title. Weak story. Locale in Salem, 1843. Hero marries Chinese Princess. No worthwhile moral conveyed. Sold to us as a class A attraction because New York office scheduled it that way. Melford has done many a better picture. This picture is beyond the liking of the multitude. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

"Main Street"

MAIN STREET (Warner Bros.). Star, Monte Blue. Excellent picture; well liked. Can't go wrong on this. Advertising slants, lamp post and auto club. W. H. Lusher, Strand Theatre, Pasadena, California.

JAVA HEAD. (7,865 feet). Star cast. Very good. Leatrice Joy played her part very well. Jacqueline Logan nothing extra. Not much of a plot. Draw society class in town of 2,500. Admission, 15-30. Charles R. Holz, Strand Theatre (258 seats), San Anselmo, California.

KICK IN. (7,074 feet). Star, Bert Lytell. A pleasing and entertaining play of the regular program picture variety. The title is very poor and is blamed for the dismal failure here. A so-called special with a special rental price. Used every available means for advertising. Had very poor attendance. Draw better and transient class in town of 1,200. Admission, 10-30. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

LEOPARDESS. (5,621 feet). Star, Alice Brady. Anyone that cares for South Sea stories will like this one. The story is fine, the cast one of excellence, and the settings most beautiful. In my opinion, Montague Love is the star of the picture. Usual advertising brought good attendance. Draw mixed class in city of 44,000. Admission, 10-17-20-25. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LEOPARDESS. (5,621 feet). Star, Alice Brady. A very bad picture in the estimation of my patrons. Patronage poor. Keep off if you don't have to buy this. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LEOPARDESS. (5,621 feet). Star, Alice Brady. A good production and a good cast; also a good moral. Used six, three, one, 11x14, slide. Fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. Good. Holt gaining in popularity. My patrons like this star very much. Film in splendid condition. Used ones, threes, sixes, photos, slide. Had good attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. A story of a fat man and a thin dime, and the making of things. The amazing things that happened when the two got together. Walter Hiers as Mr. Billings could throw the bull in two languages, whether at love making or in toreador fashion. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Extra good production of Miss Swanson's and the supporting cast; went over big. Well liked by all. Used 11x14, ones, threes, sixes, twenty-fours, slide. Had extra good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

NOBODY'S MONEY. (5,548 feet). Star, Jack Holt. "Nobody's Money" caught some of everybody's money at the Capitol Theatre this week because it was Jack Holt's latest and best triumph on the silver screen. No mistake can be made in booking this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ON THE HIGH SEAS. (5,050 feet). Stars, Dorothy Dalton, Jack Holt. My patrons liked this. Good action, and looks as though they spent jack as well as time and thought on it. Good attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre, Decorah, Iowa.

TO HAVE AND TO HOLD. (7,518 feet). Star, Bert Lytell. Bert Lytell excells all previous work within our knowledge. Splendidly staged subject that is replete with action. Pleased them all. Usual advertising brought good attendance. Draw mixed class in town of 3,000. Admission 10-25-35-50. L. Wyatt, Opera House (400 seats), Windsor, Nova Scotia.

VALLEY OF SILENT MEN. (6,491 feet). Star, cast. Very good Curwood and pleased all who like this kind of a picture. Fine scenic qualities and a good dramatic story. Moral tone good. Advertising slants, none of special note. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres (700 seats), Jonesboro, Arkansas.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Holt is rapidly gaining in popularity. This subject in particular is extremely good and should please the most exacting audience. Ones, threes, sixes, slide, photos gave fair attendance. Draw neighborhood class in town of 4,200. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

WHY CHANGE YOUR WIFE? Stars, Thomas Meighan, Gloria Swanson. Don't see why we cannot get more pictures like this; a little old, but in fair shape and a hundred per cent picture. You can always depend on Cecil De Mille product being good. Used lobby, cards and newspaper. Good attendance. Draw from country and town of 900. Admission 15-25. H. R. Dixon, Unique Theatre, Walton, Kentucky.

WORLD'S APPLAUSE. (6,526 feet). Star, Bebe Daniels. Excellent production. Good acting, good story, good direction. Regular advertising brought fair attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star, Leatrice Joy. George Melford has created the last word in matrimonial productions. Sparkling with many situations and a wealth of laughs. To be or not to be a truthful husband, that is the question. But when friend husband decides not to be truthful, that is the picture, and a good one. A story clipped from the pages of life, amazingly entertaining and vigorously truthful. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Without a doubt, Lloyd's best, and that's saying a mouthful. Good, clean comedy which is mostly original. Does not drag an inch. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

Preferred Pictures

SHADOWS. (7,040 feet). Star, Lon Chaney. Another poor box office picture. Chink characters never draw, anyway, here. Picture fair and too long. Regular advertising brought poor attendance. Charles Martin, Family Theatre, Mt. Morris, New York.

Playgoers

RUSE OF THE RATTLER. (4,759 feet). Star cast. Here is a Western that you cannot beat. My patrons absolutely went wild

over this one and the kids down front kept the music drowned out besides. Draw all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Selznick

DE LUXE ANNIE. (7,000 feet). Star, Norma Talmadge. Poor picture but was enjoyed by usual Talmadge fans. Had to have a snappy comedy to hold up program. Boys, be careful of these revivals. I'll be glad when I'm through with them. Used lobby, newspaper, banner on car. Had poor attendance. Draw mixed class in town of 4,300. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

BY RIGHT OF PURCHASE. (6,000 feet). Star, Norma Talmadge. Talmadges draw good here as all the pictures that we ran were good. No misframes or bad splices. Dallas films so far have come here A No. 1. Used slide, one, caller. Had good attendance. Draw railroad men and farmers in town of 750. Admission, 10-25. Joe Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

WHO AM I? (4,800 feet). Star cast. Fine and well worth the money we paid for it. Everybody well pleased. I don't see where they can claim this as being a special. Had good attendance. Draw railroad men and farmers in town of 750. Admission, 10-25. Joe Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

United Artists

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. A film masterpiece. Truly a wonderful production. Settings are marvelous. More power to Doug. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

TESS OF STORM COUNTRY. (10,000 feet). Star, Mary Pickford. Fine production but business not what expected. Played the old "Tess" twice to big profits. The big punch (church scene) much better in old edition. Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WAY DOWN EAST. (11 reels). Star cast. A real photoplay which pleased them, but we received a rotten print with parts cut out, misframes and tears. We paid a stiff price for this piece of film junk. Usual advertising brought poor attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

WAY DOWN EAST. (11 reels). Star, Lillian Gish. Although we are rather late in showing this, we got a new print on this, and the picture is doing a mighty fine business. Used heralds, local paper, sixes, slides. Had excellent attendance. Draw small town and farmers class in town of 1,500. Admission twenty-five cents. F. M. Knight, Opera House (450 seats), Blenheim, Ontario.

Universal

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. Choppy but entertaining. Pleased a fair sized crowd ninety-five per cent. Film O. K. Usual advertising brought good attendance. Draw usual small town class in town of 1,200. Admission 10-25, 20-30. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

ANOTHER MAN'S SHOES. (4,251 feet). Star, Herbert Rawlinson. Another crackerjack audience picture from Universal. Clever story. Good supporting cast. Good direction, good photography. Advertising slants, star, story, ballyhoo. Had good attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

Late Short Subject

THIRD LEATHER PUSHERS (Universal). Round one. The best "Leather Pusher" story yet. If the rest of the series is as good as this they'll be knockouts. Had fair attendance. Robert Marsden, Noble Theatre, Marshfield, Oregon.

BURNING WORDS. (4,944 feet). Star, Roy Stewart. Just a western picture of the lurid type that we find effective and successful at one of our houses on Saturday when the patronage is mostly rural. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

CONFLICT. (6,205 feet). Star, Priscilla Dean. This picture is just about everything the producers claim for it. The star is a supreme favorite with our patrons and they ask when her next picture is coming. The scene of the blowing up of the dam and Miss Dean's thrilling ride on the log to rescue her lover was worth the price of admission alone. This picture pleased ninety per cent. or better. Advertising angles, title, thrills and star. Had good attendance. Draw better class in town of 443. Admission 15-25. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

DANGEROUS GAME. (5,085 feet). Star, Gladys Walton. A good picture; pleased ninety per cent. Gladys Walton played the runaway girl especially good. Used ones, threes, telephone. Had good attendance. Draw small town and country class in town of 125. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. The best Gibson ever made and a real picture. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. J. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DON'T SHOOT. (5,130 feet). Star, Frank Mayo. Didn't shoot. Made on same good stick, of no value to us in any sense. Had ordinary attendance. Draw general class in town of 2,700. Admission 10-25, 10-35 specials. S. H. Blair, Majestic Theatre, Belleville, Kansas.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Can't see this one. Dean is O. K. for the role, but it is not the kind of plays my people want. Think the critics overestimate it. However, it is a good program, but not a special by any means. Usual advertising brought fair attendance. Draw all classes in town of 5,000. Walter F. James, Coliseum Theatre (499 seats), Cherokee, Iowa.

FLAMING HOUR. (4,508). Star, Frank Mayo. A very good program picture that will please where Mayo is liked. Had fair attendance. Draw small town and country class in town of 2,500. Admission, 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FLIRT. (8 reels). Star cast. Don't overlook this one if you can. Buy it right, run it two days to good business. Used trailer, photos, window cards, heralds. Had extra good attendance. Draw all classes in town of 450. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

FOOLISH WIVES. (10 reels). Star, Erich von Stroheim. Good picture. Pleased audience but films missing. Used threes, ones, newspaper. Had fair attendance. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

FOOLISH WIVES. (10 reels). Star cast. A picture of distinction and merit, but no drawing card. However, those that came were enthusiastic over it and anxious to voice their praise. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FORSAKING ALL OTHERS. (4,462 feet). Star, Colleen Moore. A very pleasing picture. Films in very good shape. Used ones, slides. Had good attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

HUNTING WILD GAME IN AFRICA. (8 reels). Had figured that this unusual production would go great in this city. Advertised extensively the fact that the picture was shown on Broadway and in Boston at one dollar top and at my house at thirty-five cents top, but there was no draw. People here just simply refused to come, although those who saw the production were immensely satisfied. A truly great picture for its class, but for me, a puzzle and we lost. William Mahoney, Majestic Theatre (2,700 seats), Providence, Rhode Island.

STORM. (7,400 feet). Star, House Peters. This picture was very favorably reviewed and I thought it was a knockout, but it wasn't. Just a fair picture that drew a fair patronage. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHAT WIVES WANT. (4,745 feet) Star cast. A good average picture. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Vitagraph

FRONT PAGE STORY. (6,000 feet). Star cast. Let me say a word for this picture. It's a pip. A real comedy with unusual circumstances that will be sure to please your patrons. We used it with Sunday vaudeville and it more than pleased our patrons. Regular advertising. Draw mixed class in town of 5,000. Admission 10-28 war tax included. L. Laws, T & D Theatre (1,072 seats). Watsonville, California.

NINETY AND NINE. (6,800 feet). Star cast. Pleased one hundred per cent. My patrons stopped to tell me this was good. Good story, good acting. The locomotive racing through the burning forest was extra good. Used ones, papers. Had good attendance. Draw general class in town of 1,100. P. H. Bennett, Star Theatre, Rockford, Michigan.

SON OF WALLINGFORD. (8 reels). Star cast. Good picture that drew very well. Pleased about eighty-five per cent. Print good. Used double advertising with mailing list. Good attendance. Draw general class in town of 1,364. Admission 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

Warner Brothers

BRASS. (8,000 feet.) Star, Monte Blue. A corking good story and an all star cast. "Brass" is brass and gold is gold, but you'll see the difference. A very interesting and entertaining picture. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. This gave excellent satisfaction, pleasing kids and grown-ups alike. Wesley was especially good and Russell Simpson was very good. Used slide, bill-

boards. Had very good attendance. Draw mixed patronage in country town. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

Comedies

AGENT (Vitagraph). While this is a good comedy have seen him make much better, some new stuff and some old stuff in this one. Semon better get away from that Spanish stuff. As his comedies are too much the same, his comedies are not doing the business they should do at the price we pay for them. Hasn't the pulling power. Have two more to play. The kids will eat this one up, while the adults will take it calm. William Thatcher, Royal Theatre, Salina, Kansas.

BAKERY (Vitagraph). For slapstick this bird Semon has them all cheated. Have run a dozen or more of his comedies and have found them all very good. "The Bakery" is extra good. Draw silk stockings and ruff necks in town of 2,000. Admission 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

FAINT HEARTS. Star cast. This comedy is a comedy. It has plenty of laughs all the way through and made everybody roar in spots. Film in fine shape. Used slide. Draw farmers and townspeople in town of 800. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

FELIX MAKES GOOD. (First Natl.-Cartoon). Cat cartoons; I am running them all and they are drawing fine. This one is the best I have yet had. Hard to get a better comedy for my attendance. Fair attendance. Draw residential class in town of 2,000. Admission 10-20. W. E. Piland, Victory Theatre (250 seats), Cairo, Georgia.

GHOST BREAKER. (Felix). These Felix comedies are about the best one reel light amusement we have been able to obtain. Usual advertising brought good attendance. City of 50,000. Admission 20-30. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

GINGER FACE .(Universal). A fair comedy though about the poorest Century in some time. Their average is high. Advertising slants, the kids. Had good attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

HALL ROOM BOYS. (C. B. C.) These are all good, clean comedies with an abundance of laughs. Draw all classes in town of 800. Admission varies. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

Usher: "There's about six hundred in line for the next show and the crowd inside is yelling for us to start. Where's the manager?"
Projectionist: "He's just reading Straight From the Shoulder and he's going to
USE THE BLANK BELOW."

HALLROOM BOYS (C. B. C.) Some how or other these comedies just do not please, while they are fair, they do not measure up to the average comedies. Used ones. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

HAROLD LLOYD REISSUES. (Pathe). Are very good. Price right. Advertising slants, star. Draw all classes in town of 500. Admission 11-25. O. J. Ramey, Lyons Theatre (140 seats), Lyons, Colorado.

A MONEY MIXUP. (Goldwyn). An old one, but will get by and that's all. Other features kept up the "good feelings." Regular advertising brought excellent attendance. Draw small town and rural class in town of 282. Admission 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

RUBBERNECK (Universal). Just fair. Some new jokes. Didn't get over like it should. Regular advertising brought poor attendance. Draw small town and rural class in town of 282. Admission 10-25. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SAP (C. B. C.). Good two-reel comedy. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Serials

AROUND THE WORLD IN 18 DAYS (Universal). A serial full of action and pep. On the fifth episode and still going good. Usual advertising with program brings fair attendance. Draw all classes in town of 450. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

PLUNDER (Pathe). Best serial we ever ran. Pearl White is the greatest of serial stars. Business on this serial very good. David E. Russell, Columbia Theatre, St. Louis, Missouri.

TIMBER QUEEN (Pathe). Did an excellent business for me. I sincerely believe it to be the best serial ever made. It cannot fail to wonderfully improve the returns at the box office. Ben Eshind, Dixie Theatre, Madisonville, Kentucky.

Short Subjects

FELIX CARTOON (M. J. Winkler). Felix, the Cat, biggest and best comedy picture I have ever run. Beats the two reelers. Run Saturday; can't do without Felix. Try it. Draw family residents in town of 2,000. Admission 10-25. W. E. Piland, Victoria 250 seats), Cairo, Georgia.

FOX EDUCATIONALS (Fox). You get a different one every week, and also entirely different subject. They are very interesting, and will add pep to most any program. They can play with any kind of picture, on any night in the week, and will always be appreciated. F. P. Werner, Queen Theatre, Trinity, Texas.

ONE HUNDRED PER CENT. NERVE (Pathe). This picture had plenty of nerve and a good picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

State Rights

ADVENTURES OF TOM MIX (Aywon). Star, Tom Mix. Released by Big Feature Rights Corporation, Louisville, Kentucky. Tom Mix is a good drawing card here but this one is rotten and I would advise everyone to lay off of it, no action, plot or anything. Used slides, ones, photos. Had good attendance. Draw all classes in town of 600. Admission 10-20-25. W. J. Nichol, Majestic Theatre, Charleston, Tennessee.

LUCK (C. C. Burr). Star, Johnny Hines. (6 reels). Something different, a real tonic. Hines always there with his personality. Lots of action, comedy, and all the entertainment elements. Used billboard, newspaper, lobby. Had fair attendance. Draw working class in town of 8,000. Admission 10-22. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

WHAT NO MAN KNOWS (Equity). Star. Clara Kimball Young. (6,200 feet). This picture is old, but pleased. Films were not in perfect condition, that's about the only thing wrong with it. Used usual allotment of posters. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Merry-Go-Round"

Universal Super-Jewel Is a Big Picture in Every Way and One of Season's Best Productions

Reviewed by C. S. Sewell

Described as a Universal Super-Jewel, "Merry-Go-Round" is a big picture in every way, from its underlying theme to its final unfoldment on the screen. It is one of the year's finest achievements and should prove a tremendous box-office success. It is a remarkably well-rounded picture which has been superbly directed by Rupert Julian, who has strikingly brought out the symbolic idea of the title: that life is a merry-go-round and we human beings are but puppets in the hands of fate.

The title, however, has also a material significance for it is the pathetic romance of a girl who plays a hand-organ in a merry-go-round concession in Vienna with a member of the pre-war Austrian nobility that furnishes the plot.

Deep and impressive is the human note in this production which tugs at the heart-strings. There is intense pathos in the role of the forlorn little girl, terrific resentment aroused at the brutality and heartlessness of the villainous concessionaire, and a strong and unusual element of sympathy for the Ausrian count, who, until the change wrought by the war, is unable to marry the little girl but is forced because of his court standing to marry a titled woman he does not love.

From a production standpoint, this picture is superb and the technical handling is as fine as anything ever seen on the screen. In fact, the manner in which Rupert Julian has handled the production details and created the atmosphere of the production is one of the picture's most striking points.

With the story laid for the most part behind the scenes of the Prater, pre-war Vienna's Coney Island, the manner in which he has taken the spectators right into the heart of the life of the characters and made them feel the drama of the characters' lives is admirably done. You seem to be actually in Vienna with the players, so finely is the drama unfolded and so admirably, even to the smallest details have the sets, costumes, etc., been reproduced. Striking contrasts which enhance the drama are provided in the transitions from homes and surroundings of the poor carnival people to the gorgeous palaces of the nobility.

Norman Kerry is a fine type for the role of the Austrian count and gives a convincing performance, but the lion's share of the honors go to Mary Philbin as the girl. A pretty girl of the wistful type, and though new to big roles, she justifies her selection for the part, making the role very human and portraying the emotional, the pathetic, and the lighter scenes with ability and bringing out strongly the sympathy of the spectator.

The entire cast is excellent. George Seigmann is particularly effective as the brutal carnival boss, and even in the gruesome scene which is only suggested, but where you believe he has met his death at the hands of an ourang-outang, you are not horrified. George Hackathorne is excellent as a hunchback, while Cesare Gravina is especially fine and contributes some of the most effective work in the picture where he continues to amuse the children in a puppet show though his wife is dying.

So absorbing is the story and so admirably presented, that it holds the interest at all times and it seems very much shorter than its actual length of 9,178 feet. It is a picture you need not be afraid to show your patrons, for it should appeal to every type of audience.

Cast

Count Von Hohenegg.....Norman Kerry
Agnes Urban.....Mary Philbin
Sylvester Urban.....Edith Yorke
Bartholomew Gruber....George Hackathorne
Shani Huber.....George Seigmann
Mariani Huber.....Dale Fuller
Mrs. Rossiter.....Lillian Sylvester
Minister of War.....Spottiswoode Aitken
Komtesse Steinbrueck.....Dorothy Wallace
Gisella's Groom.....Sidney Bracey
Emperor.....Anton Vaverka

Directed by Rupert Julian.
Length, 9,178 feet.

Story

Count Von Hohenegg, wild and reckless, visits the Prater in Vienna and starts a flirtation with Agnes, who plays the hand-organ at the merry-go-round. He poses as a necktie salesman. Later he again meets Agnes and is fascinated with her innocence and before long finds that he really loves her. But he is scheduled to marry the Countess Steinbrueck and the Emperor insists that he go through with it. Agnes learns the truth and it almost breaks her heart. The great war comes, the count before going away again seeks her forgiveness, but she won't give in. Believing he has been killed during the retreat, Agnes promises to marry Bartholomew the hunchback, who has been kind to her, but the Count returns, explains his wife died a year before, that he is no longer a Count, and that he is now free to marry her; when Bartholomew realizes the situation he releases Agnes from her promise.

"Human Wreckage"

Mrs. Wallace Reid Heads Dramatic and Impressive F. B. O. Picture Designed to Combat Drug Evil

Reviewed by C. S. Sewell

Produced with the avowed purpose of combating the drug evil which is said to be taking an ever-increasing toll in this country, "Human Wreckage," distributed by F. B. O., is a picture that holds your attention and forcibly delivers its message.

An impressive feature of this production is its evident sincerity which is naturally greatly enhanced by the work and presence of Mrs. Wallace Reid, which brings to mind her own tragic experience with this evil. Following an absence of several years from the screen, her return under such dramatic circumstances commands attention and adds a deep human note, one that arouses intense sympathy and adds tremendous force to the message which the film delivers.

Obviously, with a picture of this kind, to accomplish its purpose, it is necessary to show the evil effects of narcotics, how they break down moral fibre and will-power and the tremendous hold this habit has on its victims. This phase, necessarily unpleasant and somewhat morbid, is dramatically brought out in the person of a boy, a young widowed mother, a chronic addict who commits murder, and a celebrated lawyer who finally succumbs. It is the tremendous fight of this lawyer to break the shackles of the drug, a fight in which he is aided by his devoted wife, that furnishes the main theme.

Vivid, impressive, powerful and convincing is the work of James Kirkwood as the lawyer. It is one of the best roles of his career. His performance at all times seems real; he makes you feel the tremendousness of his fight, and never for an instant over-acts Excellent, too, is the performance of Mrs. Reid, her presence on the screen establishes a deep note of realism and sincerity of purpose and her work in the role of the devoted wife keeps ever before you her own experiences.

Equally impressive, but in minor roles, is the work of Bessie Love and George Hackathorn and they are finely aided by the entire cast which includes such players as Claire McDowell, Robert McKim and Harry Northrup. John Griffith Wray has handled the direction well, though many will feel that the use of double exposure showing a hyena symbolizing the dope evil stalking through the scenes has been somewhat overdone. Nevertheless, he has strikingly put over his points aided by the fine work of the cast. Nor has a melodramatic climax to the story been overlooked. This is provided in an effective sequence in which the head of the dope ring meets his death in a taxicab which George Hackathorne, one of his dupes, drives madly through crowded streets, culminating in a head-on collision with a locomotive which wrecks the cab and drags it several feet.

While this production will naturally not appeal to patrons who go to the theatre solely for amusement, from a showmanship standpoint the presence of Mrs. Wallace Reid, the publicity the Reid case received in the press and its resultant focusing of the menace of the drug evil and fight against it, should prove strong box-office angles.

Cast

Ethel MacFarland.....Mrs. Wallace Reid
Alan MacFarland.....James Kirkwood
Mary Finnegan.....Bessie Love
Jimmy Browne.....George Hackathorne
Mrs. Browne.....Claire McDowell
Dr. Hillman.....Robert McKim
Mrs. Finnegan.....Victory Bateman
Steve Stone.....Harry Northrup
Dr. Blake.....Eric Mayne
Harris.....Otto Hoffman
Ginger Smith.....Lucille Rickson

Story by C. Gardner Sullivan.
Directed by John Griffity Gray.
Length, 7,215 feet.

Story

Jimmy Browne, a heroin addict, robs a pawn shop and is arrested. His friend, Mary Finnegan, goes to Mrs. MacFarland, who interests her husband, a celebrated lawyer, who has Jimmy freed and sent to a cure. MacFarland, suffering from overwork, is persuaded by Dr. Hillman to resort to a narcotic, which gradually gets such a hold on

IN THIS ISSUE

Destroying Angel, The (Associated Exhibitors)
Fog, The (Metro)
Human Wreckage (F. B. O.)
Maguire of the Mounted (Universal)
Merry-Go-Round (Universal)
Scarlet Lily, The (First National)
Self-Made Wife, A (Universal)
Three Wise Fools (Goldwyn)

him he cannot shake it off. He even defends Stone, the head of the ring, in court and has him acquitted. Finally realizing the evil, he goes with his wife to a secluded spot and puts up a strong fight, but it takes the combined power of his family doctor and the belief that his own wife is succumbing to the drug to bring about a cure. Then commences a crusade against the evil with MacFarland heading it. Stone attempts to get away, but meets death when Jimmie drives his taxicab into a locomotive.

"Three Wise Fools"

Goldwyn Offers Highly Enjoyable Picture with Eleanor Boardman and Claude Gillingwater

Reviewed by Mary Kelly

A thoroughly entertaining picture of which the most conscientious exhibitor may be proud has been made from the stage success written by Winchell Smith and John L. Golden. Every bit of "Three Wise Fools" is interesting. It is a superior attraction, one that will be remembered among the finest of the year.

The fine directing and acting will be sure to please in high-class houses and the melodramatic values insure popularity in any theatre. A number of thrills have been added to the original stage production. This has not been done at the sacrifice of anything that distinguished the play. King Vidor has reproduced the atmosphere, comedy and romance with great success, and elaborated considerably on the suspense angle.

Eleanor Boardman is most charming as the girl who ushers a little excitement into the lives of three bachelors, once sweethearts of her mother's and congenially known as Athos, Porthos and Aramis. She is extremely pretty and the many close-ups are assured of a welcome. Claude Gillingwater deserves no less praise for his excellent performance of the part he created on the stage. He gives a masterly characterization. The remaining two of the "Three Wise Fools" are Alec Francis and William H. Crane, both very fine actors. The delightful comedy inspired by these three characters has all been preserved. There are many appealing scenes.

The mystery element has been well managed. The prisoners' escape is a big thrill, an aeroplane giving chase to a speed car, in effective scenes that have been added to the original play. When the girl finds her father's prison pal in the home of her friends determined to kill the Judge, there is a splendid climax. The scene of her cross-examination is another faithful reproduction. An excellent supporting cast and good photography are additional merits of an altogether enjoyable picture.

Cast

Findley ..... **Claude Gillingwater**
Rena Fairchild }
Sydney Fairchild } ..... **Eleanor Boardman**
Hon. James Trumbull ..... **William H. Crane**
Dr. Gaunt ..... **Alec Francis**
John Crawshay ..... **John Sainpolis**
Benny, the Duck ..... **Brinsley Shaw**
Gray ..... **Fred Esmelton**
Gordon ..... **William Haines**
Douglas ..... **Lucien Littlefield**
Mickey ..... **Zasu Pitts**
Saunders ..... **Martha Mattox**
Poole ..... **Fred J. Butler**
Clancy ..... **Charles Hickman**
Young Findley ..... **Craig Biddle, Jr.**
Young Trumbull ..... **Creighton Hale**
Young Gaunt ..... **Raymond Hatton**

Based upon play by Winchell Smith and John L. Golden.
Scenario and direction by King Vidor.
Photography by Charles Van Enger.
Length, 6,946 feet.

Story

John Trumbull, Finley and Dr. Gaunt are three bachelors who are surprised by the visit of Sydney Fairchild, daughter of a woman all three had once loved. She makes her home with them but appears involved in a mysterious visit of a crook. She is arrested but Findley's nephew saves her, and everything is explained.

"McGuire of the Mounted"

William Desmond Gives Good Performance in Universal Picture of Northwest

Reviewed by Mary Kelly

A story of the framing of a Mounted Police hero is pictured with a fair amount of action and suspense in this Universal production. It belongs in a familiar class of features but is a good one of its type. William Desmond and Louise Lorraine are convincing as the principals in a love affair that progresses doubtfully enough to keep up the interest.

Various conspiracies against the hero who is trailing opium smugglers prolong the suspense. While the complications are not unusual, they are presented with an average amount of dramatic interest and a cast with considerable spirit. Vera James as the cafe girl who is married to the hero while he is drugged is a good type. Louise Lorraine is sparkling as the little French girl and makes one wish that her part was more inclusive.

There are storm scenes, a fire and a fight to add to the vividness. The settings are well chosen and the sequence provides for plenty of incident. The star's performance is pleasing, especially so because it shows a naturalness frequently lacking in heroic roles of this particular locale. His admirers as well as those who like stories of the Northwest Mounted should enjoy this.

Cast

Bob McGuire ..... **William Desmond**
Julie Montreau ..... **Louise Lorraine**
Bill Lusk ..... **Willard Louis**
Katie Peck ..... **Vera James**
Andre Montreau ..... **P. J. Lockney**
Major Cordwell ..... **Wm. A. Lowery**
Mrs. Cordwell ..... **Peggy Browne**
Henri ..... **Frank Johnson**
Sergeant Murphy ..... **Jack Walters**

Story by Raymond L. Schrock.
Scenario by George Hively.
Direction by Richard Stanton.
Photography by Ben F. Kline.
Length, 5,020 feet.

Story

Bob McGuire, of the Royal Northwest Mounted Police, is trailing a bunch of opium smugglers. He suspects Big Bill Lusk, gambling house proprietor. Lusk dopes McGuire and marries him off to Katie, a dance hall girl. McGuire is heart-broken, as he is in love with Juneau, a little French-Canadian girl, but he decides to play square with Katie. This attitude on his part complicates the situation as Katie proceeds to fall madly in love with Bob. Lusk shoots McGuire's superior when the two officers quarreled over a woman. Suspicion points to Bob, but just when things seem blackest for him, the despised dance hall girl proves her inherent worth by exposing the plot.

"The Destroying Angel"

Leah Baird's Associated Exhibitors Picture a Finely Produced Box Office Bet

Reviewed by Roger Ferri

The bloke who contended that showwomanship is immaterial in pictures if the woman in question has beauty and a good director should run his eyes through "The Destroying Angel," a cleverly produced and finely acted comedy drama starring Leah Baird. Arthur L. Beck, who presents Miss Baird in this Associated Exhibitor release, proved himself wise in giving the lady carte blanche, for she has turned out a picture worthy of the investment of any exhibitor who is interested in money-making. Her show-womanship carries the picture through entertainingly.

And these observations were not made in a cold projection room, either. Unbeknown to the Associated Exhibitor boys this writer "caught" the world premiere showing at the Victory Theatre, Providence, R. I., where the star appeared personally. And the premiere came on one of the hottest nights Roger Williams' burgh has had. But it's the picture that counts. And inasmuch as this one is the real goods, the weather didn't mean a thing, for "The Destroying Angel" stood them up and probably will hang up a new mark, for even with the weather turning against it the Fourth holiday should have helped.

Miss Baird adapted the screen version from a story by Louis Joseph Vance. The story itself wasn't so much, but Miss Baird worked wonders with it and succeeded in manufacturing a vehicle that is excellent. It is good entertainment from start to finish, with the story logically told and realistically acted by an all-star cast that deserves mention. It includes Ford Sterling, Mitchell Lewis, John Bowers, Noah Beery and others. And they all work hard—and effectively. The settings are good and the photography consistent with the high calibre of the vehicle in general.

We can't see how you can miss with "The Destroying Angel" even in hot weather! That's some recommendation, but it goes.

Cast

Mary Miller }
Sara Law } ..... **Leah Baird**
Max Weil ..... **Ford Sterling**
Hugh Miller Whittaker ..... **John Bowers**
Curtis Drummond ..... **Noah Beery**
"Strangler" Olsen ..... **Mitchell Lewis**

Adapted by Leah Baird from story by Louis Joseph Vance.
Length, about 6,000 feet.

Story

Mary Miller achieves fame on the musical stage, but is kidnapped and treated any way but the manner in which a lady of distinction likes to be treated. How she gains her freedom and retains the love of the man of her heart constitute reasons for the many surprising thrills and developments that come hot and heavy.

"The Fog"

Max Graf Produces Picture for Metro With Decidedly Emotional Appeal

Reviewed by Mary Kelly

Popular sentiment should be strongly in favor of the theme in "The Fog." The appeal lies in a sympathetic treatment of a story that many will take home to themselves. Cullen Landis gives a moving interpretation of the principal character and the picture as a whole has an unusually wistful note that leaves a lingering impression somewhat out of the ordinary.

William Dudley Pelley's story is based upon the cloudy atmosphere which in this case surrounded and suppressed a sensitive boy, and which might be said to apply generally to youth. At times the idea has been carried too far into the improbable. The idea of a poem forming a sort of spiritual unison between the girl and boy who have never met is not altogether convincing. It does not seem credible that the girl would recognize herself in the vague description which the young poet has given to the girl of his dreams. This part of the picture may possibly have a spiritual appeal for some. But to others it will seem like a somewhat ridiculous slant on the soul-mate idea.

The picture seems too long and contains almost too much for the sake of unity. The scenes in Russia come rather abruptly and provide the setting for a train wreck that seems to have been obviously added for a thrill. It is well done in spectacular style, but has almost no bearing whatever upon the course of the story. The boy and girl are brought together through the war, in a melodramatic way, the girl being a Red Cross nurse and the final meeting on the hilltop seeming unusually stagey.

With a little more effort in the assembling, and shortening of the material, the general effect would be more consistent with the beginning. The cast does excellent work, Mildred Harris giving the most appealing portrayal of her career. Louise Fazenda does a vivid piece of acting. The settings are mostly small town scenes, are well chosen

(Continued on page 175)

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

The Passing Week in Review

INDEPENDENT pictures are house-builders!

If you don't believe it ask Harry Crull of the Victory, Providence, R. I., or Bill Mahoney, at the Rialto in the same town, or Jim Reilly, of the Regent, out in East Orange, N. J. Or Tom Soriero, of the Century down in Baltimore. Or Sam Katz, of the Chicago in the Windy City.

We could name scores of other representative and successful showmen for reference. Limited space prevents this.

But we emphasie the fact merely to put down on record one big and notable achievement of independent pictures.

Take this hot summer season, for instance. What are the best money-makers? Independent pictures. You don't have to be shown, Mr. Exhibitor, for in every big city there is proof that this is so.

Yes, independent pictures are house-builders—and we can prove it not with mere words but with statistics compiled at the box office. And we intend publishing these very interesting tell-tale statistics in the August 25th issue.

And we'll prove a whole lot of other things.

WHEN this reaches your office, Mr. Reader, we'll probably be wading through the inviting waves of good old Narragansett Bay. Or we may be hoofing it through lonely country that will probably hold us for a day or so—and then we'll find ourself back on the one big street without knowing why.

In other words, we're starting out on what is Websterially known as a "vacation."

We have a score of plans; we'll probably carry out none. Instead, we may find ourselves just hobnobbing with the old boys about various theatres.

There is one fascination about show business—and the film industry is a part of show business—that you can not escape.

Our working hours are supposed to be between 9 and 5 o'clock. But we find ourselves talking picture business—show business—from the minute we leave our hotel until the time we return in the wee morning hours. And not infrequently do we dream about the business.

You just can't ever get away. It gets you—and holds you. No matter where you are or what you are doing it's show business, show business, 24 hours a day, seven days a week and twelve months a year.

You can't forget it.

And we can't and won't forget it. We don't want to. It's the best business on God's green earth. And we just love it—all the way from the hustling bustling carnival to the exclusive opera.

But our chief says we are going out on a vacation—so I guess we are!

LOU BAUM, vice-president and general manager of Equity Pictures Corporation, which will shortly release Daniel Carson Goodman's "The Daring Days," leaves for Europe next Tuesday.

Lou has taken an unusual liking for Europe—and always returns with splendid business accomplishments.

More power to you, Lou—and bon voyage. Have one on us!

THE buying season is on. Never before in the history of the independent market has there been such a demand for careful buying on the part of the independent exchangeman. The market within the next six weeks will be literally flooded with likely looking productions of high entertainment value.

But do not overbuy. The boomerang from overbuying in 1922 came within an ace of putting many careless buyers out of business. In fact, eighty per cent of them had undertaken such tremendous obligations they were unable to meet them.

Result: many exchanges that would have shown a healthy profit were fortunate if they broke even.

Exchanges owe it to themselves not to buy beyond their own resources. Overstocking an exchange does not constitute an asset.

Know the wants of your clientele and act according to your pocketbook. But know your own limit. Your overhead must be taken into consideration before you buy—not after. Buy carefully and you will not be running madly about trying to raise cash to meet obligations that make a profitable season impossible.

OUR good friend Wid Gunning is publishing a very newsy weekly in Hollywood. Wid hits squarely from the shoulder—and he is one of the rapidly growing army of keen film men who is frank enough to admit that the independent product is something that no factor of the industry can afford to ignore—for it is here and here to stay.

Consequently the observations of a shrewd editor of the calibre of Mr. Gunning merits careful consideration.

For that reason we are reprinting an editorial Wid published in a recent issue of his journal. It will interest everybody, and particularly independents, so here goes:

"One of the most important things that needs to be done by either Mr. Cohen's theatre organization or some other theatre organization that seriously desires to encourage independent producers is the preparation of authentic data that will actually show the number of theatres that book independently and are praying to the heavens for somebody to make good pictures that they may rent. This data, properly prepared so that it could be presented to investors and to the bankers who act as advisors to investors, would do more to practically encourage independent production than anything that has ever been done in the past. Bankers and investors have been led to believe that the independent producer cannot market his product because the theatres are controlled by one or two trusts. Understand, the argument is not that distribution is controlled, because bankers and investors would be able to find a way to provide distribution if they felt that there was a market awaiting the product.

"Annual conventions, where resolutions are presented and politics indulged in for the week, don't get very far. An intelligent preparation of facts that would make it possible for independent producers to overcome brickwall opposition from bankers in New York and Hollywood would provide good individually created product. This business needs good product more than anything else. We have some pretty fine theatres now. We have about ten times as much distribution machinery as we need. We are sadly in need of good product. We will continue to be sadly in need of good product until independent creators are given a chance to produce and give the best they have to the screen with an honest promise, to be afterwards fulfilled, of a proper share in the earnings of their creations.

"As a practical step towards accomplishing the encouragement of independent producers, I recommend that Mr. Cohen's organization immediately begin the compilation of accurate data regarding the booking time in theatres available for really worth-while productions.

"When this is prepared, every city that is in the grip of a first-run tieup can be designated as a spot where one or more smaller houses can be converted into first-run houses successfully, immediately upon the appearance in the market of independent product capable of attracting audiences.

"It has been proved too often that a good picture will draw crowds in a barn, while a rotten picture will starve to death in a palace, for there to be any possible argument about the feasibility of getting audiences to pay money for real pictures. No one knows the value of real pictures better than the men who own theatres, and no city where there is a first-run combination is going to continue to refuse an outlet to exceptional product, because those theatre men know that that outlet can be secured without their theatres.

"This, of course, applies only to exceptional product, and that is as it should be. We would have about one-hundredth as much junk on the market today if we got this business onto a more equitable basis of selling. The present system of forcing junk is hurting everyone, because the audience cusses the theatre, the theatre cusses the producer, and the people engaged in the making of the junk hate it, with the consequent answer that unless this canned junk is shut off soon, the junkeries will get a real wallop, which will be felt by the theatres who think that they must listen to the forced-sale methods of the film cannery companies.

"Let's get a little intelligent action that will be of practical benefit to the capable creator who wants to put his very best into the making of an independent picture. There are thousands of theatres anxious to show such product. This fact must be set forth with facts and figures to convince bankers and business men who have been led to believe that two or three companies own all the theatres in the United States.

THAT verdict handed down in New York in a case against Arrow Film in Court this week is interesting. The ruling is important and throws new light on the storage of films.

The case had been pending for some time. Arrow had been pestered by inspectors who, judging from the finding of the New York magistrate, acted thoughtlessly.

It was a fight worth while insofar as independents are concerned. And the latter again owe W. E. Shallenberger and the Arrow organization a vote of thanks.

TRUART FILM CORPORATION is wasting no time. M. H Hoffman is building a producing-distributing organization that should do great things for the independent market next season.

This week he issues announcement of the signing of Richard Talmadge. It was this department that first pointed out the possibilities of this star, when others smiled. Well, Dick Talmadge is the most consistent money-maker in his class. Ask any exhibitor who has used his pictures.

In Richard Talmadge, Truart has an asset that can be made to pay lucrative dividends, provided, of course, that he is starred in the proper vehicles—and they need not be productions whose cost will run into six figures.

And we hope that Truart will exploit the star as he should be exploited. Had Richard Talmadge been given the proper exploitation support he would today be worth ten times the rental his pictures are at present commanding.

Arrow Wins Important Point in Film Storage Controversy

Arrow Film Corporation, through its counsel Harry G. Kosch, scored an important victory in Magistrate's Court of the City of New York this week when Magistrate Earl E. Smith ruled to the effect that the keeping of film in a building for a brief period while the film is in transit does not constitute an infraction of the law. This decision is one that interests the industry in general.

The verdict was handed down by Magistrate Earl S. Smith in a case in which complaint was made against Arrow that defendant had kept 15 reels of film of an inflammable nature in its offices in the Candler Building, 220 West 42d Street, for thirty-five minutes without a permit. The law allows only five reels of 1,000-foot length to be stored without permit.

Witnesses for Arrow testified to the effect that the films were on the Arrow premises from 20 to 25 minutes and only temporarily there in course of transit. This brought up the question of whether the short periods the films were on the Arrow premises constituted storage. Magistrate Smith took the stand that it did not. This decision, accordnig to film men, gives them more leeway in temporarily keeping films in their offices than in the past.

Elaine Hammerstein Will Star in "Drums of Jeopardy" for Truart

Elaine Hammerstein's second production for Truart Films will be a picturization of Harold McGrath's famous novel "The Drums of Jeopardy." The picture, as was "Broadway Gold," Miss Hammerstein's first Truart film, will be directed by Edward Dillon, who has been in the East for some time in search of proper material for the star.

Nathan Hirsh Closes Plans

Having ompleted his producing arrangements in Los Angeles for the coming season and after being the participant of numerous Lucullian feasts by Charles R. Seeling and others, Nathan Hirsh, president of Aywon Film Corporation, left Los Angles last week homeward bound. On his way back Mr. Hirsh will stop off at Kansas City, Chicago, Detroit and Cleveland having received invitations from state right buyers to do so. Evidently the news that Mr. Hirsh is having a series of feature produced starring George Larkin has also produced a desire in independent exchangemen to ask Mr. Hirsh to see them on his way home.

Hepworth Gets Another Change

Following directly on the heels of the first announcement of the Hepworth Distributing Corporation, that the first four of the Hepworth productions have been closed with the Eastern Feature Film Company, of Philadelphia, Superfilm Attractions, of Washington, D. C., and the Renown Exchanges, of New York, Buffalo and Chicago, comes further announcement that the Quality Film Corporation, of Pittsburgh, and Lande Distributing Corporation have contracted to distribute eight of the Hepworth features in Western Pennsylvania, West Virginia, Ohio and Kentucky. All of these contracts were closed by Joseph DiLorenzo, General Sales Manager, in charge of distribution, who is now making a trip across the country to arrange for the distribution of Hepworth product in America.

Westward the Star of Civilization Makes Its Way

Although Samuel V. Grand is no longer a young man, he has never lost the indominatable spirit and high aspirations which are the qualities of youth. Since the very beginning of motion pictures Mr. Grand has had an insatiable desire to produce his own films and for twenty years he worked with that ideal always before him.

For almost twenty years Mr. Grand studied moving pictures first from the standpoint of the audience, then from that of the exhibitor and finally from the producer's angle. As a distributor he kept in close touch with the business.

By long experience and concentration he acquired, at last, an unparalleled knowledge of the technicalities and the details which are the producers problems. But more important, he gathered a complete index to the wishes of the people. He knows how to reach their hearts yet he can make his public roar with paroxysms of laughter.

Samuel V. Grand has now realized his ambition. With the able help of Mr. Harry Asher the productions of the new Grand Studios have not only gained tremendous commendation and applause but those who have seen the films of Grand Studios have come to recognize this organization as producers of a new type of film.

Goldberg Announces Independent's Plans

Independent Pictures Corporation is completing its plan of operations for the state right distribution of productions for 1923-24. The first announcement concerns itself with the production and distribution of a seven-part super-special, the story of which is temporarily entitled "Vanity" was written by Lois Zellner and is being produced at Los Angeles. The casting of the production is actively going forward and it is promised that the subject will contain some of the most popular stars in the industry.

Plans have been completed for the making of a society drama dealing wtih a new angle of social life with accent laid upon character delineation. The continuity which has just been completed by Miss Zellner calls for big sets, large crowds and a wide variety of exterior scenes.

Philly Conditions Good for 1923-24

PHILADELPHIA — (Special.)—The hot weather is putting an awful crimp into theatre business in this territory, but independent exchanges are getting their share of what business there is. In fact, the 1922-23 season was the best Philly independents had in a long time and with more better pictures listed for next season even bigger things are being looked forward to.

Charles U. Martin, formerly with United Artists at the Philadelphia offices, has resigned to become manager of Lou Berman's Independent Film Exchange in Washington, D. C., succeeding Lester Rosenthal.

Lester Rosenthal, who for eight months was manager of the Washington Independent Film Corporation exchange, was held recently in $10,000 bail on the charge of embezzling $12,000 alleged to belong to the exchange. He is the father of three children.

Gene Marcus is sparing no effort taking advantage of the hot months exploting his Principal features of next season to his trade. He is right now spreading himself on "The Spider and the Rose."

"The Empty Cradle," Burton King's Truart special, did a splendid business at the Hippodrome in Reading, Pa., where it was booked day and date with stiff opposition pictures, outdrawing the latter.

Ben Amsterdam of Masterpiece Film Attractions, has tied up the following product for next season: Al Lichtman Preferred Pictures, Daniel Carson Goodman-Equity specials, House Peters' Classics, Will Nigh productions, Monty Banks comedies, Syd Smith comedies, Joe Rock comedies, Felic Krazy Kat, Out of the Inkwell, Prizma, Bray Magazine and Bray Nature Studies.

Independent Closes Inter-Ocean Deal

Announcement is made by Jesse J. Goldburg, president of the Independent Pictures Corporation, that a contract was signed with Paul H. Cromelin, representing the Interocean Film Corporation, whereby the latter concern has secured the distribution for the foreign market of the twelve five part outdoor feature subjects being released by Mr. Goldburg's organization in the United States and Canada. Ten of these subjects were produced by Premium Picture Productions and in two of which George Larkin and Ruth Stonehouse are featured and in eight of which Jack Livingston, Mary Wynn and Al Ferguson are featured. The remaining two were made by Iroquois Productions.

Hart's "Cold Deck" to Be Reissued

Coincident with the announcement of William S. Hart's appearance in a series of Western productions and the revival of re-issue of certain of the Triangle Hart and Fairbanks subjects comes the announcement of Enterprise Distributing Corporation, of Atlanta, who own the United States and Canadian rights to the negative of "The Cold Deck" starring William S. Hart, that they will re-issue that production under its original title. This re-issue will be distributed by way of the state right market through Independent Pictures Corporation, of New York, of which Jesse J. Goldberg is president.

Truart-Tiffany Deny Reports

The executive offices of Truart Film Corporation and Tiffany Productions, Inc., make the definite announcement that the only authorized negotiations for the affiliations of stars, directors and units with the Truart organization are carried on with the home office of the corporation, 1540 Broadway, New York City, or with the Los Angeles offices of the corporation, located at the Goldwyn Studio, Culver City, Cal.

This statement is made because of numerous unauthorized announcements emanating from Los Angeles.

Warner Brothers Signs Johnny Hines for Indefinite Period

LOS ANGELES—(Special)—Johnny Hines has been signed by the Warner Brothers for an indefinite period and will be featured in a number of forthcoming Warner classics, according to an announcement by Harry M. Warner. Hines recently completed his first picture for the Warners, "Little Johnny Jones," an adaptation of George M. Cohan's stage play, which has been completed under the direction by Arthur Rosson.

The Warner Brothers originally secured Hines through an arrangement with C. C. Burr, president of Mastodon Films, Inc. Under this agreement Hines was to star only in "Little Johnny Jones," but subsequent negotiations, the exact details of which are not known, made it possible for the Warners to engage Hines indefinitely.

In "Little Johnny Jones," Hines is said to do the best work of his career. He portrays the role of an American jockey in Europe bent on winning the English Derby. Considerable romance and intrigue is woven into the story which is interpreted by a supporting cast including Harry Myers, Wyndham Standing, Molly Malone, Margaret Seddon, Herbert Prior, George Webb and Mervyn LeRoy. The story was adapted for the screen by Raymond Schrock.

Johnny Harron, brother of the famous Bobby Harron, who was a Griffith star for many years, has been signed by the Warner Bros. to play a prominent role in the David Belasco production, "The Gold Diggers," under the direction of Harry Beaumont. Others in the cast include Hope Hampton and Louise Fazenda.

An exact replica of the interior of one of Broadway's finest theatres is being constructed for the picture by Lewis J. Geib, technical director of the Warner studios. It will have an immense stage, proscenium, boxes, orchestra pit and will seat fully 700 people. An idea of the highness of the set can be gathered from the announcement that it will occupy one-half of the Warner's new stage, which is conceded to be the largest in the world.

In order to facilitate the production of the eighteen pictures scheduled for the coming season, the Warners have constructed on their studio grounds in Los Angeles a new building for the editing and cutting departments and the film vaults at an approximate expenditure of $25,000. The new structure has been built alongside of the administration offices.

Warner Brothers announced last week the release of two classics for the month of August, namely, "Where the North Begins," which is the new title given the production featuring the Belgian police dog, Rin-Tin-Tin, and Johnny Hines in "Little Johnny Jones," an adaptation of the George M. Cohan stage play of the same name under the direction of Arthur Rosson.

The premiere of "Where the North Begins" will be held at Lowe's State Theatre, Los Angeles, on July 28, and on the following week it will be shown at the Warfield Theatre, San Francisco. The story is said to deal with the faithfulness of a beast of the northern wilds, Rin-Tin-Tin, who is instrumental in tracking down a number of fur trading outlaws.

In the cast are Claire Adams, Walter McGrail, Pat Hartigan, Myrtle Owen, Charles Stevens and Fred Huntley. The production was directed by Chester M. Franklin under the personal supervision of Harry Rapf. Fred Myton and Mr. Franklin wrote and adapted the story for the screen.

Harry Myers, one of the screen's leading comedians, who is under a long term contract with the Warner Brothers has been loaned to Edwin Carewe to play a prominent part in the picturization of "The Bad Man."

Principal Pictures Corporation's "When a Man's a Man" company returned to Los Angeles recently, after having spent the best part of two months in Prescott, Arizona, making exterior episodes for the noted Harold Bell Wright story.

Jimmy Aubrey, for years a star on the Vitagraph program as a comedian in a series of two-reel comedies, has signed a contract with Leon Lee to appear in twelve two-reel fun-films.

Monty Banks, who is heading one of the comedy units at the new Grand studios in Hollywood, has a new leading woman in the person of Catherine Bennett, sister of the well-known Enid.

Raymond Cannon, who will soon be seen in "Mary of the Movies" and "The Printer's Devil," has returned from a week's sojourn in the Sierras.

"Mike" Tellegen, who is one of filmlands most promising "heavy heavies," has just completed the role of Strongarm in Charles R. Seeling's production, "The Tango Cavalier," which stars George Larkin.

Antor Novak, the Hungarian artist, has opened a studio in Hollywood for the production of a new kind of motion picture.

Peggy O'Day, who recently finished work on the serial, "The Fighting Spirit," in which she will be starred, has been engaged to play the leading role in "The Battling Buckaroo," a special western production being made by Rocky Mountain Productions, Inc., and to be released through Anchor.

C. C. Burr Moves Office to Glendale

C. C. Burr, president of Mastodon Films, Inc., has moved his personal offices from the company's headquarters, 133-135 West 44th St., New York, to the Burr Glendale Studio on Long Island. Under this arrangement Mr. Burr is in close touch with the extensive production activities now under way, including the Constance Binney and Charles "Chic" Sale features for Associated Exhibitors distribution.

William T. Lackey, treasurer of Mastodon, is managing the New York business office, with Lester F. Scott, Jr., in charge of sales.

Famous Players-Lasky Corporation this week announced that its Broadway houses, namely, the Criterion, Rialto and Rivoli, will be available to independent producers.

Abe Warner returned this week from a trip to the coast. Sam Warner returned with him, but came as far as Cleveland where he switched off for a visit to his home town. However, he was back in New York Thursday.

Spyros and Charley Skouras, of St. Louis, came to New York this week, making their headquarters at the Hotel Chatham.

Lou Baum, vice-president and general manager of Equity Pictures Corporation, sails for Europe on Tuesday of next week.

Irving Lesser, of Principal Pictures Corporation, this week confirmed a report from Los Angeles that his brother, Sol Lesser, Mike Rosenberg and other exchanges associated with them, would manufacture their own accessories next season.

Joe Reichenbach, formerly with Equity Pictures Corporation, a brother of Harry Reichenbach, is the proud father of a healthy son. Joe is now in business for himself, handling pictures for foreign distributors.

Principal Pictures Corporation has been authorized to do business in New York State, according to a despatch from Albany. The capitalization is fixed at $100,000.

Charles C. Burr, who is making his headquarters at his studio at Glendale, L. I., has signed Mary Carr for a stellar role in his next big production.

Brewster Color Pictures Corporation has moved its offices to 562 Fifth avenue, New York City.

Esther Linder, press representative for C. B. C. Film Sales Corporation, started on her vacation last week. She will be away from her office during the month of July.

"Destruction" is the title of the next release of Blazed Trails Productions, Inc., now being produced at Gloversville, N. Y.

Word from Dover has it that the American Film Classics has been incorporated there for $500,000.

"PG" Smith Productions, Inc., is the latest unit organized on the coast. It is sponsored by the popular P. G. Smith and will make a series of twelve two-reel comedies.

Bert Parker has purchased the Argentine, Uruquay, Paraguay, Chile, Peru and Bolivia rights to "Danger," "The Wolf Man" and "The Man from Broadway" from Clifford S. Elfelt Productions, Inc.

Victor B. Fischer, according to word from the coast, is planning on enlarging his production activities.

General Dist. to Open New 'Changes

PORTLAND, ORE. — (Special) — Matthew Aparton of General Distributing Corporation has acquired for local distribution the product of Independent Pictures Corporation. The deal covers the states of Oregon, Washington, Idaho, Montana, Utah, Colorado, Wyoming and New Mexico. Besides the independent pictures, General has contracted for others and arrangements are under way for additional product. However, this will not be done until after the opening of exchanges in Seattle, Salt Lake City and Denver. This will make General Distributing Corporation one of the best and largest exchanges in the West.

Matthey Aparton of General Distributing Corporation, 392 Burnside street, Portland, announces that his firm is in the market for big independent pictures.

L. K. Brin will continue releasing the Warner specials in 1923-24, according to reports heard in Film Row.

While in Seattle, Joe Brandt of C. B. C. Film Sales Corporation of New York was the guest of A. B. Metzer of the Seattle F. B. O. Exchange.

Irving Lesser Will Address Standard Pilots

Irving Lesser, general manager of distribution of Principal Pictures Corporation, has departed for Cleveland where he will address the convention of managers and salesmen of Standard Film Co., of which Harry Charnas is general manager. This distributing organization covers a large territory —Ohio, Kentucky, Michigan and Western Pennsylvania, and it maintains exchanges in Cleveland, Cincinnati, Detroit and Pittsburgh.

Mr. Lesser will outline in his talk some of the salient points of his summer selling campaign of the Super Five series which is comprised of "The Spider and the Rose," "Temporary Marriage," "East Side, West Side," "Bright Lights of Broadway" and "Gold Madness." Before leaving New York, Mr. Lesser said, "Reports coming in from exhibitors throughout the country indicate their feeling regarding the policy of several of the big national distributing organizations of withholding their biggest features for fall release, thus causing an acute shortage of pictures that are really "big" during the hot summer months. That is why Principal is offering the Super Five at this time, and I believe that the exhibitors will appreciate what we are doing for them, as we are almost the only concern which is releasing its big product at this season of the year.

Mike Rosenberg, secretary of Principal Pictures Corporation, left Los Angeles for New York on July 6. He expects to remain in the East for a short time, and then, accompanied by Irving Lesser, return to the coast.

Al Rosenberg of De Luxe Pictures, which handles the rights to Principal Pictures output in Washington, Oregon, Idaho, Montana and Alaska, is meeting with marked success with the Super Five series, "The Spider and the Rose," "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side" and "Gold Madness," all being in great demand by the exhibitors of the Northwest territory.

The latest important booking is the acquisition by Charles Newman, general theatre manager in the Pacific Northwest for the Universal Film Company, of "The Spider and the Rose" and "East Side, West Side" for the Columbia theatres in Seattle and Portland. This transaction makes these pictures one hundred per cent. in every key city on the Pacific Coast. Mr. Newman makes his headquarters in Portland, but spends much of his time in the Puget Sound city.

The Newark Theatre in Newark, New Jersey, is added to the long list of big first run houses which have booked "Temporary Marriage" and "East Side, West Side," two of Principal Pictures' Super Five series. The remaining three which make up this group are, "Bright Lights of Broadway," "The Spider and the Rose" and "Gold Madness," the latter being an adaptation of James Oliver Curwood's story which appeared in a leading magazine under the title of "The Man from Ten Strike."

Lesser Closes for Dick Hatton

A deal has been closed with Irving M. Loeser, of Principal Pictures Corporation, whereby First Graphic exchanges of New York and Buffalo acquire the rights to eight Lester Cuneo productions, the first of which employs Mrs. Wallace Reid and Little Billy Reid, as co-stars, and seven features introducing Dick Hatton.

Richard Talmadge Signed by Truart for Feature Series

Richard Talmadge has been added to the list of stars whose productions are being franchised on the independent market by Truart Film Corporation. The star was signed by Carlos Productions, Inc., for a series of feature pictures, the first of which is already in work. Carlos Productions is a producing organization, headed by A. Carlos, who also has distributing affiliations with Truart Film Corporation on its first special feature, "The Unknown Purple."

M. H. Hoffman, vice-president and general manager of Truart, announces that the first Richard Talmadge production will be ready for release in September, and it will be franchised as the first of a series upon the independent market. The Richard Talmadge Productions to date have been unusually successful box-office attractions because of the wonderful personality of the star and the fact, that because of his unique stunt ability, he can produce pictures of a type of which there is a scarcity upon the market. In making this series for Truart, Carlos Productions will produce them on a very much more elaborate style than his previous releases and they will be based upon well-known stories so that they will compare favorably with the best first-run pictures now being made.

With the acquisition of Richard Talmadge Truart has definitely arranged, with the production of the Elaine Hammersteins, Larry Semon, Carlos Productions, for fourteen of the eighteen pictures that will be released during the 1923-24 season. M. H. Hoffman states that the announcement of another star of national importance added to the Truart banner, will be made shortly.

Los Angeles Is Reorganizing for the Coming Season

LOS ANGELES — (Special) — The summer months are being utilized by independents as the opportune time for reorganizing their forces and resumption of business on a higher basis next season. The supposition here is that with bigger and much better productions independents next season will do a flourishing business in spite of the closed theatre holding situation which has tightened considerably since Marcus Loew broke his direct Alliance with Ackerman & Harris.

The heat has hit box offices considerably and consequently independent pictures have played to very poor business.

If a deal reported here goes through all Warner features next season will be "dogged" in one of the larger houses in this city or near it. It will be recalled that Warner's "Main Street" was preleased at Mack Sennett's Mission Theatre, where it did a splendid business.

Fritz Tidden, who used to push a mean pen for Moving Picture World, gets down this way quite often, although his headquarters are at Oppenheim's Exchange in 'Frisco. However, that firm maintains a prosperous exchange here that is handling Warner Brothers' specials on which Tidden is kept busy.

Abe Warner of Warner Brothers left here last week following a ten-day conference with Harry M., Sam and Jack Warner. He was due in New York on Monday of this week. Harry M. apparently expects to remain here for quite a spell, for he has moved his family to this city.

Reports that have reached the local offices of the Anchor Film Distributing Corporation from Morris Schlank, its president, who is on a tour of exchange centres, show that the latter is experiencing little trouble selling his pictures even at this time of the year, although considerable paper is being offered.

There is some talk locally about independent theatre owners forming their own direct-to-the-exhibitor exchange for the purpose of handling independent pictures and in that way avoid having these films fall into the hands of the syndicatists.

Al Lichtman, head of Preferred Pictures, Inc., of New York City, is expected here some time this week, according to a despatch that was received here this week from the firm's metropolitan offices.

Personal appearances are seemingly quite the thing out here, for independent exchanges have no trouble booking pictures with stars appearing—and getting a good price for both.

Just what method of distribution will be designated by Principal Pictures Corporation for their big schedule of production announced for next season is problematical. Production at the Principal studio is moving along progressively, and there is every reason for believing that that firm will have at least six specials ready for general release by September 1.

"Main Street" Gets Southwest Premier

DALLAS—(Special)—Warner Brothers' "Main Street," based on the Sinclair Lewis story, was given a satisfactory premier run at the Palace Theatre last week. This picture had been very cleverly advertised in this territory and is set for a successful run, although the release at this time of the year came as a distinct surprise to theatregoers, who had previously heard that the release would be held up until early in the fall.

Harry T. Peebles, sales manager of Specialty Film Company, writes the following correction which this department gladly makes: "For your information they (Enterprise Distributing Corporation) are not the distributors of Warner Brothers' product in this territory. This office, together with our Little Rock and Oklahoma City offices, have always distributed every Warner picture released on the States rights market, and have also contracted for next season's product."

In this connection Moving Picture World's correspondent can say that the Warner pictures have proved the most consistent and best money makers in this territory. Specialty exploitation men are very cleverly circulating word of the next productions to be turned out by the Warners, who are well established here.

Motion Picture Journal, a local regional, publishes the following: "True Film Company has information that a junk print of 'Burn 'Em Up Barnes' was stolen in a free park just lately in San Antonio before its scheduled opening at the Princess Theatre. Advices also have been received from Denver and New York that this print was being circulated, last heard of near the Texas-New Mexico line. Parties possessing the same are unknown. Exhibitors are requested to watch for these pirates and advise True Film Company."

(Editor's note: At the offices of the C. C. Burr in New York City this week the above was verified. It was stated that word of the circulation of the stolen print had been received, but no trace of it had been obtained.)

There is an unusual demand here for independent short subjects. Exhibitors have scanned the independent exchanges for such product and all such available film has been taken up. But more is wanted.

Just what firm will release the Ascher-Grand product in this territory has not been officially made known, though the rumor persists that a deal has been closed. The opinion seems to prevail that Specialty will handle that product, but nothing of a definite nature was available at the local offices of that firm.

Independents in Boston Summoned

BOSTON—(Special)—A number of independent exchangemen have been summoned by Federal Trade Commissioners who will come here late this summer to carry on the hearings on the alleged monopolistic charges against Famous Players-Lasky Corporation and the Alfred S. Black interests. The commission will seek through independents to substantiate its contentions that because of the Black affiliations Famous Players was successful in keeping independents out of many territories.

While Sam Grand will devote practically all of his time to the Grand-Ascher distribution business in New York, there is a certainty expressed among locals that the Federated Exchange will be amalgamated with Harry Aschers' American Feature Films Exchange for physical distribution. The Ascher exchange is releasing the Universal and Al Lichtman product.

"Main Street," Warner Brothers special, which Franklin Film Exchange is releasing, bids fair to break all records for the time required in being played out in this territory. Despite the intense heat the picture is doing splendid business. The first run grosses have been particularly big.

George Fecke, Jr., son of George Fecke, owner of the Motion Picture Distributing Corporation Exchange, has announced his engagement to a well-known local girl. The couple will be married late this month and make their home in a suburb of Boston.

The Modern-Strand theatre interests in Providence, R. I., have contracted with the Franklin Film Exchange for the entire Warner Brothers' Classic Eighteen next season.

Bill Shapiro, general manager of the Franklin Film Exchange, is rapidly recovering from his recent illness that caused so much concern among New England film men.

Maine bids fair to be quite a mecca for independent producing companies. This past week three scouts have passed through Boston en route to Maine to seek out locations for forthcoming pictures.



RICHARD S. THORPE
Signed by Charles C. Burr as leading man.

E. G. Tunstall Buys Warner's for Wisconsin

MILWAUKEE—(Special)—A number of big territorial deals involving the Warner Brothers forthcoming eighteen classics of the screen are in the process of consummation, the most recent of which has been made with E G. Tunstall, of the Tunstall Film Exchange, Milwaukee, for the state of Wisconsin, according to Hary M. Warner. Practically the entire country has been disposed of by the Warners, save for several deals which are now pending in the middle west and northwest territories.

A significant fact in connection with the Warner Brothers production of eighteen pictures being made from famous plays and popular books, is that a great many theatres are booking the entire series on the strength of their popularity and the unfailing and constant co-operation in both publicity and advertising that is accorded exhibitors booking the classics. The most recent theatres to have booked the productions is the Alhambra, Milwaukee, which is said to have signed a contract with the Tunstall concern without seeing any of the recently completed pictures.

If present plans do not miscarry the Mid-West Distributing Corporation will launch an extensive campaign late this summer to put over their specials purchased recently from Principal Pictures Corporation. From the latter Corporation C. W. Trampe has purchased "The Spider and the Rose," "Temporary Marriage," "Bright Lights of Broadway," "East Side West Side," "Mind Over Motor" and "Gold Madness."

The following additional releases are announced by Mid-West Distributing Company-Weber & North's Will Nigh production, "Notoriey," "Environment," "The World's a Stage," "Flesh and Blood," "Man from Hell's River" and "Sage Brush Trail."

The record achieved by Celebrated Players Film Corporation is a tribute to the genius of Joe Friedman, its owner. With its Preferred pictures this exchange has reached a clientele in this territory that was conceded unreachable with independent productions. Celebrated will continue handling Preferred pictures next season.

Business in this territory has been away below normal this summer. This is due largely to the bad break in the weather, which has in many instances been the hottest this city has recorded in many, many years.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Re-Edited Story

A re-edited version of the famous William Duncan mystery story, "The Man of Might," originally shown in thirty reels, has been prepared by Vitagraph and will be released in six reels. This is one of the best liked of all Duncan pictures and not only contains the attraction of a hunt for a mysterious treasure, but is packed with the thrilling stunts for which Duncan is famous.

In the cast supporting Duncan are Edith Johnson and Joe Ryan. Special exploitation aids will be prepared by Vitagraph for the use of exhibitors.

Metro Film Showing Attended by Royalty

Buster Keaton's first five-reel feature for Metro, "Three Ages," which had its London premiere Monday, June 25 before a distinguished audience, including royalty, nobility, members of Parliament and artists, has won the British press and public completely.

The premiere was attended by a crowd so large that many could not gain admission. In the audience was the Queen Mother Alexandria, Princess Alice and other members of the royal family. During the week "The Three Ages" was viewed privately by Lloyd George at his London home. Many notables were present. President Millerand of France also arranged a private showing at his home in Paris and there were present many internationally known statesmen, writers and artists.

It being Royalty Week in London, the proceeds of the performance were devoted to the benefit of the Queen's Charities, the receipts being donated to the war hospitals of Great Britain. This was done by special arrangements with Joseph M. Schenck and Metro Pictures Corporation, distributors of the Keaton features.

Praise for Pathe

Pathe quotes from the following letter from W. S. Scales, owner and manager of the Lafayette Theatre, Winston-Salem, N. C., as being especially significant because this exhibitor, for some time past, has booked the entire list of Pathe subjects and in many instances played them twice. Mr. Scales says:

"I must say that your comedies, serials and two-reel Westerns really keep the wolf from my door."

Universal Film Doing Big Business

"Crossed Wires," Gladys Walton's current Universal production, which is based on the humorous adventures of a telephone operator, is enjoying unusual success and doing an unusual business despite the hot weather, Universal reports.

The Boston Daily Advertiser says: "What a relief to see a film like 'Crossed Wires,' now at the State."

Barnes Signs With Grace Page Co.

The Grace Page Corporation has signed T. Roy Barnes to star in a series of two-reel comedy dramas. Miss Page, author of the stories and president of the company, will play opposite Mr. Barnes.

Al Davis, formerly co-director with Max Linder, will direct the series and Elizabeth Mahoney will adapt them to the screen.

Apfel Will Direct Metro Film

Oscar Apfel, a leading motion picture director, will wield the megaphone for the filming of "The Social Code," Viola Dana's new Metro vehicle. Mr. Apfel, a veteran among directors, recently returned from Holland, where he filmed "Bulldog Drummond" for a Dutch producing firm, with Carlyle Blackwell and Evelyn Greeley in the leading roles.

Making New Film

Finis Fox has started work on his fourth independent feature production at the Hollywood Studios, Inc., with a notable cast of screen artists. The title of the picture is "Bag and Baggage."

Signs for 4 More Leah Baird Films

Arthur F. Beck, producer of the Leah Bair features, signed a contract this week for the distribution by Associated Exhibitors of four features starring Leah Baird. The contract was signed on the part of Associated by Roy Crawford, vice-president and treasurer.

This is the third contract entered into between Associated and Mr. Beck, each of the two previous ones calling for four features in which Miss Baird was featured. Two pictures under the second contract are soon to be released. It is expected that work on the first of the features under the third contract will begin about October 1.

Leah Baird is now on a tour of eastern cities, making personal appearances in connection with showings of "Is Divorce a Failure?" In crossing the continent from Los Angeles to New York she made a large number of personal appearances in the South, and, besides being received by governors and mayors, was guest of honor at a large number of functions tendered by women's clubs and civic organizations. She has entered into contracts for further personal appearances.

Hart to Work at the Paramount Studios

William S. Hart will not reopen the famous old Hart studio just off Sunset Boulevard on the outskirts of Hollywood where the studio work on more than a score of the Western star's past screen successes was done.

Upon his return to the screen after his two years of retirement, announcement of which was made recently by Adolph Zukor and Jesse L. Lasky, Hart will produce all of his future pictures at the West Coast studio of Paramount Pictures. The change in policy was made in the interest of greater artistry, efficiency and economy, Hart declared this week in making public his plans.

Beyond the fact that Hart will appear in the same type of roles which he made famous in the past, no details regarding his first story or director are available. He will start actual production work, however, within the next thirty days.

New Spanish Film for Miss Young

Clara Kimball Young, whose newest picture for Metro, "A Wife's Romance," is rapidly nearing completion in Hollywood, is reported to have become interested in a future production, probably to follow her present picture, as a result of certain historical facts unearthed by the research experts of "A Wife's Romance." The new picture may be built around the legendary hero of Spain, La Cid, with a "power behind the throne" role for Miss young.

Cast Complete for Metro Picture

The cast of Viola Dana's new Metro vehicle, "The Social Code," is complete. When Oscar Apfel takes up his megaphone to direct this Rita Weiman story, he will find awaiting him at the Metro studios, in addition to Miss Dana, a supporting cast which includes Malcolm McGregor, Huntly Gordon, Edna Flugrath, and Cyril Chadwick.

Haver in Fox Special

Phyllis Haver, the famous Mack Sennett beauty, heads the cast of "The Temple of Venus," which is now being made at the William Fox West Coast Studios. Jean Arthur, Marian Harlan, the Duchess Dilanti and twenty-three other prize lookers, including a young woman with the melodious name of Erin Ladisseniere, also will be seen in the picture. The story was written by Catherine Carr, and will be directed by Henry Otto.

Title Selected for Metro Picture

The release title for the first Reginald Barker production of the new season to be presented through Metro by Louis B. Mayer will be "The Man Thou Gavest Me." The working title was "The Master of Woman." It was adapted from G. B. Lancaster's famous novel, "The Law-Bringers."

Gouverneur Morris Story for Fox

Rowland V. Lee, the well-known director who recently returned to the Fox staff at their West Coast Studios, has begun the preliminary work on "You Can't Get Away With It," the widely read story by Gouverneur Morris, one of the leading American fictionists.

Soon to Announce Blackton Film

Commodore J. Stuart Blackton shortly will announce the first of the Blackton Productions which are to be released by Vitagraph as among the twenty-six specials this firm will distribute this season.

Commodore Blackton will produce at the Brooklyn studios and his first two productions will bring extraordinary activity to the Brooklyn plant.

Two Big Fox Productions to Open September 1 on Broadway

Fox Film Corporation announces this week that two of the list of twenty-five special productions on the coming season's schedule will be presented at Broadway theatres for indefinite engagements beginning September 1.

These two pictures are "If Winter Comes," the screen version of A. S. M. Hutchinson's internationally popular novel, which will be seen at the Times Square Theatre, and "Monna Vanna," an adaptation of the celebrated drama by Maurice Maeterlinck, Belgium's foremost literateur, which will have its premiere at the Central Theatre.

This announcement follows closely the promise that Fox would be well represented on the big rialto this fall. While considerable mention has already been made of the Hutchinson story and its near-future run at the Times Square, the news that "Monna Vanna" also will accompany it on the Broadway venture comes as a pleasant surprise to the thousands of motion picture enthusiasts who have repeatedly voiced their desires to see Maeterlinck translated to the screen.

The popularity of "If Winter Comes" as a book commanded all the interest and attention the world can give to the smashing literary success which comes but once in a generation. And it was with the respect for this and the ideals of the author that Harry Millarde directed his efforts in the production of the celluloid version.

The entire company was taken to England that the author of the story might help in the supervision of the production and that the scenes of the picture might be laid where they were supposed to have occurred.

In the cast one finds such names as Percy Marmont, Ann Forrest, Margaret Fielding, Sidney Herbert, Arthur Metcalf, Dorothy Allen, Eleanor Daniels, Eugenia Woodward and George Pelzer, all celebrated for their work both in photoplay and on the stage.

As two unbiased and uninterested reviewers of authority said a few weeks ago in their printed columns, "'If Winter Comes' is the greatest picture of all time."

"Monna Vanna," the Maeterlinck story, is a spectacle of proportions never before attempted. Without the customary exaggeration and exuberance, it can be truthfully stated that this picture equals if not excels in finery, cost of making, size of cast, performance of actors, splendor and impressiveness and entertainment value all the spectacles of recent years.

Selects Chief Actors for "Pleasure Mad"

Reginald Barker has just completed the selection of principals for "Pleasure Mad," his second picture of the new season to be presented through Metro by Louis B. Mayer. Work on the new production will be started as soon as Mr. Barker has finished filming a few remaining scenes for his startling picturization of "The Man Thou Gavest Me," the working title of which was "The Master of Woman."

The players Mr. Barker has already chosen for "Pleasure Mad" include Huntly Gordon, Mary Alden, Norma Scherer, Hedda Hopper, and Ward Crane.

"Pleasure Mad" will mark a temporary shift for Mr. Barker. His most recent productions, such as "Hearts Aflame," have been of the virile, action, type. This new production is a domestic drama, and Mr. Barker's success with this type of film is attested by the record of "The Old Nest."

Wax Jubilant Over New MacLean Picture

Having scored an uproarious hit with each of six different audiences that were treated to previews in Los Angeles suburban theatres, the first print of Douglas MacLean's "Going Up" reached New York this week and caused jubilation among Associated Exhibitors executives in the company's projection room. President Arthur S. Kane, having been present at some of the early showings in California, had described the feature in lurid terms to his associates and subordinates, but after seeing it for themselves they were inclined to accuse their chief of undue restraint.

The story concerns a talented young author who has had the temerity to write a novel based on the exploits of an aviator, though he himself has never ventured into the air. The writer is lionized by all the pretty girls—and one, in particular, at a resort hotel in the Berkshires, until he has aroused the jealous hatred of a French airman who also is stopping there. Nothing will do but that an aerial stunt contest shall be pulled off between the two. The author casts about for any possible means of escape, but finally, in desperation, accepts the inevitable.

His very ignorance and inexperience accomplish his triumph. His machine, unchecked by any guiding hand, evolves stunts of which no pilot could conceive, and when it has cavorted about in the clouds at every possible angle, and done loops and flops and stunts hitherto unthought of, it drives the French challenger to admit that he is hopelessly outclassed.

Metro Film to Have an Exceptional Cast

With the selection of the principal players completed, production will begin immediately on Peter Clark MacFarlane's famous mystery story, "Held to Answer," which will be the second Metro Special for fall release. True to the high standards which Metro has set for these special productions, the cast was chosen with particular care. It included such well-known and accomplished actors as House Peters, James Morrison, Bull Montana, John Sainpolis, Evelyn Brent, and Bob Daly.

"Held to Answer" had one of the largest sales of any novel ever published in America, it is stated. The film version, prepared by Winifred Dunn, will be directed by Harold Shaw, who recently completed "Rouged Lips," a Viola Dana picture for Metro.

Fish Goes to London

Dan Fish, recently connected with the Goldwyn-Cosmopolitan organization in Ohio and Indiana, has resigned to become foreign representative for Preferred. He will take up his duties at the Walturdaw office in London.

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Goldwyn-Cosmopolitan

"Ten Commandments Scenes" Biggest Location Achievement

Figures furnished by the accounting department of the Lasky studio seem to substantiate Paramount's statement that the organization and maintenance of Camp Cecil B. DeMille, at Guadalupe, Cal., and the erection there of the set used by Mr. DeMille for scenes for the Biblical prologue of his production, "The Ten Commandments," represented the biggest single location feat in the history of motion picture production.

This prologue, with its ancient setting and characters from Biblical history, serves to introduce the story which Jeanie MacPherson has written by way of application of the Ten Commandments to modern life. Two separate and distinct casts will be seen, one interpreting the prologue and the other the main story. Those who are featured are Theodore Roberts, Leatrice Joy, Richard Dix, Nita Naldi, Charles de Roche, Estelle Taylor, Rod La Rocque, Julia Faye, James Neill and Edythe Chapman.

Guadalupe is approximately 200 miles from Los Angeles, and the task which confronted the studio organization was that of transporting to the location 2,500 people and more than 3,000 animals, including 900 horses, thirty camels, 200 burros and hundreds of sheep, goats, cows, oxen, chickens, ducks, guinea hens and dogs, and there maintaining them for a period of two weeks. The area utilized covered twenty-four square miles of rolling sand dunes.

Three hundred and fifty carpenters, plasterers and other craftsmen on April 27 started construction of the camp and the set, which represented the ancient city of Rameses, which Pharoah Rameses II forced the children of Israel to build to his glory. The entire job was finished and the filming of the picture was started on May 27. The scenes were completed June 10, when the entire company returned to Los Angeles.

Two special trains were required for the transportation of the people. Among the camp workers who had preceded the actors were included every type of technical labor that goes to make up the population of a large city. There were carpenters, plumbers, plasterers, hydraulic engineers, telephone linesmen, electricians, stenographers, doctors, artists, architects, dressmakers, musicians and cooks.

The camp comprised 550 sleeping tents, two huge mess tents, each with a capacity of 1,000 diners; a big recreation tent for dancing and other amusements, four tents forming a camp hospital with a capacity of thirty patients, in charge of a U. S. Army medical officer with two soldier assistants and a civilian doctor with four assistants; twelve tents for wardrobe and property use, and a separate unit of twenty tents for the guards of the animal corrals.

Complete telephone and electric light systems had been provided, the connections being made at Guadalupe, four miles distant. Five miles of wooden sidewalks had been laid. Water had been brought one mile by means of the camp pumping system, which consisted of two pumps with a capacity of 100 gallons a minute and four tanks which provided 36,000 gallons of water daily. Thirty shower baths had been provided for the men and twenty-four for the women. There were 2,500 cots and as many mattresses and pillows, requiring more than 30,000 blankets, sheets and pillow slips. An idea of the magnitude of the task which confronted the commissary department may be gained from the fact that it had to take care of more than three times as many people as the largest traveling circus.

Thirty-three thousand yards of cloth were required for the costumes, which numbered more than 3,000, and $18,000 worth of special harness of ancient design had to be made. Transportation over the heavy sand, where motors and horse wagons were out of the question, was accomplished by means of twenty big sand sleds. Three Cadillac cars provided fast film transportation to and from the studio at Los Angeles. A car would leave Camp DeMille at 7 o'clock at night with the film shot that day, and would arrive at the studio laboratory at midnight. At 2 p. m. the next day the driver would start back for Guadalupe with the developed film, arriving in time to show the film to Mr. DeMille and his assistants after dinner.

The big set, representing the ancient walled city of Raamses, was 750 feet wide and 109 feet high. It was probably the largest ever constructed for a motion picture and was approached by an avenue of twenty-four Sphinxes, each of which weighed nearly four tons. This avenue was designed by and built under the direction of Paul Iribe, Mr. DeMille's art director. To make the huge set required 55,000 feet of lumber (enough to build fifty ordinary five room bungalows), 300 tons of plaster, 25,000 pounds of nails and 75 miles of cable and wire for bracing.

Four enormous statues of Pharaoh decorated the entrance to the walled city. Each of these was thirty-five feet high. To build them and the sphinxes took fifteen tons of modelling clay and 100 tons of plaster.

Unusual Accessory for Universal

An accessory of super quality and unusual sales value has been put out by Universal Pictures Corporation for "Merry Go Round," the Super Jewel which has its premiere this week in the Rivoli Theatre. It is a set of lobby display cards printed in sepia rotogravure on gold.

By the unusual qualities of the sepia and gold combination the cards have the appearance of a flash or intermittent sign.

Hackathorne in Morris Film

George Hackathorne, who did such excellent work as the cripple in "The Village Blacksmith," has been added to the cast of the William Fox production of the Gouverneur Morris story, "You Can't Get Away With It." He plays Charles Hemingway, Jr., son of the character in the story that has been given to Percy Marmont, the Mark Sabre of "If Winter Comes."

Arliss Ends Work in Coming Film

George Arliss has finished his work in the Distinctive Pictures melodrama, "The Green Goddess," but Alice Joyce, David Powell, and Harry Morey still have a week or so to go. Miss Joyce, Powell, and Morey are working on a harem scene, for which a magnificent set has been erected.

Vitagraph at Work on "Pioneer Trails"

Work is progressing rapidly on "Pioneer Trails," the Western special being directed by David Smith at Vitagraph studios in Hollywood. This thrilling story of the days when the first transcontinental railroads were being built to carry civilization to prairie and mountain has a cast of exceptional quality—Cullen Landis, Alice Calhoun, Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dyer and Joe Rickson.

Director Smith's desire to have the early West accurately and realistically shown in "Pioneer Trails" led to the employment of one of the oldest scouts now living, "Pop" King, who crossed the prairie when he was seventeen.

King is 91 years old and the descriptions he gave Director Smith of his personal experiences were of invaluable aid.

LUDWIG G.B. ERB,
PRESIDENT



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Release Dates for Preferred Pictures

Al Lichtman, president of Preferred Pictures Corporation, made public this week the release dates for the Preferred Fifteen to be produced by B. P. Schulberg for next season.

August 19, "The Broken Wing," a Tom Forman production, based on the stage success by Paul Dickey and Chas. W. Goddard. Cast includes Kenneth Harlan, Miriam Cooper, Walter Long, Miss Dupont, Richard Tucker, Edwin J. Brady.

September 9, "Mothers-in-Law," a Gasnier production, from the story by Frank Dazey and Agnes Christine Johnston, adapted by Olga Printzlau. Cast includes Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Craufurd Kent, Vola Vale.

September 30, "The Virginian," a Tom Forman production, from the story by Owen Wister. Adapted by Hope Loring and Louis D. Lighton. Cast includes Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, Wilton Ross, Sam Allen, Bertram Hadley and John Steppling.

October 21, "April Showers," a Tom Forman production, written and adapted by Hope Loring and Louis D. Lighton. Cast includes Colleen Moore, Kenneth Harlan, Ruth Clifford, Myrtle Vane, Priscilla Bonner, Ralph Faulkner and Kid McCoy.

November 11, "Maytime," a Gasnier production, from the play by Rida Johnson Young. Scenario by Olga Printzlau. Cast includes Gaston Glass, Ethel Shannon and Wm. Norris.

December 9, "The Boomerang," a Victor L. Schertzinger production, from the Belasco play by Winchell Smith and Victor Mapes.

January 6, "White Man," a Tom Forman production from the novel by George Agnew Chamberlain.

January 27, "Poisoned Paradise," from the novel of Monte Carlo by Robert W. Service.

February 17, "When a Woman Reaches Forty," a Gasnier production, from the story by Royal A. Baker.

March 9, "The Mansion of Aching Hearts," a Victor L. Schertzinger production, from the song by Harry Von Tilzer and Arthur J. Lamb.

"Scaramouche" Will Have Wide Publicity

Metro plans exceptionally big exploitation for Rex Ingram's production of "Scaramouche."

The technical organization associated with the filming of this production, and the amount of money expended in making it, assure an extraordinary motion picture, it is stated. Scores of useful novelties will be distributed, and the word "Scaramouche" upon them will arouse the curiosity of the nation.

Across every letter head and envelope now going out from Metro offices is printed "Scaramouche" in red letters an inch high. "Scaramouche" is on every press book, and every newspaper clip sheet, in fact, every single bit of printed matter.

"Scaramouche" is a thrilling story of the French Revolution written by Rafael Sabatini and adapted by Willis Goldbeck. It is being filmed by arrangement with Charles L. Wagner. Alice Terry, Ramon Novarro, and Lewis Stone head the cast.

Broadway Runs for Two Big Fox Films

Fox Film Corporation announces this week that two of the list of twenty-five special productions on the coming season's schedule will be presented at Broadway theatres for indefinite engagements beginning September 1.

These two pictures are "If Winter Comes," the screen version of A. S. M. Hutchinson's interpretation of the celebrated drama by be seen at the Times Square Theatre, and "Monna Vanna," an adaptation of the celebrated drama by Maurice Maeterlinck, Belgium's famous literateur, which will have its premiere at the Central Theatre.

"Cameo Kirby" Will Be a Fox Production

With a story and cast of exceptional popularity and box office value, John Ford, one of the leading members of the Fox directorial staff, has commenced work on "Cameo Kirby," according to word this week from the West Coast Studios of Fox Film Corporation.

The story, which is an adaptation of the collaborate efforts of Booth Tarkington and Harry Leon Wilson, two of America's eminent writers, was first presented as a play on Broadway in December, 1909, meeting with sensational success.

John Gilbert is cast in the title role in the film offering, which will be released on the Fox program of specials for 1923-24. Alan Hale, who recently completed work on "The Eleventh Hour" at the Fox studios, is entrusted with the heavy role. Others in the cast are Richard Tucker, Eric Mayne, William E. Lawrence, Philip Smalley, Jack McDonald, Jean Arthur and Gertrude Olmsted.

"Success," an Ince Production, for Metro, Coming to Capitol

At the Capitol Theatre next week the chief attraction is to be "Success," a Ralph Ince production for Metro from the celebrated stage play of the same name. The picture features Brandon Tynan, who, it will be remembered, played the leading role on the stage when it was presented at the Harris Theatre in New York and later in the various leading cities of this country. With Mr. Tynan in the cast of the film production are also Mary Astor and Naomi Childers.

"Success" won high praise from the trade press on the occasion of its recent exhibition to trade press reviewers, following which it was immediately booked for the Capitol Theatre by S. L. Rothafel.

Brandon Tynan is one of the best known American actors. Mary Astor, who plays the role of Cordelia, is now a full-fledged screen star, having recently signed a contract with Paramount for a series of special productions in which she is to be starred.

Others in the supporting cast in "Success" are Dore Davidson, Lionel Adams, Stanley Ridges, Robert Lee Keiling, Billy Quirk, Helen Macks, Gay Pendleton and John Woodford.

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Goldwyn-Cosmopolitan

Varied Type of Entertainment in First National 1923-24 List

First National's list of twenty-nine productions, which constitute the first part of its program for 1923-24, will include every variety of screen entertainment suitable for big time presentation. The aim of First National is to supply the exhibitor with attractions of all types in order that the season's program may be perfectly balanced.

Three costume plays, each of unusual magnitude, are included in the twenty-nine. They are Norma Talmadge's "Ashes of Vengeance," a story of sixteenth century France, and "The Fighting Blade," a Richard Barthelmess' picture of Cromwellian days in England. Both of these are romantic dramas, while the third period picture, "The Dangerous Maid," in which Constance Talmadge will star, is a romantic comedy of seventeenth century England.

In the field of drama First National will offer "Black Oxen," Gertrude Atherton's famous novel; "Ponjola," Cynthia Stockley's story of South Africa which is being directed by Donald Crisp; "Anna Christie," Eugene O'Neill's play which Thomas H. Ince will produce; "Thundergate," a story of China and America; "The Eternal City," a George Fitzmaurice production to be presented by Samuel Goldwyn; and the Thomas H. Ince productions, "Her Reputation," "Country Lanes and City Pavements" and "The Just and the Unjust."

The company's dramatic entertainment will be increased by "Flaming Youth," a society drama in which Colleen Moore will star; "Trilby," a romantic idea produced by Richard Walton Tully from the world renowned Du Maurier novel; "Secrets," a forthcoming Norma Talmadge picture which will rival "Smilin' Through" in its romantic appeal; "Against the Grain," a Frank Borzage production and "The Swamp Angel," a Richard Connel story, two especially strong heart interest dramas.

Maurice Tourneur's "The Brass Bottle" will stand alone in the field of comedy novelties although it is known that the second Tourneur production, as yet untitled, will be another unique story.

First National's feature comedy entertainment ranges from Jackie Coogan's "Circus Days" to Samuel Goldwyn's "Potash and Perlmutter," a story of New York's "woman's wear" industry. A third comedy drama will be "The Bad Man," a Carewe production which has as its central character the picturesque and amusing Mexican enacted by Holbrook Blinn.

"Why Men Leave Home," a John M. Stahl production, is a satirical comedy with a New York background; "Dulcy," starring Constance Talmadge, is a humorous character study of a girl who is just a "delightful dumb-bell"; and "The Huntress," with Colleen Moore, is a comedy drama moving against a background of the high Sierras.

"The Wanters," a John M. Stahl production, is dramatic entertainment with a strong society flavor.

Two Katherine MacDonald offerings, "Chastity" and "The Scarlet Lily," will supply the demand for straight domestic dramas.

The three untitled productions are the Tourneur pictures, the new Richard Barthelmess picture and a Frank Lloyd special.

This program will permit all of the First National stars to appear in varying roles. Norma Talmadge changes from the middle ages to modern times, and Constance Talmadge's two pictures are laid in widely different settings. Colleen Moore will appear in one outdoor picture and in one story of modern American society life. The new Barthelmess' picture will probably bring the young star from the picturesque days of "The Fighting Blade" to a modern American setting.

Production Starts on "The Bad Man"

With his technical staff engaged and the cast almost completed, Edwin Carewe is now ready to begin the taking of exterior scenes of "The Bad Man," which Carewe is to produce for First National with Holbrook Blinn in the title role.

It is planned to take the exteriors in Roscoe, California, on a desert location similar to the true locale of the story, the Arizona-Mexican line.

The technical staff is made up of Edwin Carewe, director; Wallace Fox, assistant director; Sol Polito, chief cameraman; Tom Storey, assistant cameraman and John D. Schulze, technical director.

"The Spoilers" to Show in Seattle

Goldwyn's Jesse D. Hampton production of "The Spoilers" will open a pre-release showing of a minimum of two weeks at a Jensen & von Herberg Seattle theatre—either the Strand or the Liberty—on July 14.

A contract also was closed with Jensen & von Herberg for a minimum two weeks' showing of "The Spoilers" at their Rivoli Theatre in Portland, Ore., to open within the near future.

Halperin Pictures Get Distribution

Victor Hugo Halperin and Edward R. Halperin closed a contract this week with Roy Crawford, vice-president and treasurer of Associated Exhibitors, under which the latter organization will distribute four features of the Halperin Productions. The first of these will be "Tea With a Kick," a colorful satiric comedy, which is to have pre-release showings at Grauman's Million Dollar Theatre in Los Angeles during the week of July 2, and at the Rialto, New York, later in July.

The story of "Tea With a Kick" is by Victor Hugo Halperin, who was formerly literary associate of the late Elbert Hubbard of Roycrofter fame at East Aurora, N. Y., and he also supervised and produced the picture. The comedy has such players as Doris May, Creighton Hale, Ralph Lewis, Rosemary Theby, Stuart Holmes, Louis Fazenda, Za-Su Pitts, Hank Mann, and Chester Conklin. The cast is said to include twelve famous comedians, five leading ladies and ten dramatic celebrities, while the winners of twelve beauty contests in various parts of the United States appear as tea maids and fashion show models, and there is a ballet of 100 "Hollywood Heartbreakers."

Preferred Campaign Started on July 2

On Monday, July 2, Preferred Pictures began its selling campaign on the fifteen pictures scheduled for release next season, beginning with "The Broken Wing," which will be available for distribution on August 19.

On Friday, Al Lichtman, president of Preferred, left for the Coast where he will talk over production plans with B. P. Schulberg, producer of Preferred Pictures.

One of the year's sensations, promises Mr. Lichtman, will be the rise of Ethel Shannon, who began with a small part in "The Hero." She will have the leading role in the screen version of "Maytime," the famous play by Rida Johnson Young.

On Saturday, Dan Fish, newly appointed foreign representative, sailed for London on the Olympic to take up his headquarters at the office of Walturdaw, Ltd., which handles the Preferred product in England and on the Continent.

Henry Ginsberg, sales manager of Preferred, arrived back in town early last week after a tour of the exchanges. He reported that the first Preferred Eight had been sold 100 per cent. in practically all territories and that exhibitors were looking forward eagerly to the Fifteen.

"Potash and Perlmutter" Completed for First National

Samuel Goldwyn's screen production of Montague Glass' classic, Potash and Perlmutter," was this week completed under the direction of Clarence Badger at the Fort Lee studios. First National will release this picture in the fall.

In addition to Barney Bernard, Alexander Carr and Vera Gordon, the roster of players includes Martha Mansfield, Hope Sutherland, Ben Lyons, Lee Kohlmar, Eduard Durand, De Sacia Mooers and Jerry Devine.

Twenty-four beautiful models wearing next "winter's advance" fashions were supplied by Mme. Frances and Anna Tappe. Other novelty effects were secured by Mr. Goldwyn.

Denny Wins Own Production Unit

Reginald Denny, the popular star of "The Leather Pushers," "The Abysmal Brute" and other successful Universal pictures, has definitely won a place for himself in Universal Jewel productions. He will be starred in four Universal Jewels during the coming year.

These four Jewels will be a special feature of the Universal Sixty—the annual output of high class pictures. They will be known as Reginald Denny Productions and will be released at intervals of about ten weeks, beginning late in October.

Since his advent into Universal pictures less than two years ago, Denny has become one of the most popular male stars on the screen. He is in the enviable position of being a matinee idol for the women and at the same time a man's man for the male contingent of motion picture goers.

It is likely that the four forthcoming Denny Productions will be of the same red-blooded athletic variety that has made him successful in "The Leather Pushers," in which he played the clean-cut role of "Kid Roberts," the millionaire boxer of H. C. Witwer's prize ring stories.

"Anna Christie" May Be Made Abroad

"Anna Christie," Eugene O'Neill's stage play, which is now drawing the biggest audiences which London ever accorded an American production, may be filmed in London with the original company.

Thomas H. Ince, who recently purchased screen rights for the play, has cabled to London to have screen tests made of Pauline Lord, the American actress whose characterization in the title role of the play has won her international fame.

If the tests of Miss Lord are satisfactory, Ince plans to send John Griffith Wray, his director, to London with a staff of capable assistants and to film this First National picture with the stage company which has created such a sensation on both sides of the water.

Appropriate Newspaper Campaign

In advance of the showing of "Black Shadows" at the Columbia Theatre, Portland, Ore., the management paved the way for the opening with an especially appropriate newspaper campaign. A concise lead story, followed by publicity photos and a two-column ad, and then by two quarter-page ads made up the theatre's advertising, in which it emphasized the native dancing girl angle.

Preferred Pictures Congratulated

Exhibitors from all parts of the country are writing in and congratulating Preferred Pictures on the selection of Kenneth Harlan for the title role in "The Virginian," according to a statement by Al Lichtman.

"According to the letters I have received," says Mr. Lichtman, "Ben Schulberg has made one of his best selections in casting Harlan for this role."

"The Human Mill" a Metro Film

The first Allen Holubar production for Metro will be "The Human Mill," John Trotwood Moore's famous novel published as "The Bishop of Cottontown." This is a story of life in the South after the Civil War, of a fighting bishop and his flock, and of several romances and antipathies which culminate in a striking climax which settles the tangled problems of the many involved.

Balaban & Katz Book "Three Wise Fools"

Balaban & Katz have booked Goldwyn's "Three Wise Fools" for a week's showing at their big new Chicago Theatre for the week beginning July 23. That showing will be followed by engagements at three other of Balaban & Katz' big theatres in Chicago—the Tivoli, Riviera and Central Park.

Critics Acclaim Mrs. Reid's Production, "Human Wreckage"

With but one exception, every newspaper critic in New York City was unbounded in their praise of Mrs. Wallace Reid's photoplay, "Human Wreckage," which opened last Wednesday night at the Lyric Theatre. The one critic who did not like the picture was Quinn Martin, on the New York (morning) World.

Probably the most glowing praise of the production came from a conservative and unexpected source. The New York Evening Post and the New York Tribune stated in no uncertain terms that as a production it was the greatest thing of the year and should prove a decided success from both a commercial and educational standpoint.

In his review C. D. H. of the Post gave the picture almost a full column of space, from which the following excerpts were taken: "Seldom has a theatre entrance been so crowded with people trying to gain admittance as was the Lyric Theatre at the premiere of Mrs. Wallace Reid's 'Human Wreckage.' The story moves rapidly and enchains the interest with a grip that is never loosened. The acting was superb; the picture seems so intelligently sincere, and conveys such an honest message that one cannot but applaud the high purpose and self-abnegation that have enabled Mrs. Reid to bare her heart and re-enact the tragedy of her life for the good of the world. This picture rings true. It will do a vast amount of good; and it will inevitably be seen by millions who will get a lesson that no sermon by Dr. Crane can ever instill. This writer never saw anything quite like it before in any theatre."

Harriet Underhill, photoplay critic of the New York Tribune, was also sweeping in her praise for Mrs. Reid and her picture. She said: "We went to the Lyric Theatre last night determined not to allow our heart strings to be played upon by a weepy ingenue who promised to marry the slick-haired juvenile when he stopped using that horrid stuff. It is, therefore, with pleasure we announce that 'Human Wreckage' is a simple story, simply told, without exaggeration or sensationalism, and that while there is (thank heaven) no plot, it is intensely interesting, because one feels instinctively that it is all true."

Irene in the Daily News said: "In her picture denouncing the drug evil Mrs. Wallace Reid attempts to convey a message to teach a lesson. There can be no doubt that this splendid characterization film will meet with success. 'Human Wreckage' is well worth seeing."

According to the New York Journal: "Mrs. Reid's performance reflects intelligence and poise. She has an interesting face, one that seems to betoken character and insight. Bessie Love does excellently as the young mother, and James Kirkwood and George Hackathorne also merit favorable comment."

Don Allen in the Evening World said: "Mrs. Wallace Reid's 'Human Wreckage,' shown last night at the Lyric, is frankly propaganda against the evil of the drug traffic. But 'Human Wreckage' is also a good picture in setting forth the story of the havoc wrought by drugs, though, of course, it could tell but part of the tale."

The New York Evening Telegram said: "Notably beautiful picture; cumulative interest, with every incident sharply defined. A visit to the Lyric Theatre will repay everyone. Real thrills such as all good popular movies should have. Will stir your pulse to an unwonted degree. Pathos and comedy give Mrs. Reid's film decidedly popular appeal."

The Sun and Globe, June 28, said: "The picture is a thriller. The acting of Bessie Love touches tragic springs seldom revealed on screen or stage. James Kirkwood's performance in 'Human Wreckage' is a thing of far greater power than his brilliant performance in his stage success, 'The fool.'"

The New York Morning Telegraph said (June 11 issue on San Francisco premiere): "We'll wager that San Francisco has never shown more interest in a photo drama than that which greeted Mrs. Wallace Reid's 'Human Wreckage' at the Century. It is powerfully dramatic." June 10 issue said: "Dramatic story. James Kirkwood great. Bessie Love superbly read." June 28 issue said (New York premiere): "Acting in 'Human Wreckage' excellent. In some cases little short of wonderful. Each actor perfect. James Kirkwood impressive and powerful."

The Evening Mail said: "'Human Wreckage' should be a great power in stamping out the traffic. Has the ring of authority and has every indication that the purpose in making the film was ever kept in mind by the producers. James Kirkwood proved himself master of a most difficult role."

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Souls for Sale



Goldwyn-Cosmopolitan

Vignola Back After Six Months' Vacation

"Vacations are good things in their way but I'll take work for mine any time," says Robert G. Vignola, who returned recently from a six months' tour of the world. Mr. Vignola will begin "shooting" in a few days on his first production since his return to New York. It will be a super special for Cosmopolitan entitled "Yolanda," adapted from Charles Major's novel of the same name, with Marion Davies in the star role.

"But while it was a perfectly delightful and beneficial vacation in many ways—it was my first real one in fifteen years—I am happy to get back to work," said Mr. Vignola. "For several weeks past now I've been sort of tugging at the leash because of my anxiety to start. You can't deprive an active man of his work and substitute play for it for any length of time. And now I understand better than ever why some men like Schwab and others stay in the harness until the end."

Start Production on New Talmadge Picture

Production was started this week on "The Dangerous Maid," in which Constance Talmadge will star, and which will be presented by Joseph M. Schenck through First National. The picture is a period comedy drama and, it is stated, will be Constance's most pretentious film offering.

The story is from Elizabeth Ellis' novel, "Barbara Winslow, Rebel," and was adapted by C. Gardner Sullivan, a recognized peer in the scenario field, and Victor Heerman is directing, with Glen MacWilliams behind the camera. In the supporting cast are Conway Tearle and Willard Mack, playing the hero and the villain, respectively. Following this pair are Marjorie Daw, Tully Marshall, Charles Gerrard, Kate Price, Arthur Rankin, Lou Morrison, Philip Dunham and Kenneth Gibson. This cast is by far the most brilliant with which Schenck has yet surrounded his comedy star.

"The Dangerous Maid" tells of the times following the defeat of the Duke of Monmouth, in his attempt on the crown of James II of England, in the 17th century.

Begin Production of "Eternal City" Abroad

After a conference with Sir Hall Caine in London, George Fitzmaurice arrived in Rome last week where the cast for "The Eternal City" was awaiting him, according to cabled reports received from abroad. "The Eternal City" is an adaptation of Sir Hall Caine's novel of the same name which Samuel Goldwyn will present through Associated First National Pictures.

Production was started immediately by Mr. Fitzmaurice. The entire cast including Barbara La Marr, Richard Bennett, Lionel Barrymore, Bert Lytell and Montagu Love, are now located at the Grand Hotel, Rome, and Ouida Bergere, responsible for the screen continuity, is completing her work at Arnold Bennett's villa near Rome.

The technical staff, consisting of four laboratory experts, two cameramen and a boss carpenter, complete the company.

Mr. Fitzmaurice has the co-operation of the Italian government and of First National's European offices in the production of this picture, which is scheduled as one of the big fall releases of First National.

Begins Exteriors for F. B. O. Production

Back from a week-long cruise as the special guest of Admiral E. W. Eberle aboard the battleship New Mexico, now in Pacific Coast waters, Emory Johnson has begun the exterior scenes for his next big production for Film Booking Offices. It is tentatively called "The Mail Man" and, as the name implies, dramatizes and glorifies the men in the service of the postal department.

Mr. Johnson, who produced "In the Name of the Law," "The Third Alarm" and "Westbound Limited," is tackling "The Mail Man" on an even greater scale than its predecessors which were released by F. B. O. "The Mail Man," in fact, will be the biggest of all the Johnson super-attractions both as regards its dramatic development, the scale of its scenic investiture and the exploitation campaign which will be put behind the picture by the distributors.

Bagdad Being Built at Fairbanks Studio

The City of Bagdad—not the modern city, but the Bagdad of ancient Arabia—is being transported rapidly from its former site to the Pickford-Fairbanks' studios at Hollywood where it will serve as one of the big and glittering high lights in the resplendent background against which Douglas Fairbanks' new motion picture, "The Thief of Bagdad," will be set.

Rising from the rim of what is said to be the most extensive floor of concrete that ever has been laid in this country, the minarets and mosques will throw their shadows down on the polished surface of two acres of cement which constitute the plaza or public square. All of the magic and charm of the once great city of which there are now left but a few fragmentary ruins, is inherent in the new Fairbanks' structures.

Nagel to Have Lead in "Master of Man"

Conrad Nagel will play the leading role in Goldwyn's first Victor Seastrom picture, "The Master of Man." Word has just been received at Goldwyn's home office from Abraham Lehr, production chief at the studios, to that effect.

Mr. Nagel has just finished his first role under his Goldwyn contract, that of Walter Stanford in Marshall Neilan's production of the Russian story, "The Rendezvous."

The role of Victor Stowell is entirely English, and it was because the role is so typically English that Joseph Schildkraut, a Continental, after arriving at the studios and studying the part, asked for permission to retire from the cast, as he did not think he was suitable for the type.

Critics Highly Praise Hodkinson Production

Many favorable criticisms have been made by the reviewers of the various trade journals and fan magazines relative to Gene Stratton Porter's "Michael O'Halloran," produced personally by the author for distribution through the W. W. Hodkinson Corporation.

Harrison's Reports says: "'Michael O'Halloran' easily holds the interest from start to finish." Moving Picture World says: "'Michael O'Halloran' will be welcomed most by those who have been demanding more wholesome entertainments."

The Motion Picture Journal: "It is a simple little tale, well told, and will please."

The Exhibitors' Herald: "'Michael O'Halloran' is a simple little tale whimsically told amidst pleasing settings."

Laemmle Evolves New Method for Showing Big Universal Film

An innovation in picture presentation has been projected for the public offering of "The Hunchback of Notre Dame," the costly spectacle drama which has been made at Universal City from Victor Hugo's famous romance of the middle ages.

As the most ambitious picture ever made by Universal, "The Hunchback of Notre Dame" is destined to have a presentation befitting its magnitude. Carl Laemmle, president of the Universal Pictures Corporation, who envisioned "The Hunchback" as a screen masterpiece, and who has put every ounce of Universal effort behind it, has evolved a gigantic plan for its appearance on the screens of the world.

In a nutshell, as explained by a Universal official, this novel plan is based upon a world-wide presentation of "The Hunchback of Notre Dame" by which the picture will exploit itself. It will be its own advance agent, it will be its own ballyhoo and it will sing its own praises. Also, it will create its own popular demand so that when Universal's exhibitor patrons present it, their audiences will be ready-made, and the big question will be traffic control at the box-office, not one of breaking the house "nut."

All this will be done by a long campaign of "Premiere Presentations." Not only in the key cities, but in every important city of the country, and elsewhere throughout the civilized world, there will be a "Premiere Presentation" of "The Hunchback of Notre Dame." This extensive campaign will not be a flash in the pan but will extend over many months, probably more than a year.

"Loyal Lives," Vitagraph's Letter Carrier Film to Get Big Support

Exhibitors will be keenly interested in the concrete exploitation tie-ups that have now been completed by Charles J. Giegerich for Whitman Bennett's letter carrier picture, "Loyal Lives," that heads the Vitagraph list for fall releases.

The exploitation plans for this big production cover every section of the nation and they have been so arranged, in advance, that exhibitors everywhere will have everything set and ready for them. The exploitation will start automatically in every city and town as soon as the picture is booked.

The entire Post Office Department, from the highest officials and executives down to the letter carrying, working forces that go into every home, have been lined up solidly behind "Loyal Lives." They have pledged their fullest support and co-operation to make the exhibitions of this picture a success, and because of the magnitude and far-reaching influence of the postal forces there is little doubt that the tie-up behind "Loyal Lives" will prove of tremendous value to theatre owners.

Following the lead of the Postmaster General, who endorsed the picture in the following letter to Whitman Bennett, every department of the service has fallen into line. That a high cabinet officer has endorsed this melodramatic picture production is in itself of great showmanship value, the importance of which will not be overlooked by exhibitors in promoting their seat sales.

The letter from the Postmaster General reads:

June 22nd, 1923.

Mr. Whitman Bennett,
Whitman Bennett Studios,
Yonkers, N. Y.

Dear Sir:

Replying to your inquiry I may say that I am in hearty sympathy with your objective in presenting to the public the life and work of the men in the United States Postal Service in motion picture form.

In my opinion it will be substantially beneficial in conveying to the public a better understanding of the unfailing, untiring and loyal service rendered by the employes of this great department of the Government, and in increasing the pride of the men in the great work they perform.

Very truly yours,
(Signed) HARRY S. NEW,
Postmaster General.

The endorsement of the post office clerks is evidenced in a letter from C. P. Franciscus, president of the National Association of Post Office Clerks, followed by a full-page announcement of the coming of "Loyal Lives" published in the June issue of "The Post Office Clerk," the official organ of the association, and an editorial calling upon all post office employes to "boost" the picture when it is shown in their cities.

The letter carriers, through Edward J. Gainor, president of the National Association of Letter Carriers, have been placed solidly behind the picture, and the July issue of "The Postal Record," the official organ of the letter carriers' association, will contain a big editorial written by F. L. Douglas, president of the New York Letter Carriers' Association, who was delegated by the National Association to pass upon the advisability of endorsing the picture.

After viewing the picture at the Bennett Studios Mr. Douglas wrote the following endorsement, which reflects the tone of the article that will appear this month in the letter carriers' magazine.

With this official endorsement of the carriers, the campaign for "Loyal Lives" was made complete and, like a gun "primed and cocked," it now stands ready to be fired as a broadside of exploitation nation-wide in scope.

Mr. Douglas' letter giving the production the endorsement and support of the letter carriers follows in full:

NEW YORK LETTER CARRIERS' ASSOCIATION
New York, N. Y.,
June 26th, 1923.

Mr. Charles J. Giegerich,
Bayside, N. Y.

My dear Mr. Giegerich:

After witnessing the exhibition of that wonderful motion picture production entitled "Loyal Lives" at the Whitman Bennett Studios in Yonkers last Saturday morning, I desire to state that I was most favorably impressed with the true to life story in this picture and that it has my hearty approval.

This picture arouses every human emotion, has its heart throbs and also provides amusement which will please the fancy of any audience in the United States. It also will impress upon the public the magnitude of our great postal service in all its multiplied operations.

Brandon Tynan acts the part of a letter carrier splendidly and portrays the kind gentlemanly manner in which our boys perform their service to the public. My fifteen years' experience as a letter carrier has brought me in close contact with the 3,500 members of our association whom I have the honor to represent and I am conversant with the conditions which surround them both in the service and in their homes. "Loyal Lives" does not exaggerate, but pictures the difficulties and hardships which our boys encounter in trying to support their families on the meagre salary paid and small pension allowed by the Government, as they affect the average letter carrier today.

Therefore I have no hesitancy in registering my hearty approval of "Loyal Lives" and assuring you of the moral support of the New York Letter Carriers' Association and myself in every possible way to insure its successful production.

Very sincerely yours,
(Signed)
FERDINAND L. DOUGLAS,
President.

Distinctive Finishes Filming Picture

Filming of scenes for "The Green Goddess" has ended. Sidney Olcott is directing this spectacle for Distinctive Pictures Corporation, with George Arliss in the principal role.

Olcott will begin at once the work of cutting the picture, which will be distributed by Goldwyn-Cosmopolitan.

E. K. Lincoln's Latest Production Finished

The announcement recently that E. K. Lincoln, popular screen star, would shortly be seen at the head of an all star cast in an elaborate picturization of "The Right of the Strongest," the vividly dramatic story of the Alabama mountains by Frances Nimmo Greene, author of "One Clear Call," is confirmed by news of the completion of the picture on the Coast by the Zenith Pictures Corporation, and the statement that it will shortly be ready for presentation to the trade.

Katharine Hilliker, well known for her distinctive title work with Goldwyn and other leading film companies, has been engaged to edit and title Mr. Lincoln's new starring vehicle and has already progressed to the point where, it is said, the picture will soon be ready for trade showing. Doty Hobart arranged the story for the screen and Edgar Lewis directed it.

Photographically, "The Right of the Strongest" is said to be unusually beautiful and novel in its effects, with many "shots" that give an added thrill to the stirring action of the story. The storm scenes, especially, are most striking and effective.

Mr. Lincoln is supported by a cast of headliners. The principal feminine role is capably portrayed by Helen Ferguson, well known to "fans" in leading and ingenue roles in Universal and Goldwyn pictures, while June Elvidge, old-time favorite World Film star, has the part of a society "vamp."

Besides Mr. Lincoln and George Seigmann, the balance of the cast includes Tom Santschi, who first won his screen spurs in the great fight scene in the original screen version of Rex Beach's "The Spoilers," Tully Marshall, Robert Milasch, Niles Welch and Winter Hall.



Melford Cutting "Salomy Jane"

Gorge Melford is now engaged in double duties at the Paramount West Coast Studio. The first is the cutting of his last production, "Salomy Jane," featuring Jacqueline Logan, George Fawcett and Maurice Flynn.

The second is preparation for his next picture, "The Light That Failed," which F. McGrew Willis is adapting from Rudyard Kipling's memorable story.

No cast announcement is ready for this picture but it is given out by studio officials that the policy of the Famous Players-Lasky Corporation to secure the best talent to be had will be followed to the letter.

Walker Engaged By Emory Johnson

Johnnie Walker is one of the busiest young actors in Hollywood today what with starring in his own production of the "The Worm" for F. B. O. release; just finishing a long engagement with Goldwyn in "Red Lights," one with Frank Borzage in "Children of Dust" and in "Broken Hearts of Broadway."

He has just been signed by Emory Johnson to play the role of the son in the producer's next big box office attraction for Film Booking Offices. It is tentatively called "The Mail Man" and, like Mr. Johnson's previous record-making successes, will dramatize a body of public servants—this time the mail men of the nation.

"Desire" Has Cast of Noted Actors

The cast of "Desire," the forthcoming Louis Burston special for Metro, includes among the players John Bowers, David Butler, Estelle Taylor, Marguerite De La Motte, Ralph Lewis, Edward Connelly, Frank Currier, Nick Cogley, Walter Long, Noah Beery, Hank Mann, Chester Conklin, Russell Simpson, Lucille Hutton and a number of others.

Kenma Making a New Kennedy Film

Kenma Corporation is in the midst of its second production with Madge Kennedy as its star. Filming began on Monday at the Famous Players-Lasky studio at Astoria, where elaborate sets have gone up on both the upper and the lower stages.

The working title of the story is "Beyond the Salt Frontier."

"Against the Grain" Title of Film

Arthur H. Jacobs, producer of Frank Borzage productions, has selected the title, "Against the Grain," for his new picture which has just been started at the United Studios for First National release. It is an adaptation of Dixie Wilson's novel.

Newspapers Praise Preferred Picture

The New York motion picture critics, reviewing "Daughters of the Rich," the Preferred Picture which S. L. Rothafel chose as his feature film for Anniversary Week at the Capitol, were high in their praise of the film and rated it as a great box office card.

The Daily News said: "Here, then, is your audience picture, big, expensive, beautifully photographed, wallowing in luxury." "This production is distinctly out of the common run of film," said the American.

The Evening Journal: "This picture holds the attention. Its development is not along the lines of the obvious and it possesses a certain richness of texture that is to Gasnier's credit."

The Evening World said: "We liked 'Daughters of the Rich.' The picture, with its long list of capable screen players, was most decidedly interesting."

The Herald said: "The picture was produced in the most acute corner of the box office angle." The Mail: "'Daughters of the Rich' is just about at the head of the list and should prove a money-getter for exhibitors."

The Telegraph: "Showed every dramatic adventure which may befall a daughter of the rich." The Sun: "A society story that overlooks nothing."

"An absorbing story, lavishly mounted and entertainly told," is the Telegram's verdict. The Tribune hands the laurels to Miriam Cooper, saying: "She is nice and pretty, and sincere."

The World: "One of the reasons this picture play has attracted wide attention is that it was directed by Gasnier."

The Times: "Eleborate sets and dresses, together with elaborations in the story, mark 'Daughters of the Rich,' the photoplay which is enjoying distinction by being displayed at the Capitol this week, with an eye to photography and fashions, beauty and complications."

"Broadway Gold" for September Release

Blaine Hammerstein in "Broadway Gold" is scheduled for release to the franchise holders of the Truart product in September, 1923. It will be followed by the release of an additional production every three weeks, the second of which is "The Unknown Purple," Roland West's version of his own successful stage-play which is being made for Truart by Carlos Productions.

Following this will be two attractions with stars of national reputation which will be announced shortly by Truart. Following this will be Larry Semon's first feature-comedy under the $3,000,000 contract recently signed.

Included in the 1923-24 series of Truart films, which are being franchised on the independent market, will be four pictures in addition to "Broadway Gold" starring Elaine Hammerstein, three feature comedies starring Larry Semon, three special productions by Calos Productions, Inc., and from four to six specials with well-known stars whose acquisition will shortly be announced by Truart.

"Merry Go Round" Has Premiere at Rivoli and Delights Critics

Hailed as a "super picture" by press and public, "Merry-Go-Round," Universal's big Super Jewel production of life, love and adventure in Vienna, had its world's premiere this week in the Rivoli Theatre, New York City. Besides establishing a precedent in that it is the first super-production to be presented in a regular Broadway screen theatre, rather than in a specially converted legitimate house at legitimate prices, it also marks the first appearance on the Rivoli screen of a Universal feature production.

Moreover, the premiere of "Merry-Go-Round" definitely established a new face in the screen's stellar firmament. It is that of Mary Philbin, the young "find" to whom Carl Laemmle entrusted the leading feminine role of the all-star picture.

The "Merry-Go-Round" premiere was a noteworthy event. The Rivoli was crowded with film folks. Carl Laemmle received the congratulations of many of his film friends after the showing.

Universal offers "Merry-Go-Round" as the best thing that company has done to date. Certain reviewers adjudge it as the equal of any of the German spectacular productions, and others state that its foreign atmosphere is perfect, and that it gives no intimation that it was made at Universal City rather than in Vienna. It was given unstinted praise by the New York Herald, The Times and New York American. "Merry-Go-Round" was directed by Rupert Julian with a cast of prominent players.

Ruggles to Make Specials for Famous

Wesley Ruggles, who has just recently completed production of Agnes Ayers' starring vehicle, "The Heart Raider," for Paramount, has been added to the list of directors who will make specials for Famous at the Long Island studio. Coincident with the release of "The Heart Raider" it was announced that Charlie Ruggles, famous comedian brother of the director, makes his first screen appearance in Miss Ayers' latest picture. Charlie has been a popular comic on Broadway for five years under the direction of A. H. Woods and gives promise of developing into a first-class screen funster.

Will Distribute "Othello"

The Export and Import Film Co., Inc., on behalf of Ben Blumenthal and David P. Powell, will distribute "Othello" for the independent market.

First National of New York has already contracted to distribute "Othello" for Greater New York and New York State.

Emil Jannings plays "Othello." He played in "Passion," "Deception," "The Loves of Pharoah" and others of the largest film importations.

Cruze Begins New Paramount Film

James Cruze's Paramount production of Harry Leon Wilson's story, "Ruggles of Red Gap," has been started at the Lasky studio. Included among the featured players are Edward Horton, who will be seen in the title role; Ernest Torrence, Lois Wilson, Fritzi Ridgway, Charles Ogle and Louise Dresser.

"Going Up" on Way to New York

After having undergone successfully the test of five successive previews in Los Angeles suburban theatres, the film of "Going Up," Douglas MacLean's first independent starring vehicle, is now on the way from the studios to the New York offices of Associated Exhibitors, which will release the feature.

Playgoers Pictures to Handle It

A contract was closed this week for the distribution by Playgoers Pictures of "Tipped Off," a thrilling drama of the crook type. The producer is Harry A. McKenzie of San Francisco. It is expected the release will be in August.

Noah Beery, Tom Santschi, Arline Pretty and Stuart Holmes have the principal roles. Frederick Reel, Jr., directed.

Carewe Starts Film

Edwin Carewe begins production next week of 'The Bad Man,' Porter Emerson Browne's successful stage comedy of the Mexican border.

"Tail Light"

(Educational—Comedy—One Reel)

The featured comedian in this Educational one reeler, Cliff Bowes, has to ride in a horse race, though he knows nothing about the game. The racing scenes, which follow some humorous business with a motorcycle side car, are well handled and some of the horses do unexpected stunts. There are a number of situations that will produce laughs and some amusing sub-titles and the comedy as a whole is of average entertainment value.—C. S. S.

"Bum Slickers"

(Universal—Comedy—One Reel)

Neely Edwards and Bert Roach prove their ability as laugh-getters in hobo roles once more. This opens with a funny scene in a park section of which the Army of Unoccupation has taken possession. Nervy Ned and his valet agree to play a game for a rich man for a liberal consideration but they part with the consideration unexpectedly. It is amusing.—M. K.

"Speed Bugs"

(Universal—Comedy—Two Reels)

Average entertainment is afforded in this Century comedy, chiefly concerning an automobile race. Fred Spencer plays the portly sweetheart of a garage owner's daughter and proves his right to her by winning the race. The race is accompanied by the usual sort of nonsense in showing the way in which the contestants frame each other. A number of laughs but nothing especially new.—M. K.

"The Homeward Trail"

(Universal—Western—Two Reels)

Although the story is a much-used one involving the foreclosure of a mortgage, there is action of the kind that proves entertaining in Westerns. Pete Morrison plays the part of a man who comes to the rescue of a blind woman, saving her home from crooks and narrowly escaping arrest for a robbery of which he is innocent. There is a good deal of riding and enough tense situations to hold the interest.—M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Bum Slickers (Universal)
- Cuckoo's Secret, The (Bray)
- Forgetting the Law (Universal)
- Gray Rider, The (Educational)
- Helpful Hogan (Hodkinson)
- Homeward Trail, The (Universal)
- Immortal Voice, The (Hodkinson)
- Kill or Cure (Pathe)
- Pace That Kills (Pathe)
- Radio Romeo, A (Universal)
- Speed Bugs (Universal)
- Tail Light (Educational)
- Wild and Wicked (Hodkinson)

'The Immortal Voice'

(Hodkinson—Scientific—One Reel)

This single reel Bray Romance distributed by Hodkinson shows by means of animated sketches, in a manner that is easily understandable, just how the phonograph records the human voice and again reproduces it, together with the process by which phonograph records are made. It is an interesting subject and because of the wide popularity of the phonograph should appeal to the majority of spectators of every type of audience.—C. S. S.

"Wild and Wicked"

(Hodkinson—Comedy—Two Reels)

The locale of this two-reel All Star comedy distributed by Hodkinson is laid in the West and Raymond McKee is cast as a chap who is sent out there as a new deputy sheriff to round up a gang. Charlie Murray, the star of the picture, appears as a crook who poses as the new deputy, with resulting complications. There are a number of amusing situations that will produce laughs for the average spectator.—C. S. S.

"The Gray Rider"

(Educational—Scenic—One Reel)

Double printing plays a prominent part in this Robert Bruce Wilderness Tale. As usual, there are a number of beautiful scenic shots though they are not as varied as some of the other numbers. The title refers to a yarn that the guide tells of his pal dying and coming back to haunt a particularly beautiful section. He appears as an apparition in many scenes.—C. S. S.

"Cuckoo's Secret"

(Bray—Instructive—One Reel)

Unusually interesting and entertaining is this reel which is said to show for the first time the habits of the cuckoo and to be the result of four years of effort. It reveals how the cuckoo lays its eggs in other bird's nests and lets them raise the young. In the instance filmed, a much smaller bird was selected which gives rise to some strange sights.—C. S. S.

"Kill or Cure"

(Pathe—Comedy—One Reel)

A concoction that cleans, varnishes, soothes infants, and does almost everything else, in the hands of a persistent canvasser furnishes the plot for this single reel Pathe comedy, starring Stan Laurel. While handled in a humorous vein, there is nothing particularly novel about this offering.—C. S. S.

"The Pace That Kills"

(Pathe—Cartoon—One Reel)

Well up to the average of previous Aesop Fable cartoons is this number which deals with the weird experiences of the cat after he and the mouse get hold of a bottle of boot-leg liquor.—C. S. S.

"Helpful Hogan"

(Hodkinson—Comedy—Two Reels)

Charlie Murray is the star of this two reel All Star Comedy made by C. C. Burr and distributed by Hodkinson. He portrays the role of a man who is always seeking to help others and continually gets into trouble. There is quite a little slap-stick and knock-about stuff in this comedy together with a number of amusing situations and it ranks with the best of the comedies in this series.—C. S. S.

"Forgetting the Law"

(Universal-Western-Two Reels)

Good suspense and Jack Dougherty's capable acting make this worthwhile entertainment. The drama concerns a consignment of gold which is guarded by the sheriff. He is over-powered and the thieves disappear but through the help of the telephone operator he overtakes them. There is some good riding and plenty of action.—M. K.

"A Radio Romeo"

(Universal-Comedy-One Reel)

This number featuring Walter Forde should awaken special interest now because of the subject. It plays up the humorous angle of women neglecting their homes and husbands because of the broadcasting fad. They fall in love with a man who broadcasts poetry but lose interest when an unromantic substitute takes his place. The novelty should appeal.—M. K.

"The Fog"

(Continued from page 157)

and photographed. The close-ups are beautifully photographed.

Cast

Madelaine Theddon	Mildred Harris
Milly Richards	Louise Fazenda
Mrs. Theddon	Louise Dresser
Edith Forge	Marjorie Prevost
Carol Gardner	Ann May
Mrs. Forge	Ethel Wales
Nathan Forge	Cullen Landis
Jonathan Forge	Ralph Lewis
Si Plumb	David Butler
Caleb Gridley	Frank Currier
Gordon Ruggles	Edward Phillips

Based upon story by William Dudley Pelley.

Adapted by H. H. Van Loan.

Scenario by Winifred Dunn.

Directed by Paul Powell.

Photography by John R. Arnold.

Length, 6,500 feet.

Story

Nathan Forge, abused and misunderstood by his father, suddenly breaks into print with a poem that is far-reaching in effect. It is written to a girl of his visions who reads it and feels a close bond between herself and the writer. Nathan goes through various hardships, including an impossible marriage, imprisonment and finally the war, and then he meets the girl who is destined to make him happy.

"A Self-Made Wife"

Universal Features Ethel Grey Terry in Domestic Drama with Appeal for Women

Reviewed by Mary Kelly

Ethel Grey Terry's excellent performance helps to revive interest in a worn theme used in this Universal production. That, as well as the acting of the others, attractive settings and a vein of comedy lift it into the class of fairly interesting attractions. It may even be more than that in the community theatre well patronized by women.

There is something in the story of the wife who is unable to progress socially, thus falling behind her husband, that interests a large class of women. In this picture there is a slightly different, more accurate slant on the question. Sudden prosperity finds her so uncultured that she is overwhelmed with her lack of fitness for the new social obligations. Her reaction is one of extreme resentment against her husband and his friends.

The part of the wife is portrayed with fine understanding by Miss Terry. Her unpleasant demeanor and slovenly appearance carry a note of pathos. There are a number of laughs as well, arising from her manner of dressing and the antics of the undisciplined children. The picture is never drab nor too sentimental as such subjects are inclined to be on the screen. There is a lightness about it that saves it. Some of the settings are unusually pleasing, including attractive interiors and a few impressive exteriors of a beautiful residence. Craufurd Kent and Dorothy Cummings are good in supporting roles.

Cast

Corrie Godwin	Ethel Grey Terry
Tim Godwin	Craufurd Kent
Dodo Sears	Virginia Ainsworth
J. D. Sears	Phillips Smalley
Elena Vincent	Dorothy Cummings
Tim Godwin, Jr.	Maurice Murphy
Jimmy Godwin	Turner Savage
The Baby	Honora Beatrice
Hotchkiss	Tom McGuire
Mrs. Satter	Laura LaVarnie
Bob	Mathew Betz
Allerdyce	Frank R. Butler

Story by Elizabeth Alexander.

Scenario by Albert Kenyon.

Direction by Jack Dillon.

Photography by William Foiden.

Length, 4,950 feet.

Story

A gusher made the Godwins millionaires over night. They moved to New York and bought a big home. Tim joined a prominent law firm and fitted into the new life perfectly. Corrie couldn't fit in. [illegible] coach Corrie in the new environment Ti[illegible] Elena Vincent, an old college mate [illegible] the home, as a sort of social secretary. Corrie resented this and trouble followed. Tim became infatuated with Elena. Corrie was inveigled into a wild party one night and there saw the sham of the life that had such an appeal to her husband. After many misunderstandings a reconciliation is effected.

PROJECTION

EDITED BY F. H. RICHARDSON

Bad Sprocket Teeth

Recently a very important matter was brought to my attention, in a most convincing manner, by G. L. Chainer, of the Pathe Exchange, Inc., Jersey City, regarding the condition of new intermittent sprockets being sent out by projector manufacturers and others. The letter reads as follows:

Dear Mr. Richardson: I have inferred from the remarks made by you and other members of the S. M. P. E. at the Atlantic City meeting last May, that there is more or less trouble with condition of film perforations in prints received by theatre projectionists. This seems substantiated by comments from exhibitors and by letters from projectionists appearing in your department of the Moving Picture World.

If I rightly remember, you made the statement on the floor of the Atlantic City meeting that you could run a film through a projector 250 times (I said seven or eight hundred. Ed.), and have it in good condition at the end of the final run. On the other hand you could run it once and either ruin or badly damage the sprocket holes, by using too much projector gate tension.

Other Causes

Certainly much damage may be done to film in this way, as well as with badly worn sprockets and carelessness (or ignorance. Ed.) in general, but there are other causes of damage, up to this time, I have never seen mentioned. One is the high amperage now in use. Once, unless I am in error, forty amperes was probably the limit. Now it seems no one uses less than fifty, while most theatres use seventy to eighty, and some even as high as 100 or more. I am not personally familiar with conditions in theatres, but deduce this from reading your department, where I often see that projectionists use these very high amperages.

Of course the terrific heat produced by the concentration of light rays from such an arc raises the temperature of the film very much more than would the heat from a lower amperage, WITH INCREASED BRITTLENESS OF THE FILM AS A RESULT.

A second reason is found in the excessive speed at which films are run sometimes through projectors. In this I do not so much refer to increase in speed caused by the projectionist who does it to produce naturalness of action, though he should not have to do it, since the cameraman is supposed to ("Supposed to" is right. Ed.) take care of this speeding up or slowing down of the action when he is taking the negative. I refer especially to the speeding up done to crowd too much film through in a given time.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

A Third Reason

A third reason, which probably will astonish you (It did all of that. Ed.) is the poor condition of many new sprockets. "New" is correct. I am sending you photographic enlargements of new sprockets of various makes, on the edges of the teeth of which you will note the rough burrs.

Sprocket teeth should, of course, have no such roughness and it would be better if the angles were rounded up. Defective new sprockets, and high amperage necessitated by long projection distance and large screens are two things for which the projectionist cannot be blamed.

Condition Is Astonishing

Yes, Friend Chainer, and crowding through eight reels in the time which should be consumed in projecting seven is another. The condition of new sprocket teeth, as shown in the enlargement, is astonishing.

I immediately took the matter up with the factory superintendent of one large projector manufacturer. He tried to sidestep a bit, but the photographs spoke for themselves. I shall now take it up with all manufacturers, the matter having, due to lack of time, been held in abeyance for a few weeks.

It is entirely true that high amperage causes brittleness in film, unless the film be stored, between times of using, in a cool, moist place. It is also true that it is perfectly nonsensical to use in excess of 100 amperes D. C., as some do, and hugely wasteful to use in excess of seventy or eighty. All this I have time and again explained in this department, giving the reasons why. It is also explained in the Third Edition of the Handbook, under "Limit of Amperage," page 292, and in the Blue Book of Projection (Fourth Edition of Handbook), pages 394 to 399.

Over-Speeding

As to the damage of over-speeding—well, it is just that which compels the excessive projector gate tension, which causes at least four-fifths of the damage—that and lack of knowledge on the part of so many projectionists as to what gate tension they should have, and lack of energy on the part of many who do know to apply their knowledge in practice.

As to the sprocket teeth roughness—well, it is a tremendous task to get sprockets perfect, but that identical thing nevertheless is the task of the projector manufacturer, and it is up to him to do it.

I am reproducing a few of the teeth, though just how well the defect will show up in a cut I don't know. It shows very well indeed in the original photograph. This roughness would soon wear off—yes, BUT while it is there it would certainly raise (deleted) with edges of perforations. It should not and must not be there.

We are all obliged to the Pathe man for calling attention to the matter in such an effective way.

This Book Banner Is a Clever Idea

For its lobby banner on Souls for Sale, the Merrill Theatre, Milwaukee, worked out a new idea in which the characters appear to be standing upon the book, laid so as to form a platform.

This is a flat painting, but the perspective is very well done; much better than the figure work. It would probably show to even greater advantage with a built-up book on which the cutout figures are stood. It is one of the few new book ideas to come along in a couple of months, and it opens up a new line of work.

With so many book titles it would pay to make up a book to keep in stock, using it to ring the changes by putting it on a truck one time, on edge in the lobby the next, flat on the third showing and perhaps with an extra cover to open for a fourth bow.



ENLARGED PHOTOS OF SPROCKET TEETH

Illustrating defects which contribute to the damage of film.

An Honest Man

In these days of "you scratch my back and I'll scratch yours" business methods it is refreshing to meet up with a thoroughly honest man, who stands for RIGHT, regardless.

I have known George C. Edwards, formerly president of Local 306, New York City Projectionists, and now editor of The American Projectionist, a monthly publication put out by the American Projection Society, which this department takes pleasure in recommending to projectionists, for many years. Edwards has always impressed me as being a real MAN—honest to the core and ready to nail the flag to the mast and go down, if need be, fighting for the right.

The American Projectionist is presumed to stand for advancement in projection and its editor has repeatedly spoken of my 'umble efforts, including my books, in words of commendation. Like all those who stand for advancement, he has encountered the pull-back who hates Richardson because Richardson insists upon him expending a little energy in an effort to really learn at least the rudiments of his profession.

Straight Dope

In an article in The American Projectionist, page 8, May issue, titled "Straight From the Shoulder," Edwards hands out some straight dope. It seems that some ingrowing sap-head wrote saying that because he, Edwards, spoke words of commendation concerning myself and my books he must be receiving graft to push it, the book, along. This brilliant letterist also said the handbook is merely a lot of dope I, its author, had collected from others. He also asked: "What is the matter with other projection books published?"

Edwards, after refusing to advertise any person who talks so foolishly by giving his name, replied thusly:

All right, Mr. OPERATOR, I'm not quite sure what class of operator you are—surely not telephone—that requires qualifications not shown in your letter; certainly not elevator—as a rule they are intelligent, and so busy they have no time for foolish talk, if they want to make a living, so for the sake of argument, we will assume that you are a Motion Picture Operator, and answer you thusly:

Everything you know, about anything, you have learned from somebody else. Your mother taught you how to walk, and talk—your school teacher taught you a little about various things, the gang a little more, and so on all through your life, and admit it or not, it's a safe bet, Richardson, directly or indirectly, taught you many things about your business, although you may not realize it, he has been the means of collecting useful information and data from, in many cases, sources not available to the average projectionist and presenting same in concise, practical form for your benefit.

Paid for the Book

The assertion that we are paid to boost the book is too foolish to answer, but we don't mind being foolish on that point. We have not received, never expect to receive, and do not wish to receive, a single cent, or multiple thereof, either from the gentleman in question or his publishers. As a matter of fact, when we needed a copy of the Handbook for our reference, we cheerfully paid to Mr. Richardson at the office of his Publisher, SIX of the long, green, flexible tokens representing a value of one dollar each in our country, and did not seek even the benefits of a trade discount. And we believe that if the BOOBS who sweat in their COOPS would all do the same, and profit by their reading they would soon cease to be books and have regular projection rooms to work in instead of Coops.

Operator Too Lazy

Many fourth rate theatres are fourth rate simply because the operator is too lazy to make it a first rate theatre with resulting benefits to himself and everybody else. A 300 seat house can be made into a first rate house, just as easily as a 2,000 seater can be made into a fourth rater.

Now as to other Projection Books—we read carefully all we can lay hands on both American and Foreign but in our opinion the books most suitable for the Projectionists in this country are—Hallberg's Motion Picture Electricity, which provides much useful information on the electrical side, written by a man who has had great practical experience on this question, and which is written in a manner that is easily understood, and the Fourth Edition Handbook by F. H. Richardson, which should be, not on the dust collecting bookshelf, but in the hands of every operator who wishes to become a PROJECTIONIST in all that the term implies.

And further, any time that, any person, be he Eskimo or Chinaman, brings out a work on projection, which in our opinion is of benefit to the craft, we will boost it to the limit, and pay our good American dollars for our copy of same.

We have already read a lot of junk supposed to be projection matter and expect in our search of real information to have to read a lot more, and will fearlessly criticise without fear or favor any that we read and find wanting.

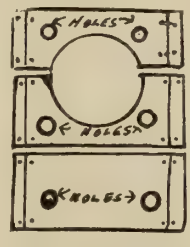
From Virginia

W. B. Bobbett, Chief Projectionist, Suffolk, Virginia, says:

Having never witten to our department, and, being one of the pioneer projectionists, I think it about time I reformed, so here goes:

Have just finished reading E. A. Blaind's article on condenser breakage, and having experienced the same trouble some while ago, perhaps I may be able to lighten his burden.

I note that Mr. Blaind has a Powers 6-A. Assuming him to also have a 6-A lamphouse, may I suggest that, should the trying of your own suggestions bring no relief, he take a dose of my medicine. If he does I am sure he will get immediate relief.



Remove the asbestos transets from around the condenser opening. If this remedies things, then, using a ½ inch drill, make two holes in same, as I have indicated in sketch.

Experience has taught me that these parts, after being long subjected to heat, become so changed that they offer the collector lens no protection at all. Drilling holes in the parts provides ventilation and brings them back to normal.

Frankly this is one too many for me. Just why the subjection of the parts holding the condenser to heat should change their ability to store heat and cold, or why drilling holes should change their ability to store heat and cold is beyond me.

Frankly, brother Bobbett, I don't believe it. I print your letter merely to the end that others, including the Powers Company engineers, may once-over it and tell us if there can possibly be anything in it, and if so why.

Anyhow I think brother Bobbett wrote in perfect good faith, and sometimes the working projectionist will discover things which, while they may seem absurd to all the rest of us, nevertheless have a substantial foundation in fact.

$10 For a Handbook

D. Walker, Temuka, New Zealand, says:

I am enclosing two pounds (about $10.00.—Ed.), for which please send me one of the new handbooks. Don't know what the rate of exchange will be when you receive this, but if there is enough would you be good enough to send a lens chart also?

I have one of the Third Edition Handbooks, which has been of such value to me that I am anxious to get hold of the new one. Have just started getting the Moving Picture World, and let me tell you I have trouble getting it, too. It is costing me two pounds ten shillings, which must work out about twelve dollars in your money, so what do you think of that?

Won't you scribble me a few lines when you send the book? Have often wondered if you hear much from the New Zealand projectionists. I have about a bushel of questions I would like to ask, but don't like to trouble you.

That is what I'm here for. When you have the new book and find something it will not answer for you, shoot it along.

Yes, I once did hear quite a bit from New Zealand projectionists, but of late they have not been much in evidence.

Probably the distance is discouraging, as it takes so very long to write and get the answer. Let me know how you like the new book. Glad to hear from you any time.

Something New

Recently I was requested by the Martin Corporation, Ltd., Toronto, Ont., to inspect an apparatus invented by Mr. Martin and to witness a practical demonstration thereof, in New York City of course.

I complied with the request in the usual skeptical frame of mind, for I am called upon to view so many worthless "inventions" that I am not overcredulous when new things are first presented.

The device that I examined has, so far as I know, not yet been given a name. It consists of projecting a setting or frame for the picture, using the light which is lost while the blades of the rotating shutter cover the lens. The method by which this is done is almost childishly simple, yet in view of the many attempts which have been made to project this light for various purposes, it is something more than merely clever.

In due time I will place the entire matter before you—when it is ready to go into theatres. I am not prepared to say it is either good or bad—yet, but can say I was very favorably impressed by the demonstration and inclined to think it will be found to be a real addition to the ensemble of the theatre—especially of the smaller houses.

Recent Incorporations In State of New York

During the past week the following motion picture companies have been incorporated in New York State, the capitalization and the directors chosen for the first year being also given: Follies Productions, Inc., $75,000, William Kaufman, E. N. and H. A. Bloomberg, New York City; Astor Attractions, $1,000, G. S. Wittson, J. M. Edelson and Samuel D. Cohen, New York City; Case Pictures, $15,000, M. L. Lesser, Isabel Kaplan and Pearl Cohen, New York City; Uplift Amusement Corporation, $75,000, Theodore Gutman, Herman Gaba, Matilda Singer, New York City; D. and M. Amusement Company, Buffalo, $7,500, Edward and Dewey Michaels, Charles Denzinger, all of Buffalo; Metropolitan Casting Offices, $1,000, M. J. Connolly, Andrew Miny and John Conway, New York City.

Did Not Say It

The Motion Picture Projector Corporation, New York City, takes me to task, good naturedly, because it thinks I said, in the article, "The New Lamp," June 9 issue, that the Morlite lamp is a German lamp.

I certainly said nothing of the sort. Instead I said the Morlite lamp is made by the Howell Cine Equipment Company.

What I did say, or what I intended to say, was that the type of lamp being described was a German invention.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Eighty-five More Nice New Picture Theatres Coming

HERE is a nice little list of eighty-five picture theatres just opened, building or being planned and the cost of forty of them, those that accompanied their reports with this important bit of information, totals the tidy sum of $13,590,000.

The most costly activity in the list is that of the $5,000,000 theatre and office building for Marysville, California, while the most moderate expenditure will be for a new house in Ephraim, Utah, which is expected to call for $15,000.

To those who fancy that the airdome is a thing of the past we would point out that New Orleans, La., Burden, Kans., and the Bronx, New York City, are each building one.

Estimated Costs

Between these high and low water marks estimated costs range as follows:

$500,000 One house.
$300,000 two houses.
$250,000 four houses.
$200,000 three houses.
$175,000 one house.
$150,000 three houses.
$125,000 one house.
$100,000 two houses.
$80,000 one house.
$75,000 two houses.
$70,000 one house.
$60,000 three houses.
$50,000 four houses.
$45,000 one house.
$40,000 three houses.
$25,000 one house.
$20,000 two houses.

Where Located

When it comes to location, it will be noted that the distribution of the new theatres is, or will be, as follows:

Arkansas	3
California	1
Florida	3
Illinois	3
Indiana	4
Iowa	4
Kansas	3
Massachusetts	1
Michigan	1
Minnesota	1
Missouri	5
Nebraska	1
New Jersey	3
New York	10
New Mexico	1
North Dakota	3
Ohio	7
Oklahoma	4
Pennsylvania	10
South Carolina	1
South Dakota	1
Texas	5
Utah	3
Virginia	1
West Virginia	1
Wisconsin	5

A Few of the Architects

For twenty-two of these houses the following twenty architects are responsible, two of them being credited with two houses each:

Albrecht, Wilhelm & Kelley, E. H. Baughan, P. W. Biddle, Jr., C. C. Compton, George Ebeling, J. Kerr Giffin, Hersh & Scheller, L. S. Hodgson, Johnston & Starr, Thomas W. Lamb (two houses), R. Levine & Co. (two houses), W. H. Lee, Leon Lempert, Marks & Cann, Morgan & Blaser, Nubla Petti, C. W. & George W. Rapp, Reilly & Hall, Arthur Rosenstein, and Zettel & Rapp.

This does not mean that the other sixty-three houses planned themselves, but simply that the architects of the majority of them neglected to get in the limelight at the time that the proprietors were broadcasting their information.

We say majority advisedly, because it has lately been brought to our attention that many of those erecting the smaller types of picture theatres are displaying a tendency to duck what they mistakenly believe to be an expense in the shape of an architect's fee, unaware that it really constitutes considerable of an asset.

Quite recently we were advised by a high executive of a prominent building material association that one of his hardest tasks was insisting that applicants for information regarding the use of his product employ architects with theatre experience and explaining why his concern could not and would not usurp the architect's proper functions.

He told us that many such requests constantly reached him from those desiring to build small picture theatres in which his product could be used to advantage.

You Cannot Eliminate the Architect

There is no reason, from a dollars and cents standpoint, for an attempt to eliminate the architect. An architect with experience in theatre designing saves money for the theatre builder both in first cost and in maintenance, and his fee constitutes only a small percentage of the saving that he effects.

And there is no excuse for lack of knowledge of where to turn for such architectural service. We have information regarding approximately four hundred men who are capable of planning picture theatres, and they are so distributed throughout the United States that they are available to every picture theatre builder, wherever he may be located.

Some day the majority of these architects will realize the advisability of advertising and thereby lighten the task of the picture theatre builder in locating them when wanted. Until that time arrives the Moving Picture World will be more than glad to answer inquiries regarding available architects.

Theatres Projected

CONWAY, ARK.—Theodore Smith will erect moving picture theatre.

EUREKA SPRINGS, ARK.—Blue Mouse Theatre has opened.

*FAYETTVILLE, ARK.—F. C. Robertson, owner of Victory Theatre, plans to erect another theatre on Centre street.

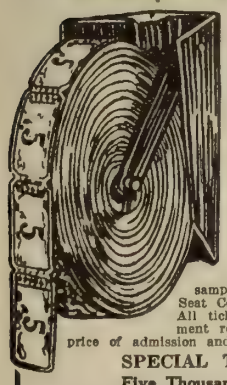
MARYSVILLE, CALIF.—C. A. Brown, of Los Angeles, will erect theatre and office building, to cost $5,000,000. Address W. M. Connarn, secretary Yuba County Chamber of Commerce.

LAKELAND, FLA.—H. B. Carter will erect theatre and office building. Lakeland Amusement Company has leased theatre.

MIAMI, FLA.—M. E. Rondell and R. W. Gates will erect one-story balcony concrete theatre, Spanish design, at West Flagler street and 12th avenue, 150 by 200 feet, to cost $50,000.

WEST PALM BEACH, FLA.—Carl Ketler will erect Kettler Building, originally planned for theatre and office building, now being revised for eight-story theatre and hotel building, to cost $500,000. Theatre will

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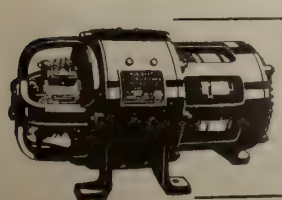


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have seating capacity of 1,200. Structure will probably be of stucco on hollow-tile.

BERWYN, ILL.—Ben Bernasek, 1940 South 63rd court, contemplates erecting theatre at 64th court and 22nd street, to cost $300,000.

PONTIAC, ILL.—Hal Opperman, who operates Crescent and Bond Theatres, has acquired the Dolde property at northwest corner West Madison and North Blum streets, for consideration reported at $28,000. Mr. Opperman is now owner of the entire Dolde building, which houses Bond Theatre, restaurant and barber shop. New owner plans to erect on site new up-to-date moving picture theatre, with seating capacity of 1000.

QUINCY, ILL.—Pinkelman & Cory have plans by R. Levine & Company, 6951 Green street, Chicago, for theatre, store and office building, 88 by 187 feet, to cost $250,000.

ATTICA, IND.—L. L. Johnson is preparing plans for converting store building into one-story brick and stucco moving picture theatre, 38 by 71 feet, with balcony, on Main street.

GREENSBURG, IND.—New South Broadway Theatre, the city's newest moving picture house, has opened under management of J. A. Bailey. House has seating capacity of 400, is fireproof and equipped with an up-to-date ventilation system.

FORT WAYNE, IND.—James Heliotes and Charles Lambrakis will erect two-story moving picture theatre and store building, 55 by 150 feet, at northwest corner of Calhoun and Pontiac streets, to cost approximately $50,000. Feature of building will be large central foyer.

WHITING, IND.—John W. Morthland and associates have plans by R. Levin & Company, 6951 Green street, Chicago, for theatre, store and apartment building, to cost $175,000. Theatre will have seating capacity of 1,000.

BELLE PLAINE, IA.—J. and W. Booth have opened new Rivoli Theatre.

RED OAK, IA.—T. C. Samuelson & Company will convert Callahan Building into theatre, with seating capacity of 560.

SHELBY, IA.—A. C. Wrissand has purchased the equipment of Central Theatre, and plans to open first-class moving picture house.

NEW ORLEANS, LA.—An airdome has been opened at Scott and Bank streets by J. Baltz.

BURDEN, KANS.—Royal Airdome has opened.

EDSON, KANS.—M. O. Hershman, who operates moving picture theatre at Crowelburg, has opened a moving picture house here.

MORAN, KANS.—C. G. Larson & Son have chosen the name of People's Theatre for their new moving picture house.

BOSTON, MASS.—William R. Ross, West 42nd street and Sixth avenue, New York, has plans by Arthur Rosenstein, 7 State street, for one-story brick theatre, 70 by 150 feet, to be erected at Washington and Prospect streets, to cost $200,000.

GRAND HAVEN, MICH.—Hunter S. Robbins, owner of Robinhood Theatre, has option on site on Third street, north of Washington, 66 by 132 feet, for erection of new up-to-date moving picture theatre, with seating capacity of 1000.

AUSTIN, MINN.—Manley Ousley, Grand Hotel, contemplates erecting two-story theatre, to cost about $60,000.

LATHROP, MO.—P. W. and Earl Goodson will establish moving picture theatre in Lowry Building.

NEELYVILLE, MO.—I. W. Rodgers and A. Eastwood will shortly open moving picture theatre.

MOUNTAINVIEW, MO.—C. A. Kelley has opened moving picture theatre.

ST. LOUIS, MO.—Construction of Kingsland Theatre, at Gravois and Alma avenues, for Audray Realty Company, has been started.

ST. LOUIS, MO.—C. N. Breitschuh, 3508 A Humphrey street, is preparing plans for two-story brick theatre, 45 by 1000 feet, to be erected at Ivanhoe and Scanlon streets.

ELMCREEK, NEB.—F. A. Millhouse and C. L. Moore will open moving picture house.

HANKINSON, N. D.—Gem Theatre contemplates erecting one-story brick theatre. Address Edward La Qua.

BUTLER, N. J.—Washington Camp, P. O. S. A., contemplates erecting three-story moving picture theatre and lodge rooms on Main street, to cost $70,000.

CAMDEN, N. J.—Stanley Company of America, of Philadelphia, plans to erect new theatre, 110 by 160 feet, at northeast corner Sixth and Market streets, with seating capacity of 2,500. New house will be known as "The Stanley Theatre of Camden."

NEWARK, N. J.—Joseph Stern, of 207 Market street, has plans by Reilly & Hall, 405 Lexington avenue, New York, for brick and terra cotta theatre, 100 by 154 feet, to be erected at Belleview and Bloomfield avenues, to cost $250,000.

BAYSHORE, N. Y.—Active Amusement Company has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for two-story moving picture and vaudeville theatre, 100 by 110 feet, to cost $250,000. Second floor will be fitted up as offices.

LE ROY, N. Y.—Moving picture theatre has been established at 14 Main street by Albert M. Burns and David Krieger.

LYNBROOK, L. I., N. Y.—Gustav H. Kehr, former vice-president of National Liberty Insurance Company, and since his retirement from that post has been engaged in building operations here, was the leading spirit in organizing the company which erected the $250,000 Lynbrook Theatre. The house opened April 30 with pictures and vaudeville. Has seating capacity of 2,500. Feature is parking place for 125 automobiles.

FARGO, N. D.—E. F. Briggs, 312 Broadway, contemplates erecting two-story brick theatre, to cost $25,000.

VALLEY CITY, N. D.—John Piller contemplates erecting two-story brick moving picture theatre on Fifth avenue.

KEENE, N. H.—New moving picture theatre, with seating capacity of 1,000, will be erected by Demetrios Latchis.

ALBUQUERQUE, NEW MEXICO—R. F. McKee, of El Paso, Texas, has contract to erect six-story theatre and office building, 75 by 142 feet, at Central avenue and South Second street, for Joseph Barnett, to cost $250,000.

BROOKLYN, N. Y.—Harold E. Wittemann and associates have purchased site at 1289-93 Broadway for erection of large theatre.

BROOKLYN, N. Y.—Vincenzo Scotto will erect one-story moving picture theatre, 31 by 145 feet, on Court street, to cost $40,000.

NEW YORK, N. Y.—Thompson-Starrett

Company, 49 Wall street, has contract to erect 16-story brick moving picture theatre, 200 by 208 feet, at 1493-1505 Broadway, for Famous Players-Lasky Corporation, 485 Fifth avenue, to cost $3,000,000.

NEW YORK, N. Y.—S. & L. Building Company, 1312 Clinton avenue, has plans by Morgan & Glaser, 2804 Third avenue, for one-story frame open-air moving picture theatre, 113 by 169 feet, on east side Boston road, south of 180th street.

POUGHKEEPSIE, N. Y.—Strand, a new moving picture house, with seating capacity of 1,200, has opened under management of A. F. Raldeano.

TUPPER LAKE, N. Y.—Pong Theatre Enterprises, Malone, has plans by H. O. Mowers, Kingston Building, Utica, for one-story brick and tile moving picture theatre, to be erected on Main street, to cost $20,000.

UTICA, N. Y.—New Criterion Theatre, 25 Lafayette street, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for two-story brick and cast-stone moving picture theatre, to be erected on Lafayette street, to cost $150,000.

WHITEHALL, N. Y.—William Benton, care Congress Theatre, Saratoga Springs, has plans by C. H. Vaughan, 400 Broadway, Saratoga Springs, for two-story brick and tile moving picture theatre, 50 by 100 feet, to cost $50,000.

NORMAN, OKLA.—New Oklahoma Theatre at 209 East Main street, with seating capacity of 440, has opened. Ray Berry is proprietor.

SAPULPA, OKLA.—George Kanavuts and James Zartaludes will erect theatre on South Water street, in rear of headquarters of the Chamber of Commerc.

TULSA, OKLA.—Expected Alhambra Theatre, under construction at 15th street and Peoria avenue, will be completed and opened in few weeks.

VINITA, OKLA.—Grand Theatre has opened under management of Karl H. Lee.

ALLIANCE, O.—Kach Brothers have plans by Albrecht, Wilhelm & Kelley, 313 Union Building, Cleveland, for two or three story brick theatre and office building, to cost $100,000.

CINCINNATI, O.—Zettel & Rapp are preparing plans for Dunbar Memorial Theatre for colored people, to be erected on site 90 by 178 feet, to cost $125,000.

CLEVELAND, O.—Miles Theatre Company, 919 Huron road, contemplates erecting brick fireproof theatre and commercial building on Euclid avenue.

DOVER, O.—Dover Pythian Castle Company has plans by George Ebeling, 612 Newman Stern Building, Cleveland, for four-story brick moving picture theatre and lodge building, to be erected on 123d street, to cost $150,000.

DOVER, O.—Dover Pythian Castle Company has plans by G. Ebeling, 612 Newman Stern Building, Cleveland, four four-story brick moving picture theatre and lodge building, 50 by 150 feet, to be erected at 123-25 Third street, to cost $150,000.

LAFFERTY, O.—J. Kerr Giffin, Clairsville, is preparing plans for one-story brick moving picture theatre, 36 by 100 feet, to cost $20,000.

LAKEWOOD, O.—A. Greenwald and S. H. Stecker, 535 Society of Saving Building, Cleveland, have plans by Nicola Petti, 911 Williamson Building, Cleveland, for two-story brick moving picture theatre, store and office building to be erected at southwest corner Detroit street and Woodward avenue, to cost $100,000.

LOGAN, O.—James Brothers will erect two-story brick and tile moving picture theatre, to cost $75,000.

ALLENTOWN, PA.—Penn Counties Amusement Company plans to replace Palace Theatre, on Main street, with new fireproof structure.

BLAIRSVILLE, PA.—Order of Moose has plans by Hersh & Sheller, Commerce Building, for three-story brick and stone-trim theatre, store and lodge building, 60 by 135 feet, to cost $85,000.

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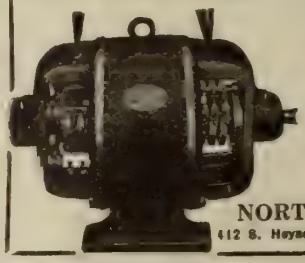
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BETHLEHEM, PA.—Bethlehem Theatre Corporation, 621 Avenue H, West Bethlehem, has plans by W. H. Lee, 32 South 17th street, Philadelphia, for one-story brick moving picture theatre, to be erected at Guetter and Broad streets, to cost $60,000.

CORAOPOLIS, PA.—Mrs. Regina Weintraub, 866 Fourth avenue, has plans by Marks & Kann, Jackson Building, Pittsburgh, for two-story theatre, store and apartment building, 50 by 150 feet, to be erected on Fifth avenue, near Mill street, to cost $40,000.

FREDERICKSTOWN, PA. — Frank Zwick, Charleroi, has plans by C. C. Compton, Donora, for one-story brick moving picture theatre.

EVEREST, PA.—A. C. Stuckey has plans by T. W. Biddle, Jr., MacFarlane Building, Cumberland, Md., for two-story brick and stone moving picture theatre and office building, 31 by 113 feet, to cost $45,000.

GETTYSBURG, PA.—Kenn Lynch has plans by Johnston & Starr, Spooner Building, Harrisburg, for one-story brick theatre and store building, 51 by 40 feet.

INDIANA, PA.—W. P. McCarthy, Jefferson Theatre, Punxsutawney, has plans by Leon Lempert, Cutler Building, Rochester, N. Y., for two-story brick theatre, 71 by 200 feet, to cost $120,000.

*PHILADELPHIA, PA.—Felix Clard has contract to erect two-story moving picture theatre on Fairmount avenue, east of 44th street, for J. Bowrowsky, to cost $40,000.

TAMAQUA, PA.—George J. Higgins has acquired site at East Broad and Pine streets for erection of new theatre.

CHARLESTON, S. C.—Pastime Amusement Company will complete Gloria Theatre, with seating capacity of 2300.

SIOUX FALLS, S. D.—Outdoor theatre will be opened at Covell Park under direction of Superintendent Spellerberg.

PORT ARTHUR, TEXAS.—New airdome is being erected by Ferguson Brothers at Proctor street and Atlanta avenue.

SAN ANTONIO, TEXAS. — Southwestern Investment Company will convert Beethoven Hall into theatre, with seating capacity of 3,500.

SWEETWATER, TEXAS—R. & B. Palace Theatre has opened.

TAYLOR, TEXAS—New moving picture house, the Queen, on East Third street, has been opened by Reuben Bohles and Theodore Thornquist.

*TEXARKANA, TEXAS—Harris & Echols have contract to erect theatre for Saenger Amusement Company on West Third street, to cost $200,000.

EPHRAIM, UTAH—Company has been organized to erect up-to-date moving picture house on site of old Mozart Theatre, owned by William D. Musig, to cost about $15,000.

OGDEN, UTAH—Harmon Peery, manager of Peery Estate and Ogden and Utah theatres, has plans by L. S. Hodgson for new fireproof theatre to be erected on site of the Peery Building, on Washington avenue, recently destroyed by fire. The auditorium will be about 80 by 124 feet, with seating capacity of approximately 1,800. The front of the theatre will be of terra-cotta in mission style.

PRICE, UTAH—Georgides brothers will erect two-story theatre and store building, 45 by 115 feet, on Main street, to cost $50,000. Theatre will have seating capacity of 800.

BLUEFIELD, W. VA.—Bluefield Theatre Company, recently organized, contemplates erecting theatre, to cost $80,000. Address J. L. Prockett.

BEAVER DAM, WIS.—Fred C. Gross, care Gross Brothers, contemplates erecting two-story brick and concrete moving picture theatre, store and office building, 75 by 150 feet, to cost $150,000.

*EAU CLAIRE, WIS.—Eau Claire Theatre Company, 717 South River street, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for one-story theatre, 80 by 135 feet, with seating capacity of 2,000, to be erected at Barstow and Gibson streets, to cost $300,000.

MERRILL, WIS.—Robarge Amusement Company contemplates erecting theatre, to cost $60,000.

MILWAUKEE, WIS.—New Modjeska Theatre will be erected at Seventh avenue and Mitchell street, to cost $200,000.

MT. HOREB, WIS.—O. J. Bakken plans to erect one-story brick moving picture theatre and store building, 48 by 125 feet.

OKLAHOMA CITY, OKLA.—Criterion Theatre Corporation has been organized with $50,000 capital by M. G. Breeden, M. C. Nihart, E. E. Gibbons, Jr.

VINITA, OKLA.—Vinita Amusement Company has been organized with $1000 capital by Karl H. Lee, Ernest Pitchlynn, I. C. McCoy.

WETUMKA, OKLA.—The Nusho has been organized with $5000 capital by A. R. Juby, F. G. Kelly, S. F. West to conduct moving picture theatres.

DALLAS, TEXAS.—Southern Exhibitors Company has been organized with $10,000 capital by J. K. Adams, L. T. Pellerin, G. W. Riddle.

WICHITA FALLS, TEXAS.—Strand Theatre Company has been organized with $30,000 capital by W. M. Moore, B. J. Shaw, J. L. McMahon.

WATERTOWN, WIS.—Norton's Theatre Corporation has been organized with $80,000 capital by William H., and Mable E. Norton, Oscar E. Baumann.

Recent Incorporations

NEWARK, N. J.—Laurel Garden Amusement Company, 45 Springfield avenue, has been organized with $50,000 capital by Leo Samuel, Edwin Aknorr, Nathan Preinselaar to own, buy, sell, lease and operate theatres and moving picture houses, etc.

TRENTON, N. J.—Potash & Perlmutter Productions, Inc., has been organized with $10,000 capital by Joseph Schron, Abraham Rossette, Sylvia Resnek to own, sell and lease moving pictures, purchase rights to picture stories, plays and operate theatres, etc.

CHARLOTTE, N. C.—Carolina Theatre Supply Company has been organized with $25,000 capital by J. U. McCormick, C. E. Peppiatt, H. H. Anderson.

KANSAS CITY, MO.—Ames Avenue Building Company has been organized with $5000 capital by W. K. Palmer, Albert W. Dann, Eric J. Hallgreen to own, operate, lease and sell moving picture theatres, etc.

CLEVELAND, O.—Sam Lusting Film Laboratories Company has been organized with $35,000 capital by Sam Lusting, Lewis Drucker, O. R. Peterman and others.

TOLEDO, O.—Lakeside Amusement Company has been organized with $5000 capital by Harry A. Hyman, Louis W. Greiner and others.

Management Changes

MOBILE, ALA.—Whistler Theatre has reopened under management of Mark Therrell, Sr., with first-class picture program.

OAKDALE, CALIF.—C. A. Lahm has sold Rialto Theatre to E. W. Fisher.

OAKLAND, CALIF.—S. Barret McCormick, with a long-established record in creating spectacular prologues in the presentation of feature photoplays, has been chosen managing director of the Fox Oakland Theatre. Mr. McCormick was among the first to originate and present picturesque specialties in which unusually elaborate scenic investure, gorgeous costumes, extensive cast of characters and augmented orchestras under the direction of well-known musical directors were employed.

LUCAS, KANS.—Hickman Brothers, of Luray, have leased Queen Theatre.

WESTPHALIA, KANS.—A. M. Bussett has purchased Star Theatre from W. J. Poire. House will be operated under management of George M. Johnston.

GRAND RAPIDS, MICH.—James Rutherford, formerly of Lansing, has taken over management of Ramona Park Theatre.

LANSING, MICH.—Frank Butterfield, of Saginaw, is new manager of Regent Theatre.

MINNEAPOLIS, MINN.—Elmer Schuft has taken over Oak Theatre at Oak and Washington avenues.

BROOKHAVEN, MISS.—W. A. McDonald succeeds W. L. Bowers as manager of Arcade Theatre.

KANSAS CITY, MO.—Roanoke Theatre at 39th and Summit streets, has been purchased by P. G. Vaughan.

ROCKINGHAM, N. C.—Rockingham Theatre Company has purchased Star Theatre.

VINITA, OKLA.—Grand Theatre has been leased by K. H. Lee and Earl Mathews.

FAYETTEVILLE, TENN.—Gaston Jenkins, of Tullahoma, has been appointed manager of Princess Theatre.

PALESTINE, TEXAS.—John P. Reed, of Galveston, succeeds Walter Penn as manager of Gem Theatre.

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As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.

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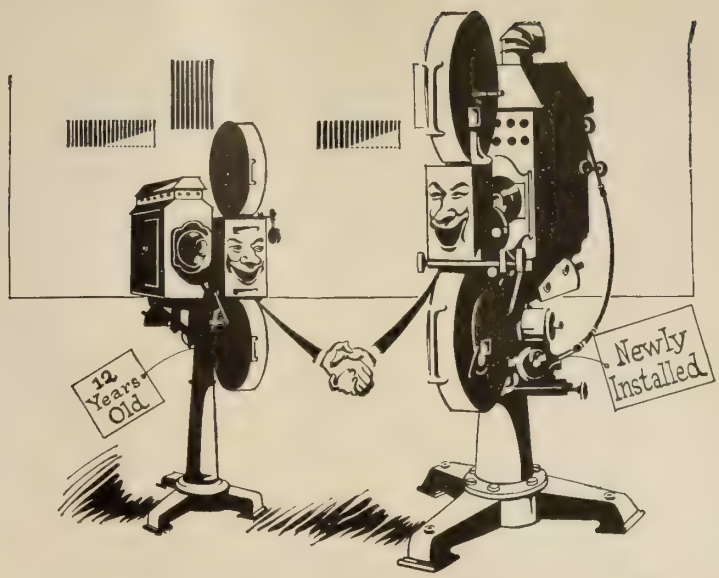
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The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

New Simplex: "Say! Old Timer, you know it's remarkable how you've been able to stand up here for twelve years with all of these birds that you've been tellin' me about takin' a shot at you every so often."

Old Simplex: "Aw—that's nothin'. What with bein' blessed with a robust constitution, and Jack the Operator keepin' me in the pink, I'm not worryin' much over what these meddlers have done to me. What gets me sore though is to have Jack and I delivering the goods one hundred per cent, and then have some Weisenheimer tell the Manager that we're all wet.

"Take the time fer instance, when we were runnin' that big serial 'Madly Wooed But Never Wedded' that was put out by the Jumbo Film Company. The subjects were all right and that's why they made a hit with the Manager. But the prints!! Oh Boy! They were terrible! Musta been in the camera, or the printer or somethin', but whatever it was, it was enough. Every so often we'd get a print that would jump on the screen so bad that folks were kept so busy rubbin' their eyes, they'd only see half the show.

"One night, about a half an hour after we had one of these St. Vitus babies on the screen, the door of the booth opened and the Manager came in with a little dolled-up guy followin' after him. 'Jack,' sez the Manager to our Operator, 'Jack,' he sez, "What's the matter with your Simplex? The picture was leapin' all over the screen and there's grave danger of half our audience walkin' out of here lookin' more cock-eyed than Ben Turpin ever was.' 'Why,' sez Jack, 'The Simplex is alright; it's this print that's got the jump in it.' At that the Manager turned towards the little guy and gave him a kind of I-told-you-so-look.

"At that the little lad who looked like he had just fell off a Kippy Kollege Klothes billboard gave Jack a pityin' sort of smile and in the most patronizing way he sez to Jack he sez—'My dear fellow—of course you don't know who I am. Your confinement here at your tasks depriving you to a certain extent of companionships in the outer world, but I'm Solly Montague, Local Exchange Manager of the Jumbo Films, and your statement to your Manager here about our films being jumpy is nothing short of libelous.'"

New Simplex: "Hot dog! that was some snootful of language that boy tossed over to Jack, wasn't it?"

Old Simplex: "I'll say it was, but it didn't register with our Jack, who besides being a champ operator is also one of the knowingest gazabos that ever sat in a movie operator's caucus. Jack knew that this Montague lad was playin' to the bleachers with nothin' atall on the ball only his fingers.

"So he just sez 'Alright, Mr. Soloman Montague, have it your way, but I'm gonna prove to the Manager that this Simplex here is as steady as the watch they time the Century Limited with and simply can't make any picture shimmy with as many variations as your pictures do on the screen.'

"So he hands the Manager his field glasses and asked him to take a peek at the screen, and after a short survey the Manager hands the glasses to Montague who also indulges in a large eyeful of screen results.

"'You don't see any St. Vitus dance there, do you gentlemen?' asks Jack, and they both shook their heads. "This is one of those 'Gilt-Edge' features I'm just finishin' with and there ain't a quiver in its entire length, and now I'll put on a single reel 'Funnigram," sez Jack, 'and I want you to notice how steady that is.'

"So they went through the screen gazing process again and unanimously reported back that as far as they were concerned the picture was pasted on to the screen by an expert bill poster.

"'And now,' sez Jack, 'we're due to put on your first reel again and I want you to pay particular notice that I'm not puttin' anything over on you through the machine, and I have absolutely nothin' up my sleeve.' So in a minute they had their eyes glued to the screen again and there was the picture hitchin' itself all over the screen like it was sufferin' from a bad case of hives.

"'Now,' sez Jack, 'I've demonstrated to you that the jump is in the picture and not in the Simplex, and I don't want you to forget one thing,' he sez to Montague, 'if there's an error or jump or vibration printed into the film itself, there's no machine in the world that can take it out, and any guy that sez that this Simplex can put a jump into a picture that hasn't got a jump in it is makin' a crack that's nothin' short of libelous.'"

New Simplex: "Wow! That sure was battin' it out to Montague."

Old Simplex: "Ain't it the truth?"

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

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NINETY GOLD ST., NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 63, No. 3 July 21, 1923 PRICE 25 CENTS

A Paramount Picture





WITH

THEODORE KOSLOFF
RICARDO CORTEZ
ROBERT CAIN
EILEEN PERCY

JESSE L. LASKY PRESENTS

"CHILDREN OF JAZZ"

JAZZ up your summer receipts by booking this big, breezy picture of reckless youth. Released July 8.

From Harold Brighouse's play
Adapted by Beulah Marie Dix
Directed by Jerome Storm



Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

Universal News

ALL THE PICTURE NEWS WORTH YOUR WHILE

Baby Peggy Contests Work Wonders

One of the latest Baby Peggy contests to be reported is in Buffalo, where a tie-up was effected by the Olympic theatre with the Buffalo Times. The Times ran a long article featuring the contest idea and showing Baby Peggy's picture. In Buffalo, as in innumerable other cities where this idea has been tried, the contest was a huge success. It served to bring record business to the theatre and it created an interest in Baby Peggy on which the theatre is going to cash in heavily when future Baby Peggy Century comedies are shown. Your Universal exchange will show you how to put over such a contest in your city.

Right:—Reginald Denny, Craufurd Kent and Mabel Julienne Scott in tense moment of "The Abysmal Brute," a Universal Jewel, from Jack London's sensational story.





Left:—Lon Chaney, Virginia Valli and Jack Mower in scene from "The Shock," Universal Jewel production, picturing the great San Francisco fire.

Right:—Rockcliffe Fellowes and Fritzi Ridgway in love scene from "Trifling with Honor," great outdoor sports drama — a Universal Jewel.



Read the Universal Weekly For Big Exploitation Ideas

Have you been following the stories in Universal Weekly, telling how your fellow exhibitors have been putting over Universal pictures with live-wire exploitation?

Turn to the pages running these exploitation ideas now. Read the articles dealing with the exploitation of the very Universal pictures you are about to run. Post yourself now on how your fellow-showmen are putting them over big.

Universal Chapter Play Breaks House Record

Manager L. W. Robbins of the Liberty theatre, Ventura, Cal., will vouch for the box office power of Universal Chapter plays. Read what he writes: "I opened with the 'Oregon Trail' and it broke all house records. I did more business on this serial than any serial I have ever played."

"The Oregon Trail" is a Universal Chapter Play, as are also "Perils of the Yukon," "In the Days of Buffalo Bill," "In the Days of Daniel Boone," "The Radio King," "Around the World in 18 Days," "The Social Buccaneer," "The Phantom Fortune," and "The Eagle's Talons," all of which are available to exhibitors.

"The Leather Pushers" Summer Business Boosters

Warm weather holds no terrors for exhibitors who have "the makings of a great Summer." William Biernkrantz of the Globe theatre, McKeesport, Pa., turned a warm week into a big business week by making up a twelve-reel show of six two-reel "Leather Pushers," starring Reginald Denny. Knowing that these two-reelers individually had been the means of building up business everywhere, he figured that a combination of six on one program would give the fans a fighting, red-blooded entertainment which should play to capacity business against any kind of weather. It's a real idea and one which any exhibitor is privileged to take advantage of. Any Universal exchange can supply the details.



This effective lobby display used in the exploitation of Universal's H. A. Snow picture, "Hunting Big Game in Africa" was a contributing factor in the success of its run at The Tudor Theatre, Atlanta, Ga., which wired in "Hunting Big Game in Africa smashing all box-office records since 1920."

Universal Jewels Are Filling Theatres

Showmen who are taking the lead in the nation-wide exhibitors' campaign for a big box-office summer report record-breaking business on the four, big, recently-released Universal Jewels, "The Abysmal Brute," "Bavu," "Trifling With Honor" and "The Shock."

Toledo, Ohio. The Temple theatre wires that "'The Abysmal Brute' opened to tremendous business," while J. A. Partington, managing director of The Herbert Rothchild Entertainment, San Francisco, Cal., wires it is "a box-office tonic." "'Bavu' opened to phenomenal business and is bound to create a sensation both from the audience standpoint as well as the box office," according to the Olympic theatre, Buffalo, N. Y. Together with "Trifling With Honor," which Film Daily calls "a whale of a picture," and "The Shock," which Moving Picture World hails as "a striking success, vivid, compelling, always sensational," these four big, new Universal Jewels are making box office history for exhibitors.

Gibson Breaks Record in Summer

A report just in from the Casino theatre, Antwerp, N. Y., reads in part as follows: "This big boy captured our crowd—put him up against a road show and broke our record for Saturday night for the past six months!" Even this is not exceptional for Hoot—anybody else, yes—but there is only one Hoot Gibson.

Texas Showmanship

They Know How to Handle Warm Weather

At the Opera House in Mexia, Texas, they realized the need of a Summer tonic, so they discontinued "stock' shows and put in pictures. To make sure of a profitable Summer they have booked "The Oregon Trail," Universal's stirring chapter-play of the great Northwest, starring Art Acord.

Cleve McMillen of the New Palace Theatre at Kosse, Texas, realized that two things were necessary to insure the success of his Summer business; one of these was to install a new cooling system, and the other was to book in Universal Attractions and Century Comedies. Now that he has done both, his worries are over.

Manager Howard of the Star Theatre, Tahoka, Texas, who is a steady customer for Universal product is finding it necessary to enlarge his house to the extent of installing 300 extra seats—that's Texas optimism plus Universal pictures. Over in Rochester, Texas, Mgr. Greenwade bought new fans, Universal chapter plays and Century comedies—an unbeatable Summer combination.

There doesn't seem to be much doubt but what Universal product is doing more than its share of making Summer business better everywhere.

DENNY GOING BIG!

Handsome Star Brings Big Box Office Returns.



The latest Reginald Denny picture, "The Abysmal Brute," following its big success at its Broadway premiere, is scoring heavily in all neighborhood theatres. At the Roosevelt theatre, New York City, the management obtained the co-operation of a local boxing club which arranged for the appearance of two boxers at the theatre each evening the picture was played. Also they loaned a considerable quantity of gymnasium equipment, boxing gloves, etc., for lobby display purposes. In spite of intense heat, this show brought the theatre a highly satisfactory week's business.

This tremendous popularity of Denny's is but one of the reasons why Universal will feature him in four big Jewel productions during the season of 1923-24.

—*Advertisement.*

Here's an interesting thing

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ORIGINATORS AND MAKERS OF THE "THEMATIC MUSIC CUE SHEET" (PATENT APPLIED FOR) FOR MOTION PICTURE PRESENTATION

June 28, 1923.

Mr. A. M. Botsford,
Famous Players-Lasky Corp.,
485 - 5th Avenue,
New York City.

Dear Mr. Botsford:

I regret to say that I have not the music cues ready for "Hollywood" and will have to ask you to arrange another showing for me.

The truth is, I saw the picture Tuesday and got so interested in the action on the screen that I forgot all about my cues. I have never seen a picture that is such a real three-ring circus of comedy entertainment, that offers so much to delight the eye. It was too much for me. I just naturally sat back and enjoyed the picture and forgot all about music cues, something I've never done before.

So will you please arrange another showing of "Hollywood" for me and this time I promise to think of music cues only - if possible. When the picture gets into the theatres, I'll see it a third time and let joy be unconfined.

Very truly yours,

James C. Bradford

James C. Bradford
Compiler of Thematic Cue Sheets.

And he sees 300 pictures a year

JESSE L. LASKY PRESENTS

"HOLLYWOOD"

A James Cruze PRODUCTION

BY FRANK CONDON
ADAPTED BY TOM GERAGHTY

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

A Statement from J. R. Grainger

Having just returned from a trip to each key city of the country I am prepared to state that the big first run exhibitors are not only convinced of the magnitude of our productions, but they have also contracted for early showing of our first releases. Among the prominent showmen who will play the releases of Goldwyn-Cosmopolitan are—

I. Libson who has contracted for Cincinnati, Dayton and Columbus—

Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—

William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—

The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit.

Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—

Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—

Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—

Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland.

Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburg,—also at Erie, East Liberty, and Braddock—

Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington—

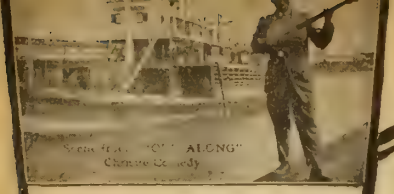
A. H. Blank will play Goldwyn-Cosmopolitan in Omaha, Des Moines and Davenport.

J. K. Hammel

GENERAL MANAGER
OF SALES

1923-1924

Goldwyn-Cosmopolitan



A Whole Summer Evening's Entertainment

Do you want light, diversified entertainment these warm summer evenings? Plenty of comedy and novelty, with an occasional scenic story and the news told briefly and entertainingly in pictures?

Only the theatre that makes well-chosen Short Subjects a big part of its program can give you a Whole Summer Evening's Entertainment. Your best guide is the Educational Pictures trade-mark on the lobby displays.

When You See This Sign, Go In—

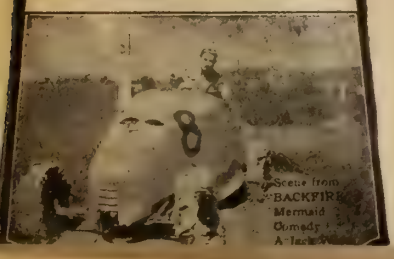
Educational Pictures
THE SPICE OF THE PROGRAM

It's the sign of a Whole Evening's Entertainment

There is a theatre in your neighborhood that shows these pictures.

CHRISTIE COMEDIES
MERMAID COMEDIES
Jack White Productions
HAMILTON COMEDIES
CAMEO COMEDIES
WILDERNESS TALES
by Robert C. Bruce
LYMAN H. HOWE'S HODGE-PODGE
EARL HURD COMEDIES
KINOGRAMS (News Weekly)
and Specials such as
"Man vs. Beast"
"Sea of Dreams"
"Golf, As Played By Gene Sarazen"

EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons, *President*
Executive Offices - New York



Your Patrons

Want Light, Varied Amusement During the Hot Weather. To Give them

A WHOLE SUMMER EVENING'S ENTERTAINMENT

You Must Provide Plenty of Well-Chosen Short Subjects

They will read this ad in

THE SATURDAY EVENING POST

July 14th Issue

And will be watching your lobby for the

Educational Pictures

Sign of Diversified Entertainment

Educational Pictures
THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

MERMAID COMEDIES



"THREE STRIKES"

A Jack White Production With LIGE CONLEY

Ninth inning—bases full—two out—and his team three runs behind.

When Caesar, the nervous freshman, grabs the old tooth-pick—two strikes, three balls—

THEN

Your house will sound like the old ball-grounds with the home team winning.

Educational Pictures
THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

And the first Gene



Directed by
James Leo Meehan

To be released by

Stratton-Porter production to be brought to the screen will be,

MICHAEL O'HALLORAN

The Book that has gone over the million mark in sales!

There is money in these productions for YOU, Mr. Exhibitor, because:

1st. You have by far the name of the most popular author in the world today to advertise, an author whose books sell in such tremendous quantities that the American News Company has just placed an order for 100,000 of her latest novel, something that has never happened before in the history of this company.

2nd. You have in "Michael O'Halloran" one of the most popular books Gene Stratton-Porter ever wrote, a story which comes to the screen, according to the Morning Telegraph, as "*sure-fire stuff.*"

You will never go wrong in booking a Gene Stratton-Porter production.



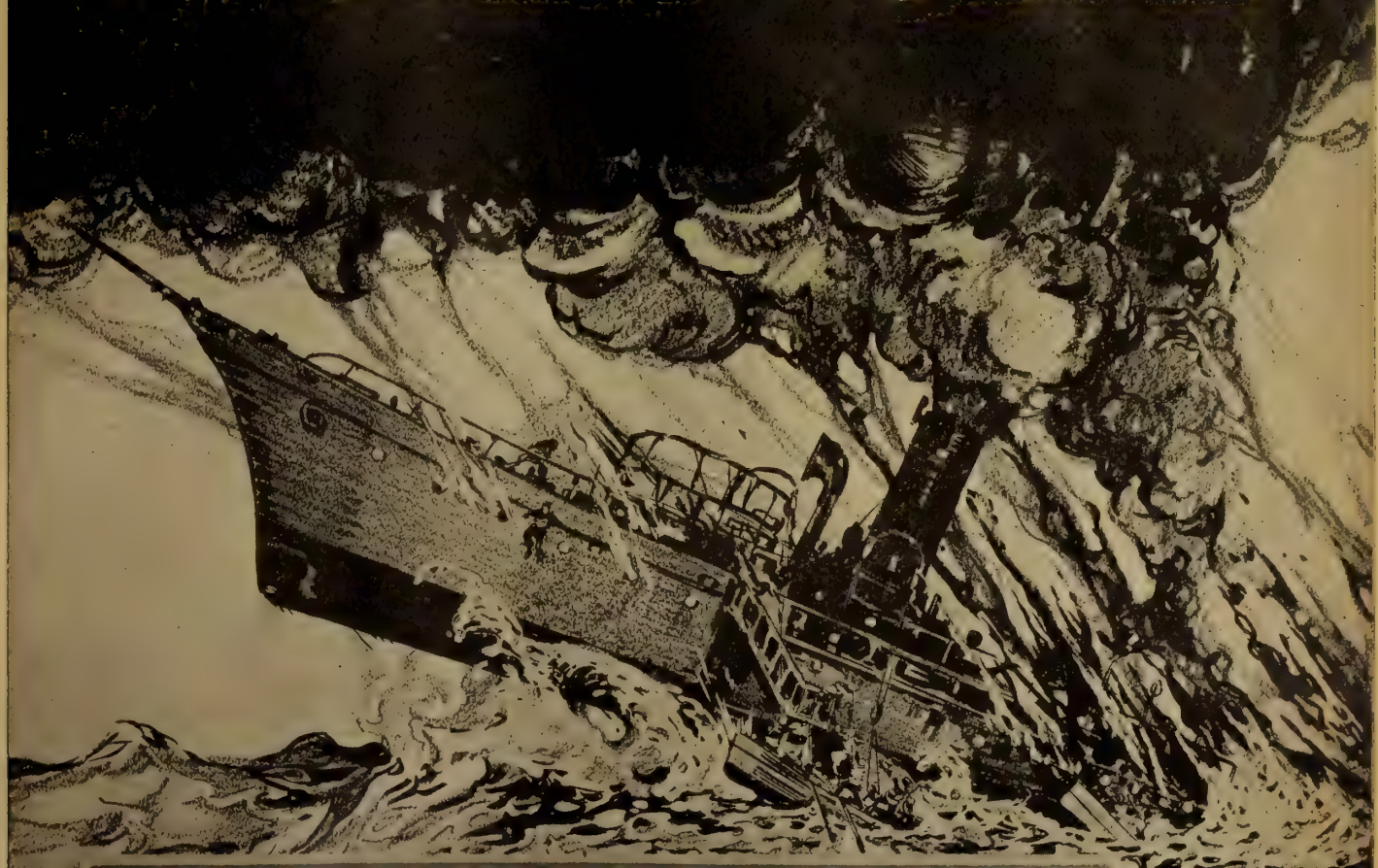


2 BIG BUSINESS BOOSTERS RIGHT WHEN YOU WANT THEM!



A Thrill and a Throb for Every Storm-Swept Wave

J. P. McGowan and Helen Holmes in "STORMY SEAS"



A drama that will thrill you by its sheer emotional power,—that's "Stormy Seas."

Imagine a girl stranded on a flame-swept ship while two lovers race to her relief. A spectacular drama of storm-swept seas and storm-tossed souls.

An actual shipwreck, a terrific storm at sea, a desperate fight in the stoke-hole of a liner, a startling S. O. S. call for help, a spine-tingling fire aboard a real vessel, a plunging, straining race with disaster, a dangerous, last-minute rescue;—these are but a few of the thrills which make "Stormy Seas" a winner.

Add to this speedy action a suspenseful romance and a daring climax and you have a rousing box-office melodrama.



From a Story by ANTHONY W. DONALDSON

Directed by J. P. McGOWAN

Produced by CONTINENTAL PRODUCTIONS, INC.

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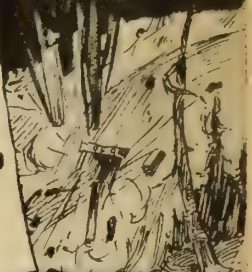

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the first 11 of 25
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A Harry Millarde Production
ST. ELMO
with JOHN GILBERT
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The ELEVENTH HOUR
with CHARLES JONES and SHIRLEY MASON
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NO MOTHER TO GUIDE HER
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DAVID BELASCO'S
Stage Success
The GOVERNOR'S LADY
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A drama of modern life
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HOPE HAMPTON



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Soft Boiled
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Monna Vanna
The Silent Command
Hell's Hole
Cameo Kirby
No Mother to Guide Her
The Governor's Lady
Does It Pay?
Six Cylinder Love
The Temple of Venus
Around the Town with Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
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The Nest
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This Freedom
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AT LAST!

WILLIAM FOX
ANNOUNCES
The World Premier Presentation

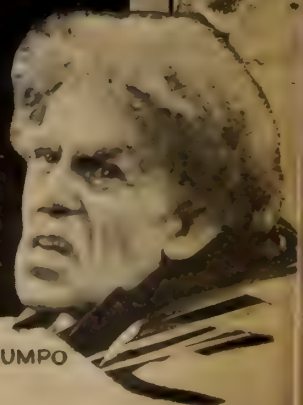
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Admission $1.00 to $2.00





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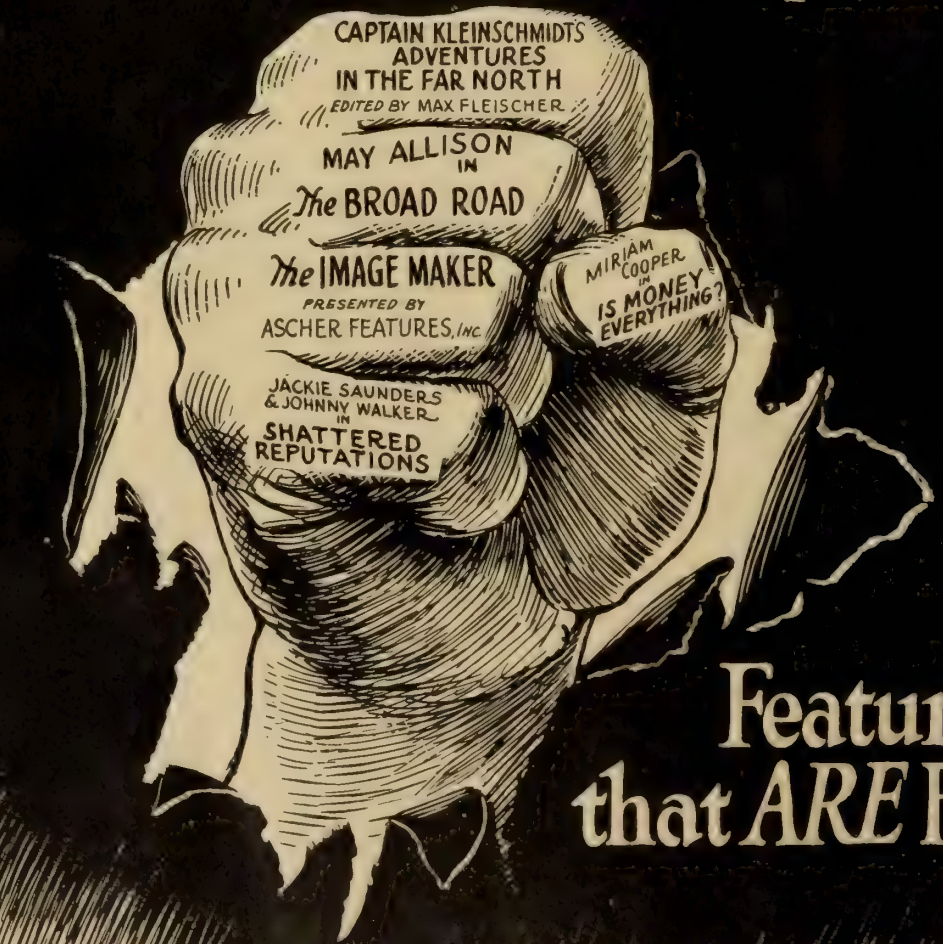

ER COMES
MIGHTIER THAN THE BOOK
MABEL
MARK SABRE
A HARRY MILLARDE Production
NONA
LOW JINKS
YOUNG PERCH
HIGH JINKS
EFFIE
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A WALLOP

FOR ALL INDEPENDENT EXCHANGES

The Big 5

Ready for release Sept. 1st



Features that *ARE* Features

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DAVID SMITH

Producer of

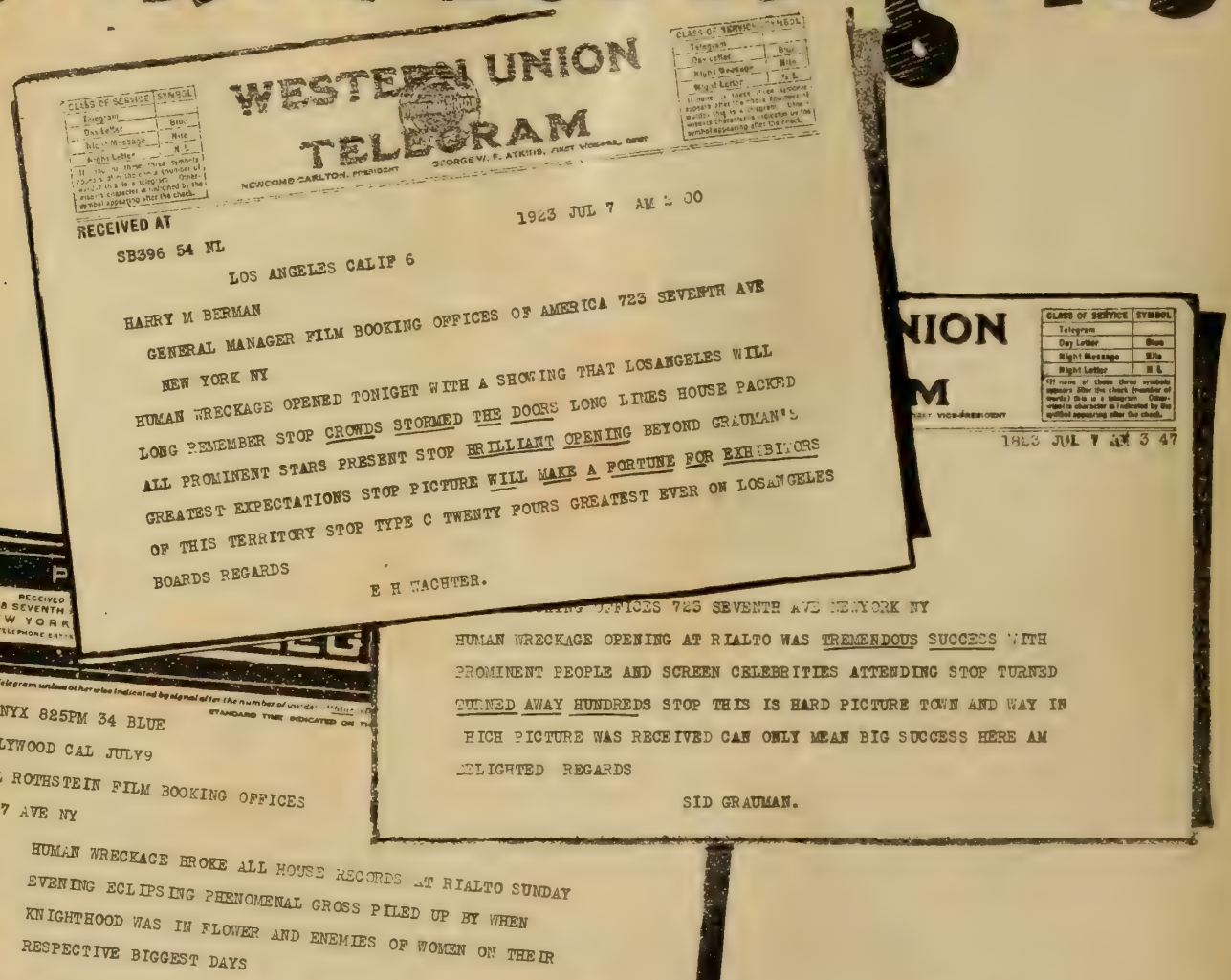
BLACK BEAUTY, The COURAGE of MARGE O'DOONE,
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Has Completed Production
of Two Great Specials
for Release During the 1923-24 Season

The
Midnight Alarm
and
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VITAGRAPH
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Rocked Los Angeles



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GENERAL MANAGER FILM BOOKING OFFICES OF AMERICA 723 SEVENTH AVE

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723 SEVENTH AVE NEW YORK NY

HUMAN WRECKAGE OPENING AT RIALTO WAS TREMENDOUS SUCCESS WITH PROMINENT PEOPLE AND SCREEN CELEBRITIES ATTENDING STOP TURNED AWAY HUNDREDS STOP THIS IS HARD PICTURE TOWN AND WAY IN WICH PICTURE WAS RECEIVED CAN ONLY MEAN BIG SUCCESS HERE AM DELIGHTED REGARDS

SID GRAUMAN.

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HOLLYWOOD CAL JULY9

NATL ROTHSTEIN FILM BOOKING OFFICES

723 7 AVE NY

HUMAN WRECKAGE BROKE ALL HOUSE RECORDS AT RIALTO SUNDAY EVENING ECLIPSING PHENOMENAL GROSS PILED UP BY WHEN KNIGHTHOOD WAS IN FLOWER AND ENEMIES OF WOMEN ON THEIR RESPECTIVE BIGGEST DAYS

HY DAA

Mrs. Wallace Reid

IN

"HUMAN WRECKAGE"

Distributed by F. B. O., 723 Seventh Ave., N. Y.—Exchanges Everywhere

Sales Office United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1., England



A First National Release

AN UNUSUAL HANDLING OF STILLS FOR "THE BRIGHT SHAWL"

These were affixed to the glass front of a vacant store and rendered translucent so that they were lighted from the rear in the evening. It helped business along at the Rivoli Theatre, Portland, Oregon, and was worth the trouble.

Stills on Glass to Sell Bright Shawl

To be different and interesting, the Rivoli Theatre, Portland, Oreg., dolled up a vacant store for The Bright Shawl, making the basis of the display a set of stills affixed to the glass and rendered translucent so that at night the prints were seen by transmitted light. A three sheet cutout was also used, as shown in the photograph.

How It Is Done

This is too much trouble to work on every play, but now and then the novelty of the idea will be well worth the extra trouble incurred. The glass should be washed with alcohol and rubbed dry with a clean cloth, then the glass is coated with Canada balsam and the print rubbed into close contact with the glass, starting at the centre and working outward. Any aid bubble will spoil the effect, so keep rubbing until it is certain that air is excluded. The balsam will also make the print semi-transparent, or the back can be rubbed away with care. After the prints are in place the signs can be lettered in. Lighting the windows at night will give an unusual attractor where the subject matter of the photographs is as good as for this First National. The window can be cleaned with alcohol.

The mounting can also be done with starch paste and the print rendered translucent by applying the varnish to the back. Experiment with old prints on a loose piece of glass until you have caught the knack before you go to work on a full window.

Had Double Contest on Robin Hood Date

M. Rosenthal, of the Strand Theatre, Waterbury, Conn., worked his contest on Robin Hood from a slightly different angle, making it a two-heat affair.

The contest was staged for the three high schools in town, the contestants to write an essay on Robin Hood. The ten best from each school were then assigned to write a review of the opening performance of the film and the best of these thirty reviews was made the official report of the newspaper which was the ostensible mover in the contest. The award was ten dollars and for that Mr. Rosenthal got about 60 inches of space, which is cheap enough. You can't buy reading notices for 16 2/3 cents an inch

Rosenthal started his newspaper campaign a week in advance, mailed out 10,000 heralds, billed the surrounding towns and put up a castle front. Student matinees were run each afternoon at four o'clock, and got all the youngsters in town, though the house does not cater to the juvenile patronage as a rule. In this case Mr. Rosenthal figured the picture to be something every child should see, and he made it easy for them.

Bellboy 13 Found His Work Cut Out

Figuring out that the proper place for bellboys is the hotel, W. F. Brock, of the Strand Theatre, Knoxville, Tenn., got a cutout from the six sheet into the lobby of every good hotel in Knoxville. Naturally it interested travelers, and caught more business than most hotel signs.

Then Brock tied the exclusive luggage shop to the bellhop, with a sign stating that "Bellboy 13 knows good luggage." He was carrying a real grip instead of the one the six sheet started him off with.

And lastly the boy himself paraded the town with a brassard on his left arm and a lettered bag in his right hand.

It batted business up at a time when pinch hitting was needed, and it cost very little in proportion to the returns.

Did It With Dimes

Norman G. Johnston, of a Philadelphia theatre that John-Max Rosenfield forgot to name, worked a new one on Mr. Billings Spends His Dime. Each morning he obtained from his bank a bunch of new dimes, and these were used to make change the week before to the exclusion of quarters and halves, the ticket buyer being urged to save the dimes for Mr. Billings' coming.

As Billings got into the house about the time the circus parked, only a few squares away, the novelty idea helped to hold business, and Johnston was correspondingly grateful to Eli M. Orowitz, who helped him think the idea out.

Railroads Helped

Getting railroad cooperation on The Westbound Limited is going to cut the exploitation expenses. Take George A. McDermit, of the Capitol Theatre, Macon, Ga., for example.

He borrowed all the railroad signals and things he needed for the lobby display and then got a Central Georgia locomotive for an industrial parade in connection with the town's anniversary, akin to the F. B. O. use of the historic De Witt Clinton display in the New York quarter centennial.

They got space on the station walls for a display of oil paintings from the exchange, each reading: "The Dixie Flyer is the Westbound Limited. The Dixie Flyer is the best train. The Westbound Limited is the best picture. At the Capitol, now."

And for a last crack at the possibilities, one night was designated as Georgia Central Night and another dedicated to the Southern railroad, each road sending delegations on its night.



A United Artists' Release

SHERWOOD FOREST INSTEAD OF A CASTLE FOR "ROBIN HOOD"

J. Wright Brown, of the Grand Theatre, Columbus, Ga., thought he would be a little different, and he got something more in harmony with the summer idea. It looks as though this might have been made over from "Adam's Rib," but it's good.

Says She Bucked

Charles H. Ernst, of the Palm Theatre, Pueblo, writes that we wronged his Bucking Ford, described on page 571 of the issue for June 16, when we suggested that probably the car did not buck at the angle shown in one of the photographs.

Mr. Ernst explains that on the rear of the car there was a fifth wheel to keep the car from going too far over. When the action picture was taken, a couple of men were used to weight the car so that it could be shown at the proper elevation. These were painted out and suggested that the picture was exaggerated. Mr. Ernst writes that the car proved such a fine bucker they put a saddle on the bonnet the following week and used it at a local rodeo.

All of which being the case, the stunt is even better than we said it was, for a rabbit-gaited Ford is—well, have one of your own made and you'll know it's a whizzer, and well worth the cost of the wheels and the rearguard.

Mr. Ernst's offer to take us for a ride in the darned thing is declined, thankfully but very earnestly.



A First National Release

NOT MUCH DIFFERENCE BETWEEN NORMA AND OMAR

Just one dropped letter, so in Tacoma George McManus, of the Colonial, sold the jeweler into a display of the aliased pearls for Omar the Tentmaker, and he'll wish them on Jackie Coogan if he is given sufficient time.

Teaser??

A three phase teaser was used for Are You a Failure at the Rialto theatre, Macon, Ga.

At first a huge question mark was hung alongside soda fountains and in the lobby. There was nothing whatever in the way of lettering.

Three days later there was fastened a card asking "Are you a failure?" That added to the interest and had them all ready when the regular advertising was put out and the card added: "You will find out if you will go to the Rialto theatre" on the dates mentioned.

To tie in to this advance, question marks dangled from the three sides of the marquise.

A Garrison Finish

Having used his mechanical race track with different speeded belts for a number of pictures, and feeling that it might help on Garrison's Finish could he be a little different, Hugo Plath, of the Palace theatre, Fort Smith, Ark., planned to get a laugh instead of a thrill and sell from this angle.

To this end, the contestants were mounted cutouts of Spark Plug and Salvador, Chester Gump's stable stuffer, Andy Gump up, and the display drew about four times as many persons as would have been stopped by a straight display. The comedy touch always gets the most attention, if it really is comedy, and these cartoon characters pull large followings.

Boy Exploiteer Gets New Chance

James F. Thames, Jr., who has done sound exploitation for the Y Theatre, D'lo, Miss., has been taking another try at exploitation, and he helped over Grandma's Boy by tying a furnishing store to a window announcing that it had hats to fit every grandma's boy. It was not as much of a stunt as James worked for The Four Horsemen and Way Down East, but James, in spite of the fact that he is still in High School, knows the game and knew that less was needed.

It may interest someone in the vicinity to know that James would like to hook in somewhere until school opens. He may be addressed at Mendenhall, Miss., where he makes his home. This is not an advertisement, but the boy has done such promising work, we would like to see him tried out where the theatre is run for profit and not merely as the welfare adjunct to a lumber company.



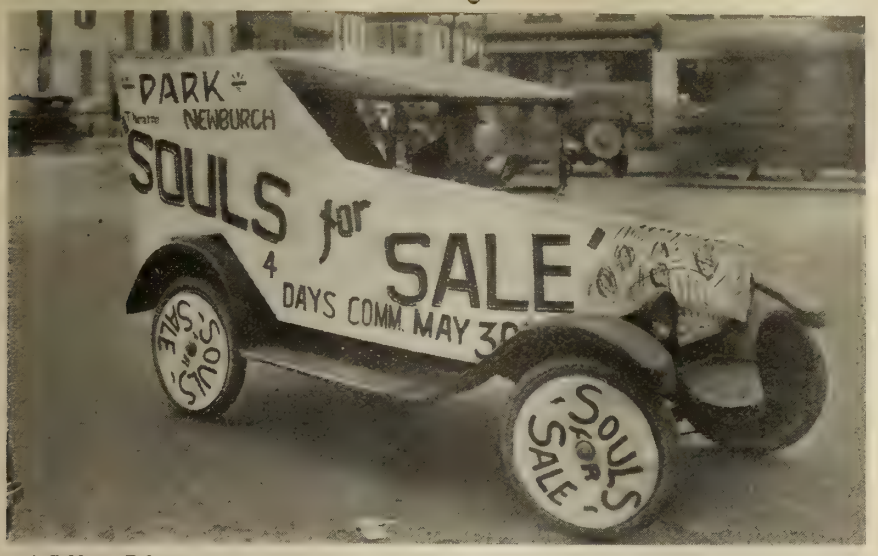
A Vitagraph Release

HOW THE NAVY IS HELPING SELL "MASTERS OF MEN"

This is the display supplied Keith's Theatre, Cleveland, by the recruiting office, and is but one of a score of similar tie-ups. They have been reported from all over the country, since the picture is a recruiting aid.

Five to One

About the best bet for The White Flower at the Palace theatre, Muskogee, Okla., was a panel across the top of the lobby showing five cutuots of Betty Compson in her hula dress. Possibly Ollie Brownlee figured that five times one made five times as much business; and very probably it did. A hand-painted portrait cutout was used on the floor level, but the cutouts turned the trick. He just cut them out of the paper and mounted them on a board half the height of the figures, on which was painted a grass design. It cost only $10 and did better than the usual 10% increase.



A Goldwyn Release

AN INEXPENSIVE AND EFFECTIVE BALLYHOO IDEA

Devised by Goldwynner Charles Cohen for the Park Theatre, Newburgh, N. Y., for "Souls for Sale." It does not injure the car and Manager Duryea put it on his own machine. He probably gets into the seat with the aid of a derrick.

Coleman Cooperates

Getting the good will of a college and at the same time making extra sales, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., permitted one of the sorrorities to sell tickets to the N'th Commandment on a commission basis.

Mr. Coleman figures that not only did the direct sale help, but that many persons not wholly sold by the young ladies later purchased tickets at the box office direct, the house taking the entire sum. Even had he lost money, he would have made it up in the long run, but there was a direct gain, as almost always there is.

Knows What to Do

Jack Belger, of the Gaiety theatre, Bluffton, Ind., is one of those managers who realizes that it pays to stand in with the schools. Recently when the High School inaugurated a drive for funds for the athletic team, Belger booked in The Hottentot and assured them they could sell it to the limit without fear of any comeback.

The result was that the First National comedy was put over as photoplays seldom are, and a lot of infrequent patrons went out of the house wondering how many other good things they had missed through staying away. And they came back again when Belger got all of the money instead of splitting.

Mildred the Model

Having exhausted the possibilities of J. Coogan drawing contests, Elmer E. Benescer, of the Bell theatre, Chicago, picked upon Mildred, the feminine lead in Daddy, and the kids had to draw her if they wanted to get into the parade and attend a special matinee in the same old way.

They drew, Mildred drew, Daddy drew Everybody happy.

G. G. or S. S.?

A. L. Snell, of the Imperial Theatre, Gadsden, Ala., sold the public in a double sense when he spread all over town the teaser inquiry "Are you a G. G. or an S. S.?"

Some few people connected the query with the K. K. K., which had held a parade on the previous evening, but most of them called up the theatre to ask what the picture was. Others followed the advice to "Call 133 for particulars." They were told it was better to be a "go-getter" than a "stand-stiller" and referred to the coming of The Go-Getter for more particulars. So many took the advice and the picture went to extra money.

Flappers Free

Not meaning to be personal, J. P. Read, of the Gem theatre, Palestine, Texas, offered free admission to The Beautiful and Damned to any girl with bobbed hair who came to the matinee with an adult (sex not stated), who was willing to purchase a paid ticket. He put out 3,000 throwaways for this special matinee and it advertised to those who never had their hair bobbed, which was Mr. Read's idea.

South Seas Picture Gets the Business

In the face of a superheated hot wave Moss' Broadway theatre, New York, got the business through an extra exploitation of Pathe's Black Shadows.

Because of the picturesque stories of the making of the film the theatre was able to win an unusual amount of space in the daily papers and a loan exhibit supplied by Capt. E. A. Salisbury through the Pathe Exchange formed an unusually good hallyboo for the house front.

The box office was dressed as a bamboo hut, which merged into the cross banner over the entrance, and suggested a cool shade that was the final inducement to a lot of ticket purchasers. The picture pulled better than the usual feature just because it was not the usual thing.

Passed by the Board

Agnes Egan Cobb is all swelled up because the Board of Aldermen of New York City officially passed her Ritz leather frames as the official parking spaces for their photographs at the municipal exposition which is helping to mark the end of the first quarter century of Greater New York.

The aldermen realized that there should be something attractive about their booth to lift the curse from their mugs, and they picked out the frames as being about the best bet in that line. Probably they figured that if they were good enough for the Capitol Theatre they were good enough for the City Fathers, and the Capitol has a full set of them working on Broadway.

Three Horses

Keith's 81st Street theatre used three blanketed thoroughbreds to advertise Garrison's Finish lately, the horses being led all through the residential district and even invading Times Square, two miles below the house. The copy on the blankets read "Meet me in the great racing photodrama," with the title, house and date.

It is not very new, but it works just as well as ever.



A First National Release

"OMAR THE TENTMAKER" ALSO SWEPT THE FLOORS

The T. & D. Theatre, Watsonville, Calif., let the janitor frame this ballyhoo and play the leading role when he was not cleaning the house. The costume was rented for $1.25 and the mule was borrowed for two passes. It got business at small cost.

Beat Local Benefit with Bright Shawl

Local benefits of popular organizations are the bane of the regular amusement manager, and when he came to The Bright Shawl, Tom H. Boland, of the Empress theatre, Oklahoma City, had to go up against a benefit for the High School Band—a whole week of it.

He mounted a 24-sheet as a banner on top of the marquise, and used a cutout of the figures of Barthelmess and Miss Gish for the centre of the lobby, placing above this an oval made from the six sheet. Two three-sheet cutouts were placed on the slanting side walls, and there were displays on the marquise facing the pedestrian approaching the house from either side.

With three good windows and some extra newspaper advertising, he got some standouts in spite of the weather and the unusual opposition. Very naturally, he is strong for the picture.



A First National Release

THIS WELL PLANNED DISPLAY BUCKED A LOCAL BENEFIT

Tom Boland had to beat the High School Band with "The Bright Shawl" at the Empress Theatre, Oklahoma City, but he put it over to a summer standout, which seems to argue that he did better than he expected with Barthelmess.

Multiplied

Just because the Strand theatre, Van Wert, Ohio, sold the Times into publishing Madge Bellamy's articles on getting into the movies, they made it double up.

The series made so much talk that the Strand was moved to extend it to the logical conclusion and staged a series of tryouts for a home movie production with everything but the camera and the film. They tried out various casts and then gave a complete performance with the pick for each role, letting the idea work several days. It's a great scheme if you have the good sense to keep away from the bunk about sending the pictures to Los Angeles for judgment.

Tied Sixty Cents to a Rental Company

Down in Memphis A. B. Morrison, of the Majestic Theatre worked a tie-up by which you could rent a Ford car for sixty cents an hour and have a pair of tickets to Sixty Cents an Hour as a premium. It not only secured a number of bannered cars, but the rental company took newspaper space to advertise not only the Hiers play, but Fog Bound, which succeeded the comedy.

All he had to do was to shuffle out some tickets for otherwise empty seats to fill seats that otherwise would have been empty, too.

Cut Costs

It cost Guy Kenimer very little to exploit The Village Blacksmith at the Arcade Theatre, Jacksonville. What he could not borrow from a local blacksmith, he got from a junk shop, and all he had to pay for was the touching up of the setting showing the smithy in the lobby of the Arcade.

And even at that Kenimer found a fly in the ointment, for nowhere could he borrow an old-fashioned bellows, and he had to use a modern blower. Covering red lamps in the bottom of the forge with ground glass and coal gave him a realistic fire and a horseshoe with the ends painted red was thrust into the heat to carry on the effect. It was one of the cheapest stunts he has worked and still one of the most effective.



A Fox Release

NOW THE FAST MAIL LOCOMOTIVE HITS AUSTRALIA

This is from the Strand Theatre, Newcastle, and shows the English type of engine. Since the picture shows an American type, we think this would have been even more of a novelty for an Australian ballyhoo.

Two Deck Jail

Some suggestion of prison has been used by most exploiters on Within the Law, but W. E. Drumbar got the prettiest lobby for the Riviera theatre, Knoxville, Tenn. Perhaps "pretty" is not the precise word, for it was novel rather than attractive, but it was a pretty stunt.

The entire interior of the lobby was enclosed in iron bars made of turned wood rods painted black, giving a two-tier cell effect, with Miss Talmadge in one of the cells. The photograph is too poor to be reproduced, but perhaps you can get the idea. It's a great stunt for a high lobby.

A Cold Deal

Charles F. Decker, of the Liberty theatre, Vermillion, O., is making a run on "cool" titles for the summer, and started in with The Old Swimmin' Hole. Encouraged by this first choice, Walter Eberhardt suggests, The Frozen North, The Silent Call, Brawn of the North, Hurricane's Gal, Rose of the Sea and The Isle of Lost Ships.

That's all right as far as it goes, but why not retitle a Keaton comedy into The Electric Fan

Don't try to argue that it isn't hot. Admit the fact, but add that your auditorium is cool, and tell just why you make the statement. Don't be content to say it. Prove it. That's the way to pull them off the porches.



A Paramount Release

MAKING EINSTEIN HELP SELL THE "RUSTLE OF SILK"

By lettering the title on a star and throwing in a moon and a couple of comets, E. B. Roberts, of the Majestic Theatre, Austin, Texas, did a better than usual business and made a real seller of what too many managers have treated as a handicap.

Einstein Theory Helps a Feature

E. B. Roberts, of the Majestic Theatre, Austin, Texas, seems to be about the first manager to hitch his feature to the Einstein theory. He had the latter release and instead of advertising it in the usual way, he put most of the solar system into his lobby and lettered both the short feature and the drama title. He put The Rustle of Silk onto the middle star with "The Einstein theory" on the other star and "of Relativity" on the comet. There was a lot more stuff that does not show in the photograph.

Helped Both Films

The net result was to sell the feature better than usual and at the same time to get a great deal more out of the Einstein reels than most managers have succeeded in doing. Mixing the advertising sold the show as a whole and made it seem greater value.

It set him back only $5 because he had some of the material saved from other displays and repainting and rearrangement sufficed. Most managers have lost what they might have gotten out of the Einstein picture through being afraid to advertise it as entertainment. They seemed to feel that they must offer it as a strange thing they did not believe their patrons would like—a sort of we-hope-you'll-like-it attitude that did not bring out much of a ticket sale. Mr. Roberts had a better approach.

Masters of Men Is Specially Approved

Instead of calling on the Navy recruiters for aid, Guy Kenimer, of the Arcade Theatre, Jacksonville, staged a special showing of Masters of Men for the local Better Films Committee, knowing that it would make a centre shot on the target.

The result was that the committee got after the newspapers and did a lot of special press work for the film and business went up to beat the mercury in the tube.

Bambergered

In spite of the fact that H. B. Clarke, of the Garing Theatre, Greenville, S. C., gave a free admission at a certain matinee to any woman who presented a white flower as her admission ticket, the cash takings on that performance were $50 better than usual.

This was done to help Betty Compson in The White Flower and additional pull was gained from the announcement that the flowers would be sent to the Army hospital. Some of the "flowers" were huge bouquets, and the soldiers appreciated the theatre's thoughtfulness.

This is sound exploitation that makes not only money but good will.

Helped Celebrate

It's too late for this year but, just remember, that Harry Dahn, of the Capitol theatre, Montreal, celebrated the end of school by making the leader of every class in every school his guest during graduation week. He figured out that this would keep the Capitol in mind during the summer vacation. Tickets were also sent all teachers

He was so fortunate as to have Daddy booked for the week, which gave him an appropriate attraction.

Helps to Pages

Down south You Can't Fool Your Wife has been unusually successful in getting hook up pages because the title works so well with the merchant announcements. Bill Johnson wrote all his managers to make a try for a hook-up, and most of them have, getting one or two pages.

Sold His Lost Ships with Sample Copies

Just to prove to possible patrons that there were real ships on The Isle of Lost Ships, C. L. Laws, of the Turner and Dahnken theatre, Watsonville, California, built an overhang on a light car as shown in the cut, and tooled this around town. The banner masks a light frame ten feet long with cloth waves and a pasteboard ship pretty well lost. It was so light that there was no danger of the car running along on two wheels, and it made a lot of talk in a town where they get few perambulators.

This idea can be dolled up considerably with a wireless and all sorts of fancy attachments, but Mr. Laws got the business he needed without the trimmings, and two days' work brought in a lot of extra business.

The stunt would be even better if built on a trailer.

Got Go-Getters

Twelve hundred letters were sent to business men in Waco, Texas, urging them to profit by the lessons in hustle contained in The Go-Getter and urging them to see that their clerks attended one of the performances. J. P. Harrison writes that the response was almost 100%.

In the lobby a head on locomotive with a glaring headlight was placed just in front of the box office, with the cast and title lettered on the front. Cappy Ricks sat in the engineer's seat and his daughter looked out from the fireman's side.

Above and to the rear T. Roy Barnes was about to leap onto the train from the upper deck of a compo board airplane with a buzzing propeller. It was a fine flash, but the total expense was only about $12.



A First National Release

SELLING THE "ISLE OF LOST SHIPS" BY A SAMPLE

C. L. Laws, of the T. & D. Theatre, Watsonville, Calif., built this perambulator for the First National release and sent it all over town. It might have made a sailor laugh, but it got the interest of the patrons, and they came.

Boxing Prologues Real Exploitation

Real boxing matches as prologues to The Abysmal Brute shot business up for E. B. Roberts, of the Majestic Theatre, Austin, Texas, but he could work boxing matches in a first class house only because he was in a college town and used students for contestants. It probably would not work as well with plain mixed ale scrappers. Even with the students he was a bit uncertain at first, but the results proved that he had a good idea by the tail. It brought all of the students and the college widows and a large percentage of the "townies" as well.

Then he tied up a phonograph store to a display card reading to the effect that Denny had made a new record at the Majestic, and the populace approved the punning.

The lobby was nicely dressed with cutouts including a book from which Denny was seen emerging in ring costume, while above he was shown in the final clutch like Little Eva going to heaven in a Tom show. It all helped them forget the weather long enough to buy tickets.



A Universal Release

HERE IS SOMETHING NEW IN THE LOBBY BOOK IDEA

E. B. Roberts, of the Majestic Theatre, Austin, Texas, advertised "The Abysmal Brute's" book origin with a painted volume from the pages of which stepped Reginald Denny, ready for business. Other cutouts were used.

Improving Raffles

Working the old raffles stunt, Howard Price Kingsmore put a new curve on it when he applied it to The Girl Who Came Back, at the Howard theatre, Atlanta.

The stunt was worked in connection with the Georgian-American, and the prize was $50. Starting on Thursday, "Sheila" came down to Saturday without having been identified. On that morning she paraded in front of the Howard lobby with an identification sign. The stunt drew hundreds to the front of the house. An hour later she was smuggled out of the house to a different section of the city where she was presently identified and the money claimed.

This gave Kingsmore five and a half columns in the Georgian-American for something less than the cost of a small display advertisement, and brought the best Monday business for months. The picture made good and the business held up for the remainder of the week.

Collaborated

Working a fifty-fifty idea, John P. Read, of the Gem theatre, Palestine, Texas, had a thousand cards printed up to the effect that while Thorns and Orange Blossoms were always a pretty decoration, Mrs. McNaughton, the florist, always had a variety of seasonable flowers while he had Thorns and Orange Blossoms at the Gem for two days.

Mrs. McNaughton supplied a thousand buds, the stems of which were thrust through two holes in the margin of the cards. It made an odd effect, and everyone who got a flower read the card.

He got the jewelers to ride on the ring angle of orange blossoms, and spent all of nine dollars getting them in to good business.

Worked a Novel Gag on Masters of Men

Harry F. Storin, of the New Leroy Theatre, Pawtucket, R. I., worked a good one on Masters of Men. There is a river passing through the town and just bleow the bridge across the main street is a drop of about ten feet. Storin built a raft with a structure to suggest the freeboard of a battleship with advertisements for the Vitagraph production on the square-rigged sails. Then he launched the craft with an anchor at the end of 200 feet of sash cord that let the boat come fairly to the brink of the falls, where the boat danced on the current and caught the eye of every passerby.

For Luck he used a lucky chain letter, supposed to have been started by the star from Hollywood. That and a good luck ring served to put over Johnny Hines in a city where he was not as well known as he is now.



A First National Release

LIFE PRESERVERS FENCE IN "THE ISLE OF LOST SHIPS"

Toy boats, a few rocks, some ferns, a sea cloth and the life preservers form a striking floor display on this Tourneur release. It's almost as good as wreckage in real water and considerably less messy to set up.

Cost $1.50

Having played Hunting Big Game in Africa, Hugo Plath was all set for Alice Brady in The Leopardess. The tropical setting and a pair of leopards flanked a cutout of the star taken from the six sheet, with the title spelled in stock cutout letters. The six sheet and the mounting were the only expense to the Palace Theatre, Fort Smith, Ark.

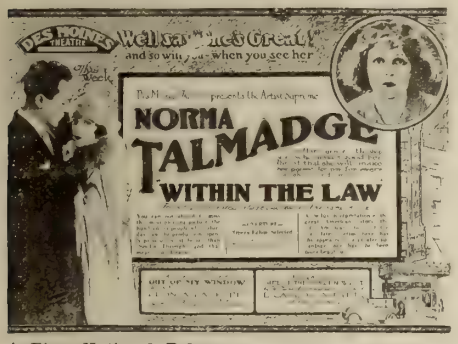
Mr. Plath believes in keeping costs down and standards up at one and the same time. It can be done if you plan ahead and remember what you have coming and what you have in the store room.

Because they were looking for a little free advertising, a local orchestra played at the Queen Theatre, Galveston, Tex., for Charles E. Sasseen during the run of Adam and Eva, and helped put the business up to a fifth better than usual.

He got the picture over with some comedy slides of his own making, and with spotlighted cutouts in the lobby, but he credits the orchestra with the increased volume of business.

Original Frame Too Well Filled

This six nines from the Des Moines theatre on Within the Law presents a well drawn frame, but offers a little too much filling. The use of bold face for the side panels below the title takes away somewhat of the appeal of the title itself. A lighter face would have given better service and would



A First National Release

A FRAME ON WITHIN THE LAW FROM THE BLANK HOUSE IN DES MOINES

have been just as prominent, since the frame holds the material together. Even at that, the star and title get a very good display, and this seems to be all that is really necessary with this player. Of course it has to carry the "better than Smilin' Through." We think that First National franchise holders must have this line on a rubber stamp. so universally is it used. The line has lost whatever appeal it may have possessed, and no longer impresses the reader. The smaller panels carry the musical program and the use of the Girl of the Golden West selection is a clever preparation for a forthcoming attraction.

Gets New Layout by Cutting Stock Cuts

All of the cuts used in the two displays shown in the larger cut on this page are plan book material, but H. Lotman, agent for the Lyceum theatre, Duluth, Minn., has recut them to serve his own purposes. Two of the figures are derived from the inset to the right, which has been pasted over the vaudeville bill. This gives two small figures which are used in a series of three displays and which serve as well as small original drawings. The halftone head in the larger space is from the three column design in the press book with the trailing silk cut off. The figure of Tearle is a part of the same cut. The line cut portrait is a stock design and the kneeling figure is from one of the single column suggestions. In one space it is used with the full circle which forms the background in the original. In the second display a portion of this background has been broken away to suggest a new cut and give a new aspect. All of these cuts have also been used in a third display, there being three large advertisements in the series. Of those shown one is a three tens and the other a five tens. Most of the cuts run wild to illustrate the idea of Jazz Week, always a popular idea for building business, and yet they are all derived from four cuts from mats supplied by the Paramount advertising department. Mr. Lotman not only knows that he need use only so much of a cut as appeals to him, but he further knows that he can cut them apart and put them to other purposes, as well. He gets three capital layouts at no cost for art work and very little charge for material. If more managers only realized that a plan book cut is almost as pliable as though made of rubber instead of hard metal, there would be fewer complaints. Mr. Lotman, for example, thought that the half tone portrait was too wide for his use. He gained an inch and a half by merely cutting out a portion of the design. Don't kick because you do not like the plan book cuts. Trim them up to suit your own ideas and find them the help they really are.

Another Artist Is Wasting the Money

This 165 by 4 from Guy A. Kenimer, of the Arcade Theatre, Jacksonville, is accompanied by a letter which tells that the Rib played to $1,800 better than the average. If it did, we think there must be some other



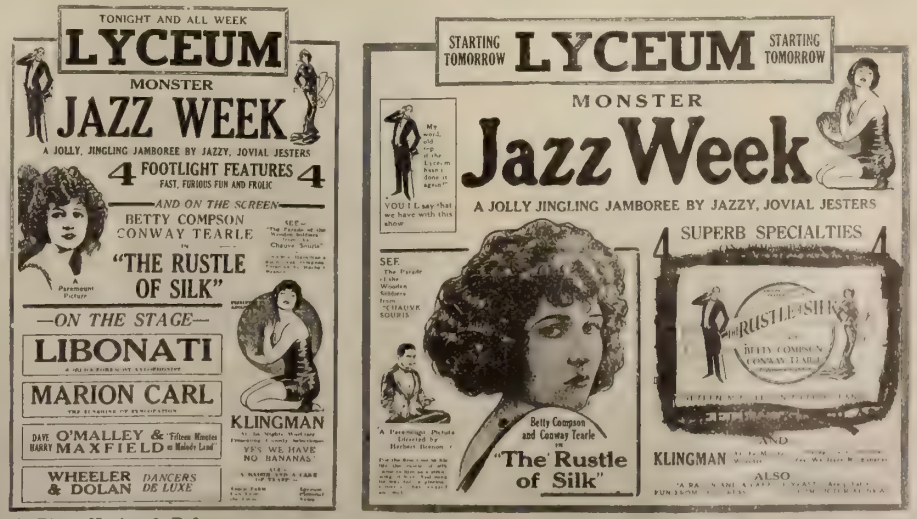
A Paramount Release

A TERRIBLE MESS

reason than the newspaper advertising, for this is a peculiarly poor example of advertising skill. It was prepared by a "bureau" which takes a six point credit line for the artist and the bureau at the bottom of the space. About the only thing intelligently done is to use crayon instead of ink for the portrait sketches. The sketches are not good as likenesses, but they stand out better than pen and ink work. The nude figure to the left is not going to help things much. Down South the better class of patrons do not respond to the appeal of this sort of thing and are apt to resent it. The South was the last section of the country to yield to the charm of the picture, and the better people still regard it with some suspicion, and the use of this sort of thing is very negative in results. But the art work is not half as bad as the lettered copy. It is about the poorest example of hand lettering we have hit since the Olympic Theatre, Pittsburgh, changed over to its neat type displays which at present make the best showing in the Pittsburgh papers. And as though the lettering were not poor enough, the artist has put in a dot between the words. This makes it a little more difficult to read, but the chief effect is to make the entire space look dirty. The copy itself is very poor and we think that the artist wrote this, too. On the right the eye reads "Who is right, the modern girl or her old fashioned parents? De Mille shows you from fig leafs (sic) to 1923." The poor fish can't even form his plurals. On the other side he talks about a "30 min" comedy at "all perf," though there is plenty of room to spell out the words. The main copy reads "Cecil B. DeMille has broken his own record. Up until this time Manslaughter was regarded as his foremost production, but when he started tracing flapperism to its origin and found it in the Garden of Eden. . . . Enuf said. If you want a real thrill, see Elliot Dexter, Pauline Garon, Theodore Kosloff, Anna Q. Nilsson & Milton Sills in Adam's Rib." It would not get our half dollar by about 45 cents worth. This seems to be Mr. Kenimer's single experience with the bureau. We hope it is, for he has done good work in the past, and if the Rib shot up the record by $1,800, it was not the advertising which turned the trick. We think it went over in spite of the advertising display rather than because of it. It's the poorest Kenimer has ever sent in.

Three Good Punches in a Single Layout

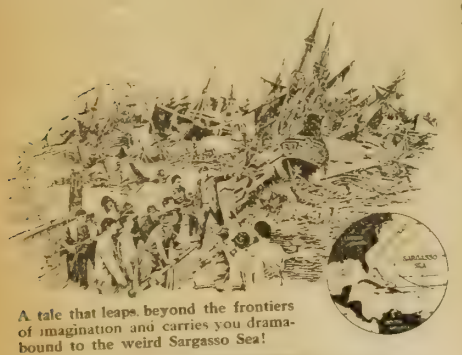
Easily the best of a number of striking displays on The Isle of Lost Ships, comes from the Capitol theatre, Davenport, Ia., and this effect is due less to the size of the display than to the handling of the layout. It would be almost as good in four columns as it is in five, but apparently the best plan book cut was the five column width and



A First National Release

TWO GOOD DISPLAYS FRAMED FROM PARAMOUNT PLAN BOOK CUTS

that decided the size of the display. The cut itself is something more than merely an attractor. It not only suggests an unusual and interesting situation, telling of the Sargasso Sea, but the illustration merely as a drawing possesses a strength that adds to the effect. You feel that a feature which can



A First National Release

THE BEST DISPLAY TO DATE

be so strongly illustrated must in itself have dramatic strength and intensity; a feeling that is put into words by the text immediately below. At the bottom of the space are two boxes, one of which tells that in this conglomeration of wrecked ships there exists a colony of human derelicts in which it is the law that a woman must chose her mate within twenty-four hours. The panel on the right capitalizes the map from the illustration and deals not with the story but with the physical geography of the location. These three points, with Tourneur's name as guarantee of the direction, put the story over to the best possible advantage. Most of the First National franchise holders seem to have realized that The Isle of Lost Ships was something well worth talking about and have gone to extra spaces and special endeavor, but this display from the Capitol is the strongest appeal yet received, and one of the secrets of its strength is found in the fact that the agent does not resort to superlatives to sell you. There is not a single "est" word in the entire copy and yet every line tells you confidently that this is a picture out of the ordinary. It sells far better this way than if the entire flock of pet adjectives had been trotted out. There is the subconscious suggestion that the agent did not have to lie about this one because the truth was the stronger appeal. Someone has done a very nice job of this. We are sorry not to be able to place the personal credit where it belongs.

Sales Talk Is Lost Through Big Letters

The use of all capital letters in advertising displays is growing beautifully less, but now and then some hick compositor breaks loose, and he is a hick whether he works in a one horse office or in a large city. The latest example comes in from the Liberty theatre, Long Beach, Calif. At the left of the portrait is a bold line proclaiming this "A notable week" and proceeding to tell in eight point capitals why it is notable. There are twenty-one lines of all capitals, unleaded, and few will bother to read this copy; which is intended to do the selling to the non-Talmadge fan. At first glance it is merely a mass of lines. The letters do not stand out, and the average reader will pass them over because it is far too



A First National Release

ALL CAPS AGAIN

much trouble. Perhaps it is just as well since the lines tell that the role of Mary Turner "is to popular drama what Juliet is to the classic drama; an acting part which gives the artist tremendous scope." Somehow that conveys the suggestion that Within the Law is a time-worn has-been in the same class
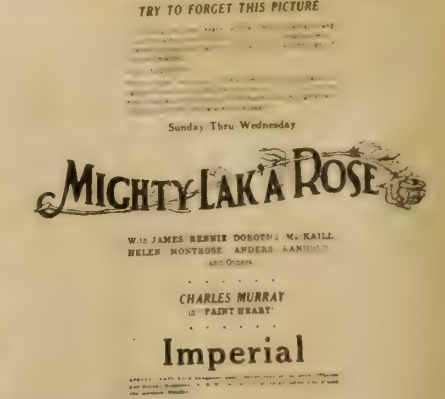


A First National Release

THE ROAD SIGNS

with Camille; something everyone must take a hack at. It does not convey the idea that Miss Talmadge is being presented in a pronounced stage success. It suggests the hackneyed and conventional test role; which is something that Within the Law is not. A number of well known players have assumed the role, but the thing to sell to the picture audience is the fact that this play gives Miss Talmadge a chance to do some real acting. This does not require any reference to her predecessors in the role. It should be offered as something new. A better advertisement on this play is the outside posting. There is no part of the country better provided with direction signs than the lower part of California. The Southern California Automobile Association has covered every crossroad and has posted the main trails several states to the eastward. The job is an example to every other portion of the country. And for this title the Liberty obtained permission to put tack cards, diamond shaped to match the regular announcement, with the title prominently displayed, the message reading, "Don't Speed. Keep Within the Law." These were posted all through that section and this was made possible through the fact that there was no advertisement for the theatre on the cards, which had an official look which compelled attention. It was not until the motorist came to Long Beach that the other posting tied up with these tack cards. In one sense it was a rather far fetched campaign, but the cumulative effect of the repetition of this title every mile or two is not to be under estimated.

Talk Appeal Is the Big Winner

Something out of the ordinary is the handling of Mighty Lak a Rose by the Imperial Theatre, Jacksonville. Instead of the usual mess of heavy type and muddy cuts, the Imperial took the appeal of the picture, capitalized it in the slogan "Try to Forget This Picture," and sold it to the public better than it could have done with a square foot of cut surface. No cut can sell as



A First National Release

INTELLIGENT WORK

strongly as can one good argument and this slogan beats all of the big words and superlative adjectives that you can dig out of the latest Standard Dictionary. This does not say in so many words that this is the greatest picture ever screened, but it does tell that it is a picture to linger in the memory, and most persons want that style of story. All this could have been done in a quarter of the space, so far as the type is concerned, but this open display makes for a billboard effect. You cannot sell pictures all the time through this style of layout, but now and then you can do more good with this type than you can with three-inch letters. The Imperial has done an exceptionally good job, and it got results through the effort.

it will please all. Regular advertising brought good attendance. Draw agricultural class in town of 1,474. Admission 5-10, 20-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

RED HOT ROMANCE. (5 reels). Star, John Emerson. A very good picture. Pleased the audiences. Attendance good. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

REFUGE. (6,000 feet). Star, Katherine MacDonald. Boys, here is the biggest lemon we have had in a year. Had I known what it was I absolutely would not have asked our patrons to see it. As it was I had to stand on the door and tell our regulars that the picture was rotten. It's a crime to let a picture like this go into the theatre. It hurts the business and especially now that the hot weather is here. Take a hint, fellows, pay for it but don't run it. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

SILENT CALL. (6,784 feet). Star, Strongheart. A very good picture, but is marred by the night scenes, of which there seems to be too many. Used ones, 11x14, slides. Had fair attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Picture with a true story. Interesting from start to finish. Walter Odom, Dixie Theatre, Durant, Mississippi.

SKIN DEEP. (6,500 feet). Star, Milton Sills. A swell picture. Played on Memorial Day and knocked 'em cold. A battle scene and a thrilling airplane escape that can't be beat. A picture that everyone should see. Used lobby, newspaper, decorated car, window cards. Had good attendance. Draw mixed class in town of 4,300. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Another good Ince special that failed to pull. Ran on Memorial Day, too, but a dinky tent show got all the business. Had fair attendance. Draw family and student class in town of 4,000. Admission varies. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SKY PILOT. (6,305 feet). Star cast. Very good picture. Pleased the audience. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SONNY. (6,900 feet). Star, Richard Barthelmess. One of the best pictures in a long time, everybody that saw it liked it very much. Fair attendance. Better than "Tol'able David." Used sixes, slides. Had good attendance. Draw mixed class in town of 3,000. Admission 15-25. J. L. Katz, Lyric Theatre (400 seats), Woodbine, New Jersey.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. We regret to report this an ordinary program picture. Sold too high and often wonder, when such stars make a flivver, why they rob us on exhibition value. If they aren't good why try to make us think they are, and disappoint our patrons? Walked out on it in droves. Had good attendance first night. Draw general class in town of 2,700. Admission 10-25, 10-35 specials. S. H. Blair, Majestic Theatre (600 seats), Belleville, Kansas.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. An excellent picture, but did not draw and I blame the title. Ince should advertise his pictures in billboards like others, he charges enough for his pictures, anyway. Draw good class. Victor Stamatis, Throop Theatre, Brooklyn, New York.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Good. Used newspapers, posters. Had only fair attendance. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Between Ourselves

A get-together place where we can talk things over

Straight from the Shoulder keeps on starting something new and helpful because it has the kind of friends who have ideas and are unselfish enough to share them with the rest of the brotherhood.

Victor D. Stamatis, of the Throop Theatre, Brooklyn, is a man of ideas. Proof? Right here.

Hot Weather Bets
(That an Exhibitor Can Win)
Victor D. Stamatis

"Daddy" (First National)
"The Third Alarm" (F. B. O.)
"The Bond Boy" (First National)
"Fury" (First National)
"Down to the Sea In Ships" (Hodkinson)
"Sonny" (First National)
"The Hottentot" (First National)
"Within the Law" (First National)
(If you can get them at summer rental)

Come on, folks, shoot in your list. Help the other fellow keep his house open by furnishing tips on the ones that are worth playing and that will pull.

And the eleven hundred titles in that last Index to Reports will give you a lot of good ones at rentals you can make something on. VAN.

WOMAN CONQUERS. (5,102 feet). Star, Katherine MacDonald. A Northern fur trading post story with lots of snow scenes and action. Mitchell Lewis makes good as the heavy. It is good entertainment. Had fair attendance. Draw general class in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

WOMAN IN HIS HOUSE. Star cast. By all means don't miss this one. I only had fair attendance, but every one pleased. I was requested to hold over second day, but could not. Used threes, ones, slide, photos. Had fair attendance. Draw mill and general class in town of 1,786. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. A good Mix picture, but have seen better. He is always a crowd pleaser. Used threes, ones, newspaper. Had big attendance. Draw mixed class in town of 4,000. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Not bad. Fair program I would say, and most of my patrons liked it I believe. No kicks, so presume it was O. K. Print in A No. 1 condition. Dallas branch handling Fox products is giving us good service, and their product should make money for the small town boys, as the price is right. F. P. Werner, Queen Theatre, Trinity, Texas.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. A fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles "Buck" Jones. Not so bad; don't see why almost everybody has been panning this so. Have run lots worse pictures. Jones does good work and proves that he can do his part in something besides westerns. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. Usual Mix "action stuff" that never fails to please my Saturday night patrons. Tom Mix about the most popular star I show, as he is as well liked by the elite as by the rough necks and burr heads. Good many parts missing from film and some of titles were cut short. Played with episode of "Oregon Trail" and two-reel "Sunshine Comedy" and sent 'em all out in fine humor. Advertised with ones, threes, slide. Had poor attendance. H. H. Hedburg, A-Muse-U Theatre, Melville, Louisiana.

GOOD-BYE GIRLS. (4,746 feet). Star, William Russell. The best Russell picture we have ever shown. Russell is coming good here. Pleased hundred per cent. Usual advertising brought fine attendance. Draw all classes in town of 2,000. B. F. Trammell, Moran Theatre, Moran, Texas.

JUST TONY. (5,233 feet). Star, Tom Mix. It would be pleasure to run Fox stuff if one-half of one percent of it were as good as this picture. Undoubtedly the best picture in which Tom has ever appeared. Draw mostly farmers in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

LIGHT OF THE DESERT. (4,809 feet). Star, Shirley Mason. A real good western subject. Has just enough of action to make it enjoyable. Usual advertising brought fair attendance. Draw all classes in town of 450. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

LIGHTS OF NEW YORK. Star cast. This is not a special production as claimed by Fox, but it isn't really as bad as they say. First episode satisfies while last one falls down. Used posters, slides. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. The best picture John Gilbert has ever been exhibited in here. Pleased audience one hundred per cent. Draw mixed class in town of 4,000. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

MIXED FACES. (4,400 feet). Star, William Russell. A good program picture, although all of Fox program stuff, with the exception of Tom Mix and Buck Jones, are a total loss at the box office for me. Draw silk stockings and ruff necks in town of 2,000. Admission 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. I did not like this one. Fair plot but people were not satisfied. This is not up to the Farnum standard. Give us more like "Brass Commandments." Regular advertising brought fair attendance. Draw all classes in town of 600. Admission 10-20-25. W. J. Nichol, Majestic Theatre (200 seats), Charleston, Tennessee.

MY FRIEND THE DEVIL. (9,555 feet). Star cast. This picture is big. The hicks and rough necks probably won't appreciate it, but the better class will compliment you for playing a picture of this type. Just a bit sad in spots, but has a wonderful climax,

and should get over big, especially in a small town theatre. When they see it they will say you are playing big time pictures. Used extra paper, slides, etc. Had good attendance. Draw transient and small town class in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre (245 seats), Trinity, Texas.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. A nice little program picture. If your patrons like Shirley they ought to like this one. Town of 2,000. Admission 10-25. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

OVER THE HILL. (11,000 feet). Star, Mary Carr. If you haven't played this one, do so at once. You can buy it right and it will make you money. I consider it one of the best pictures I have run this year. Draw all classes in town of 600. Admission 10-20-25. W. J. Nichol, Majestic Theatre (200 seats), Charleston, Tennessee.

OVER THE HILL. (11,000 feet). Star, Mary Carr. The best we have every played and bought it reasonable. Broke all our records and pleased one hundred per cent. More comments than any show ever run. Fox pictures on the average have made us money where others have failed. Used heralds, local paper, one, threes, photos. Had very good attendance. Draw village and country class in town of 300. Admission 10-30, 10-35, 20-40. Lindrud & Guettinger, Cochrane Theatre (200 seats), Cochrane, Wisconsin.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Pretty fair picture for children but it doesn't appeal to older ones. Gave it to the S. O. V. and they drew a very good crowd. Used handbills, paper, slide, photos. Had good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

THREE WHO PAID. (4,580 feet). Star, Dustin Farnum. An ordinary picture is the best I can say for this one. Dustin has ability and with me a following, so why he isn't given a good story is a mystery. Used ones, threes, window cards. Had fair attendance. Draw general suburban class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (850 seats), Darby, Pennsylvania.

THUNDERCLAP. (6,645 feet). Star cast. Very fine entertainment for all classes. Pleased one hundred per cent. Print was in bad condition. Had fair attendance. Draw small town class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

VIRGIN PARADISE. (9,000 feet). Star cast. Program picture only. Print in bad condition. Had poor attendance. Draw small town and country class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Fairly good. Too many close-ups of star. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

Goldwyn

BROKEN CHAINS. (6,190 feet). Star, Ernest Torrence. If this scenario was the best of the thirty-two thousand submitted how awfully rotten the rest must have been. This picture was nothing but a lot of cheap serial thrills and if you took Ernest Torrence out, it would be just serial stuff. The wonderful acting of Torrence gives it distinction and really puts it over. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

COME ON OVER. (5,556 feet). Star, Colleen Moore. This picture should go good in any theatre, large or small. It's hard to beat. You wouldn't want anything better. Bad night here and didn't draw; pleased a hundred per cent. Usual advertising. Draw all classes in town of a thousand. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

FROM THE GROUND UP. (5 reels). Star, Tom Moore. Fair little picture. Pleasing entertainment. Well liked. Usual advertising brought fair attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WATCH YOUR STEP. (4,713 feet). Star, Cullen Landis. A very fair little program picture. Nothing big, but should work nicely with a good little comedy and a short reel subject. Some very funny "rural" stunts. The train crew on the small branch railroad, all of them with long whiskers, got a good laugh. Good comedy. Regular lobby display brought fair attendance. Draw transient and small town class in town of 3,000. Admission, 10-25. F. P. Werner, Queen Theatre (245 seats), Trinity, Texas.

WHEN ROMANCE RIDES. (5,003 feet). Star, Helene Chadwick. Here is a real one; if all were like this picture there need be no censors at all. Drew good and pleased one hundred per cent. Used cards, photos, slide. Had good attendance. Draw all classes in town of 1,000. Admission, 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

Hodkinson

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. If your patrons want to see a wonderful picture book this for more than one day and advertise big (providing you pay a summer price); I am sure it will please all seeing it; with this nine-reel special you only need a single reel comedy. Used sixes, threes, photos, window cards. Had very good attendance. Draw good class. Victor Stamatis, Throop Theatre, Brooklyn, New York.

Metro

CAMILLE. (6 reels). Star, Nazimova. Never again. The first picture we played of this star was very good, but we cannot get any one in to see her now. Used slide, heralds, stills, newspaper. Had poor attendance. Draw all classes in town of 400. Admission 35-15. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

CRINOLINE AND ROMANCE. (6 reels). Star, Viola Dana. The best one she has made this season and will please any one any place. Dana is a big one here and naturally pleased one hundred per cent. It certainly makes a fellow feel good when everybody comes out and tells you it is a good show. Advertising angles, played up Dana. Had good attendance. Draw small town class in town of 2,500. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

CRINOLINE AND ROMANCE. (6 reels) Star, Viola Dana. One of Viola Dana's best. Patrons all pleased. If Viola Dana would make more pictures like this one she would become popular here. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

NOISE IN NEWBORO. (5,200 feet). Star. Viola Dana. Very lively comedy-drama and redeems this star after her weak vehicle, "June Madness." Why producers think junk like "June Madness" is entertainment is a puzzle to me. Had good attendance. Draw general class in town of 2,500. Admission, 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SEEIN'S BELIEVING. (4,500 feet). Star, Viola Dana. Good little picture. We can almost bank on a Dana picture; even if there is nothing to the picture, they all please. Used heralds, slide, newspaper, stills. Had good attendance. Draw all classes in town of 400. Admission, 35-15. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. An excellent American rural drama that pleased all. If bought at a reasonable rental it will suit you. I lost money. Advertising slants, put out everything possible. Had fair attendance. Draw general class in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. The most beautiful motion picture ever screened. Acting and photography excellent. Story good. Would like to have more like this one. Pleased absolutely one hundred per cent. Advertise strong and reap results. Played this with "Mud and Sand." Made a dandy program. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

TRAILING AFRICAN WILD ANIMALS. (6,500 feet). Saw both animal pictures, the Universal animal picture playing against us, and for educational interest, beauty and good photography, this feature is the best we have ever played or saw of its kind. Used forest lobby, papers, cards, heralds. Had good attendance. Draw best and middle classes in city of 200,000. Admission 10-35. Nat L. Royster, Alcazar Theatre (335 seats), Birmingham, Alabama.

Mr. Sawyer Talks Straight from the Shoulder

"Dear Van: In every issue of Moving Picture World I see new names in Straight From the Shoulder, but there are not enough. Surely a first publication such as yours boasting such a circulation must have more loyal friends willing to lend a hand.

"Nowadays there are too many of the 'Let-George-Do-It' type who read Straight From the Shoulder FIRST, but when it comes to reporting, are LAST.

"Perhaps there are many exhibitors who say to themselves, 'Well, these pictures I am showing have been reported before.' That may be entirely true; but there may be some others in this big picture world, fellow exhibitors who operate under the same circumstances as yourself. They eagerly read your report, and profit by it." From Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

MR. SAWYER SENDS TIPS—AND GOOD ONES. HE AND THE REST OF THE BROTHERHOOD WILL WELCOME THE TIPS YOU CAN SEND.

Paramount

ACROSS THE BORDER. (5 reels). Star, Betty Compson. This is an exceptionally good program picture, with some photographic gems. The photography was worth the price of admission, but the photographer was not mentioned. Regular advertising brought good attendance. Draw average small town class in town of 3,000. Admission, 15-20. A. LaValla, Community Theatre (300 seats), Bethel, Connecticut.

ADAM'S RIB. (9,526 feet). Star cast. A picture with great advertising possibilities and pleased our patrons as a whole, but we paid too much money for the picture according to my judgment. The second night fell off considerably. Advertising slants, cut-out on skeleton. Had good attendance. Draw mixed class in town of 5,000. Admission, 10-28, war tax included. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Drew big attendance on account of star. He draws the people. Picture good. Some very exciting scenes at the bull fight. Used heralds, posters, slide. Had good attendance. Draw mixed class in town of 3,000. Admission, 15-25. J. L. Katz, Lyric Theatre (400 seats), Woodbine, New Jersey.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. This went over all right, except had a few knocks on it, but had a big run and pleased most all. A real special. Used twenty-fours, lobby, sixes, newspaper. Had extra good attendance. Draw small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

BOUGHT AND PAID FOR. (5,601 feet). Star, Agnes Ayres. This is a very good picture. Enough comedy to please everyone. Used ones, slide, newspaper, heralds, stills. Had good attendance. Draw all classes in town of 400. Admission, 35-15. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

BURNING SANDS. (6,909 feet). Star, Milton Sills. Good picture with a good cast. Jacqueline Logan especially good. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. Type of story and star that died years ago. Under a trademark that is likely to be dying fast on account of so many mediocre pictures over-advertised. Had poor attendance. Draw all classes in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

DICTATOR. (5,221 feet). Star, Wallace Reid. Good picture. A good show for a Saturday. Walter Long is a genuine comedian. Brought many laughs. Everybody likes Wally's pictures here. Used slide, boards. Had very good attendance. Draw mixed country class in town of 800. (Admission varies). Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

EBB TIDE. (7,336 feet). Star cast. Well received by about three-fourths of our audience. Print was the first out of seven prints received from Paramount that was not in A-1 shape. Stop in show due to this print. Used posters, slide, newspaper. Had fair attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

FOOL'S PARADISE. (8,000 feet). All star cast. Good picture, but same trouble as most of them—too long. On nine reels. Had fair attendance. Draw student and family class in town of 4,000. Admission, 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Tips on Some of the Late Ones

EXCITERS (Paramount-Bebe Daniels). A mile-a-minute romance, very interesting and entertaining; Miss Daniels seen at her best. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

EXCITERS (Paramount-Bebe Daniels). Picture best from this star for some time. Comments fine. Good business. W. H. Lusher, Strand Theatre, Pasadena, California.

SIXTY CENTS AN HOUR (Paramount-Walter Hiers). Paramount have killed Hiers' chances of ever being a good bet with a piece of cheese. "Mr. Billings" was bad, but for us this is worse. Just fair is all we can say for it. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WOMAN WITH FOUR FACES (Paramount-Betty Compson). Picture very good mystery play. Star best since in "Miracle Man." Did not draw well; poor title. W. H. Lusher, Strand Theatre, Pasadena, California.

MAN OF ACTION (First National-Douglas MacLean). He was tame as a lamb, but she wanted roaring lions. He had to decide and deliver the goods quick. Did he? We'll say so. A picture full of pep and interest from start to finish. Book this one, no mistake will be made. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

CORDELIA THE MAGNIFICENT (Metro-Clara K. Young). A real picture. Regular advertising brought good attendance. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

FOOTLIGHTS. (7,978 feet). Star, Elsie Ferguson. Very pleasing picture, well acted, but a trifle drawn out. However, will go over. Used 11x14, ones, slides. Had fair attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

GET-RICH-QUICK WALLINGFORD. (7,381 feet). Star cast. Just pleasing little picture. Nothing big. Used lobby and newspaper. Good attendance. Draw mixed class in large city. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. Just fair. A rather weak story. Had good attendance. Town of 3,700. Admission, 10-20. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. All patrons seeing this picture were pleased. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. Paramount seemed to spare no expense on this one, but they remembered that fact when they priced it to us. As for the picture it is without doubt the most dismal failure they have ever produced. It will not pull, the action is deadly slow. Alan Dwan, the director, forgot to keep them and the story moving when they came before the camera. Your audience will not "pan" it, but they won't write home about it, either; so if you have it for an extended run you can watch it die. They will have to put Daniels into better stories than "World's Applause," "Singed Wings," and "Glimpses of the Moon" if they expect to keep her starring. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Should please nearly as well as "Old Homestead." Roberts doing excellent work. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Very good. Used ordinary advertising. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. An excellent picture and interesting from start to finish. Gloria is a good drawing card among the ladies and the better class of people and this class is what we mostly play to. They all turn out to see Gloria. Used newspaper, photos, heralds, ones, threes. Had good attendance. Draw residential class in town of 2,000. Admission, 10-30. James N. Fisher, Lyric Theatre (250 seats), Versailles, Kentucky.

HOMESPUN VAMP. Star, May MacAvoy. A pleasing picture with a popular star. Splendid throughout. Star well liked by our patrons and proves to be quite a drawing power. Regular advertising brought good attendance. Draw small town and rural class in town of 950. Admission, 15-25. J. F. Schlez, Columbia Theatre (275 seats), Columbia, North Carolina.

IDOL OF NORTH. (5,802 feet). Star, Dorothy Dalton. Ran this old Paramount on a Saturday night and pleased everybody. Plenty of action and a good story. Work of star is good. Had good attendance. Draw farmers and townspeople in town of 800. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. Very good picture for a Swanson picture, but she is not the big card she once was here. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. A picture wonderfully acted, produced in splendid style and a picture that didn't draw a nickel's worth because of its too sombre tone here. Used heralds, mailing list, etc. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

KICK IN. (7,074 feet). Star, Betty Compson. Fairly good mystery picture, but did not go over. Had fair attendance. Draw better class in city of 50,000. Admission, 25-35-50. C. E. Cody, Gladwin Theatre (1,000 seats), Lansing, Michigan.

KICK IN. (7,074 feet). Star cast. Very good production. Has a wonderful moral, and was well liked by all, one hundred per cent. You can't go wrong by booking this one. Used ones, threes, twenty-fours, 11x14, slide. Had good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. A very good program picture that will take good in any town. Received many compliments on this one. Usual advertising brought good attendance. Draw town and country class in town of 800. Admission, 10-25. C. O. Christ, Opera House (380 seats), Elgin, Iowa.

LEOPARDESS. (5,621 feet). Star, Alice Brady. Very good picture, no drawing power. Title is wrong. Will make no money. This goes over only as an ordinary program picture. Sorry ran this two days, but we all make mistakes. Draw very high class. Admission, 25-10. Charles R. Holz, Strand Theatre (250 seats), San Anselmo, California.

LOVE SPECIAL. (4,855 feet). Star, Wallace Reid. A little old but a good one. Good vehicle for Wallace Reid supported by Agnes Ayres, Theodore Roberts, Julia Fay and Clarence Burton. Used ones, photos. Had fair attendance. Draw small town and rural class in town of 950. Admission, 10-25, 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

MAN FROM HOME. (6,893 feet). Star, James Kirkwood. A pleasing entertainment. Scenery is wonderful. Used slide and billboards. Had good attendance. Draw usual class, small town of 800. Admission varies. Guy G. Sawyer, Town Hall (250 seats), Chester, Vermont.

MAN KILLER. Star, William S. Hart. One of Hart's best pictures. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. This production pleased everybody. It was fine. We are running in hard luck in this town. It has rained for three successive Saturday nights. You know what that means. Used posters, slide, newspaper. Had good attendance. Draw better class in town of 4,500. Admission, 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

MAN UNCONQUERABLE. (5,195 feet). Star, Jack Holt. A good Saturday picture. Plenty of action to please the men. Holt is a favorite here. Used slide and billboards. Good attendance. Draw regular class, small town of 800. Admission varies. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

NICE PEOPLE. (6,244 feet). Star cast with Wallace Reid. Very good picture; was well liked by our audience. Newspaper, heralds, window cards, brought very good attendance. March Burns, Family Theatre, Batavia, New York.

ON THE HIGH SEAS. (5,050 feet). Star cast. Fair picture for program only; some kicked about too many shipwrecks, but as a whole it pleased. Used ones, threes, sixes, photo, newspaper. Had fair attendance. Town of 2,145. Admission, 10-25. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

OUTCAST. Star, Elsie Ferguson. People went out of their way to tell me how good this one was. It pleased a splendid crowd, matinee and night. Used ones, threes, sixes, slide and photos, which brought good attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Peter B. Kyne's "The Pride of Palomar" attracted very fair business to the Strand this week and won general approval. Paramount pictures seem to have established a very consistent and growing attendance which does not fluctuate very materially from week to week. It does not fall much no matter what the weather conditions may be, and yet does not spring to brilliant heights, except occasionally when specials like "Her Gilded Cage" with Gloria Swanson are shown. As the exceptional Paramount pictures are held out for long run seasons, the pictures that remain for ordinary week-by-week release provide pleasing and satisfying but not record-creating entertainment. The usual newspaper advertising was used for "The Pride of Palomar." The bookstores were asked to make displays of Peter B. Kyne's books, and one bookstore gave a special window display. Strand Theatre, Sydney, New South Wales, Australia.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. Pretty good. Too much introduction. Very good business on this. Will bring them in. Don't feel sorry I did run it. Draw society class, town of 2,500 Admission, 15-30. Charles R. Holz, Strand Theatre (258 seats), San Anselmo, California.

RENT FREE. (4,661 feet). Star, Wallace Reid. It is funny how people want Wally Reid. He always took well here, but now he goes better than ever. Cleanness and cleverness is the keynote. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

RENT FREE. (4,661 feet). Star, Wallace Reid. A very good picture that pleased one hundred per cent. Reid is very popular here. Plenty of comments received. Used photos, ones and slide. Had good attendance. Draw church community in city of 250,000. Admission, 10-20. P. J. Del Grande, Parkland Theatre (500 seats), Louisville, Kentucky.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. Good picture, price was right, and print was in excellent condition. Always get good service from Paramount. Slide and billboard returned good attendance. Draw country and town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. Above the average. It seemed to please them all. Heard no complaints. Beautiful scenery. Used lobby and sixes. Had good attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SOMETHING TO THINK ABOUT. (7 reels). Star cast. Great. It's old, but I got a wonderful print on it. Give us more like this one. Used photos, ones. Had poor attendance. Draw town and country class in town of 680. Admission, 10-30. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

THRU A GLASS WINDOW. (4,490 feet). Star, May MacAvoy. It's a shame to waste a nice, clever star in a punk outfit like this. This star had very good drawing power here, but am afraid they will stay away from her pictures now, after seeing this one. After they see a beautiful star like this in some of the classy stuff, then see her making doughnuts in a cheap hash joint, also falling in love with a Dago vegetable peddler, they leave the place with a bad taste in their mouths. Usual advertising brought fair attendance. F. P. Werner, Queen Theatre, Trinity, Texas.

THRU A GLASS WINDOW. (4,490 feet). Star, May MacAvoy. A splendid little program picture and if you can get them in—which I did not—this will please one hundred per cent. Used ones, threes, sixes, photos, slide, with poor attendance. Draw neighborhood class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Good. One hundred per cent., played well and pleased all, wonderful picture. Had good attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. This picture was a good drawing card for us on account of the author, John Fox, Jr. Mary Miles Minter and Tony Moreno both do excellent work. You cannot go wrong by using this one. Used heralds, paper. Had good attendance. Draw residential class in town of 2,000. Admission 10-30. James N. Fisher, Lyric Theatre (200 seats), Versailles, Kentucky.

TRAVELIN' ON. (6,267 feet). Star, William S. Hart. This is one of Hart's best pictures and will not disappoint your crowd. Used lobby and daily papers to get attendance a little above the average. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

WHAT'S YOUR HURRY. (5,000 feet). Star, Wallace Reid. Repeater cost just half of what we paid for it at first time. All satisfied who saw it. We lacked eighty-seven of taking in enough to pay for it. Had poor attendance. Draw railroad men and farmers in town of 600. Admission 10-25. Jos Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

WHILE SATAN SLEEPS. (6,675 feet) Star, Jack Holt. This one went over big as a special and pleased. Used lobby and sixes. Had good attendance. Draw all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. Not up to the picture she made before. Pleased about fifty per cent. of my patrons. They like the star. Could be better. Usual advertising brought fair attendance. Draw mixed class in town of 3,000. Admission 15-25. J. D. Katz, Lyric Theatre (400 seats), Woodbine, New Jersey.

YOUNG DIANA. (6,744 feet). Star, Marion Davies. A very interesting and enjoyable picture. Well acted and well executed. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. Not a bad picture but seemingly not liked by the public. The women didn't fall for this one like they did for "The Sheik." Usual advertising brought fair attendance. Draw mixed class in city of 100,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Likes Index

"Dear Van: Your Index on Straight From the Shoulder reports just can't be beat. That's the best thing I've seen in a long time. Makes the Moving Picture World so valuable I couldn't do without it. P. L. Vann, Opera House, Greenville, Alabama."

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Wonderful. The best comedy we ever showed. Get it by all means and boost it to the skies. Any one who sees it will go out boosting "Safety Last." It is by far the best comedy Harold Lloyd ever made. Full of laughs. Used one hundred half sheets in country, extra newspaper, panels. Had excellent attendance. Draw mixed class in town of 5,000. Admission 10-25. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. This is hundred per cent. stuff from every angle, including the box office. It is as good as "Grandma's Boy" or "Dr. Jack" and did about the same at box office for us. You can't beat this one as a business getter. Used Press Book. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

THAT GIRL MONTANA. (5 reels). Star, Blanche Sweet. Good acting and plot. Used two ones, slide, photos. Had good attendance. Draw miners, farmers and merchants in town of 750. Joseph J. Mahowald, Alhambra Theatre, Garrison, North Dakota.

Playgoers

CLOUDED NAME. (4,885 feet). Star, Norma Shearer. Very ordinary. Only thing that put it over was the star. She is known here. Usual advertising brought fair attendance. Draw farmers and commuters in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

Preferred Pictures

HERO. (6,800 feet). Star cast. Good picture that seemed to please all ways above anything. This week price was right so came out ahead on this. Regular advertising brought good attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

SHADOWS. (7,040 feet). Star, Lon Chaney. Too long; drags. The only thing to recommend this was the acting of Lon Chaney who was wonderful. Regular advertising brought fair attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

Selznick

RECKLESS YOUTH. (5,700 feet). Star, Elaine Hammerstein. A good enough program picture that we had no kicks on. Star is pretty and shows some symptoms of acting. Advertising slants very limited. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750 seats), Jonesboro, Arkansas.

United Artists

RULING PASSION. (7,000 feet). Star, George Arliss. A very good picture with a terrible title. If you can get them in you will please them. Boys, do you know that United Artists have come down to earth on the prices on this stuff? Must be suffering with a guilty conscience. Draw mostly farmers in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

Universal

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. Splendid program feature. Fine acting, good tropical scenery and everything that goes to make up a good five reels of entertainment. Advertised with ones, threes, slide. Had fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

ANOTHER MAN'S SHOES. (4,256 feet). Star, Herbert Rawlinson. Many a hearty laugh was inspired by the ludicrous situations arising by reason of one man's double stepping into the man's shoes and taking his place in the world temporarily. I heard no criticism, a few compliments. It's a good picture of the lighter entertainment sort. Used threes. Had fair attendance. Draw rural class in town of 200. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

CROSSED WIRES. (4,765 feet). Star, Gladys Walton. Nothing to it, never did make but one picture, "Pink Tights." Hasn't made any since. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FIRST DEGREE. (4,935 feet). Star, Frank Mayo. Has some rather gruesome spots in it, and didn't please the ladies very well. Story not so very probable, but will please the men and boys, and should go over good most anywhere, just as a program picture only. Print A No. 1. F. P. Werner, Queen Theatre, Trinity, Texas.

Came "Special Delivery"

Mr. Dave Seymour shot this in, special delivery, as he wanted exhibitors to have his experience as quickly as possible; he writes:

SUZANNA (United Artists). The worst Mack Sennett picture I ever exhibited; positively nothing to recommend it. For me six reels of drivel that starts nowhere and ends the same place. Exhibitors, I would keep off this by all means. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOOLS AND RICHES. (4,904 feet). Star, Herbert Rawlinson. A good picture and all of Rawlinson's pictures are good. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FOX. (7 reels). Star, Harry Carey. A good many of my patrons like this wild western stuff, but for me a little too exaggerated. Real western stunts would be better than so much of the impossible. But the picture was fairly well liked. Used newspaper, heralds, stills. Had poor attendance. Draw all classes in town of 400. Admission 15-35. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

FOX. (7 reels). Star, Harry Carey. A very good program picture. I bought it right and played it as such. Would not advise raising admission. Used photos, heralds, sixes. Had fair attendance. Draw town and country class in town of 600. Admission 10-30 regular. E. A. Oestern, Lyric Theatre, (175 seats), New Albin, Ia.

GALLOPING KID. (4,783 feet). Star, Hoot Gibson. This is a very good little picture. Pleased all who saw it. This "Galloping Kid" picture is not bad, but not as good as the other pictures of Hoot and there was never a kick about his pictures. People like Gibson pictures well. This picture was well acted. Edna Murphy played well opposite Hoot Gibson. This picture was well advertised, plenty posters. Drew a fair crowd for a small town like here. J. M. Vidinha, New Mill Theatre, Eleele, Kauai.

GOSSIP. (4,488 feet). Star, Gladys Walton. Better than any Gladys has made and will please most anyone. Had good attendance. Draw small town class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

HUNTING BIG GAME IN AFRICA. (8 reels). All that is claimed for it and then some. Our patrons were rather skeptical of this type of production as Universal's "Shipwrecked Among Cannibals" nearly cured them of the movie going habit. If Laemmle was trying to redeem himself he certainly succeeded. This picture should please any place at advanced prices. Used heralds, window cards, threes, ones. Had good attendance. Draw rural class in town of 200. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

HUNTING BIG GAME IN AFRICA. (8 reels). I boomed this coming and going, but the attendance only equalled that of the average special. The picture was well liked by the great majority. I paid a little too much to make anything. Advertising, like a circus. Had fair attendance. Draw average small town class in town of 3,000. Admission 15-20. A. LaValla, Community Theatre (300 seats), Bethel, Connecticut.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. They like thrillers and box office receipts pleased me. Three days to very good business. Used newspapers, etc. Had good attendance. Jefferson Theatre, Goshen, Indiana.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. This picture for me was really a jewel. A great picture. People came crowding in to see the picture. Never saw a picture greater than this. It was some picture. The people were pleased to see it. There was plenty of fine scenes in the picture. The horse race was great. It was the posters that drew all the crowd. "The Kentucky Derby" is a drawing card. Don't be afraid to show it. You can face the audience any minute, there is no fear. I had many posters well advertised. Had very good attendance. J. M. Vidinha, New Mill Theatre, Eleele, Kauai, Hawaii.

ONE WONDERFUL NIGHT. (4,473 feet). Star, Herbert Rawlinson. A good program picture. Draw silk stockings and ruff necks in town of 2,000. Admission 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

RIDIN WILD. (4,166 feet). Star, Hoot Gibson. A neat little program western; this star always pulls them for me. Print in fair condition. Paper very good. Used three, sixes, slide, photos, lobby. Had very good attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats). Baltimore, Maryland.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. One of Hoot's best. Hoot seems to get the crowd even if the weather is bad. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

STEP ON IT. (4,225 feet). Star, Hoot Gibson. This sure is a knockout for any one liking good western pictures. That's the kind of pictures that Hart should work in, full of action and pep. Book it. Used one, three, six, slide, newspaper. Had fine attendance. Draw farmers in town of 170. Jack Snyder, Casino Theatre, Richmond, Iowa.

STORM. (7,400 feet). Star, House Peters. Great! There's something different about this one especially the way the comedy is worked in "You Know How Tiz." Used photo, heralds, sixes. Had fair attendance. Draw town and country class in town of 600. Admission 10-30 regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

TRAP. (5,481 feet). Star, Lon Chaney. Lon Chaney at his best in character study, but this type of picture is not suited to him, although most of those who saw the picture were satisfied. Advertised with ones, threes, slide. Had fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. Fairly good entertainment for our audience. We only run the Universal Jewels and they seem to please the majority. Had another church festival to contend with. Usual advertising brought fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

WILD HONEY. (6,442 feet). Star, Priscilla Dean. A crackjack good seven-reel picture. Priscilla Dean as good an actress as Norma Talmadge. Advertising slants, story, star. Had poor attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

Vitagraph

FRONT PAGE STORY. (6,000 feet). Star cast. Very good picture for business men; will not go over as a special. No possible

way of advertising the picture as "Front Page Story" means nothing. The average show-goer don't care for this class of picture. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

Warner Bros.

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. This picture would be great if they would have cut out about three reels of vulgarity, especially the one scene of the midnight party which is not fit for children to see. Photography is fine. Scenery and effects fine, acting fine, but the vulgarity instilled in this picture spoils an otherwise fine picture and the people were not slow in saying so. Condition of film fine. Had fine attendance. Draw all classes in town of 2,800. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

Comedies

FROZEN NORTH. (First National). Book this with a cheap feature on Sunday and will not go wrong. You will please them all. Keaton always does. Patrons came to see this comedy again the next day. Usual advertising brought very good attendance. Draw good class. Victor Stamatis, Throop Theatre, Brooklyn, New York.

MIDNIGHT CABARET (Vitagraph). Not so good. Same old slapstick without any new stunts. A few hearty laughs in several places, the rest was not comedy. Liked fairly well. Carnival kept many away. Used photos, ones. Draw best class in city of 35,000. Admission 15-25, 15-30. P. A. Wills, Park Theatre (600 seats), Champaign, Illinois.

RAPID FIRE (Educational). A real knock-out, a whirlwind from start to finish. They laughed and laughed and then laughed some more. Old men who rarely show a smile, roared. Some comedy. Advertised with feature. Had poor attendance on account of punk feature. Draw mixed class in town of 4,300. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

RENT DAY (Crescent). If you play this one, tell them about it a week in advance. Will go big with the kids, as well as the grown-ups. The monkey in this is great. Tell the kids about the monkey. They will eat it up. This one is better than some of Lloyd's and Semon comedies. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

Read what Mr. Guy C. Sawyer says in this issue. More reports mean better pictures. Give other exhibitors the benefit of your experience, especially now, when the tips may help a brother keep his house going.

USE THE BLANK BELOW!

Serials

AROUND THE WORLD IN 18 DAYS (Universal). Just finished the run of this serial. Every episode had the punch. Our most critical serial followers declared it the best in several years. It picked up business each week. Used newspapers, free coupon on first episode, ones, threes, slides. Had very good attendance. Leila N. Hollin, Colonial Theatre, Lebanon, Indiana.

OREGON TRAIL. (Universal). Brother exhibitors my advice to you is book this serial, absolutely the best ever run in this house. A life-saver for me for the summer. Used threes, ones, photos, lobby. Had very good attendance. Draw all classes in big city. Ten cents admission at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

PLUNDER. (Pathe). Is an excellent serial. So far it is holding up well and pleasing my patrons. Plenty of action. Thomas James, Comet Theatre, St. Louis, Missouri.

TIMBER QUEEN (Pathe). Is the best serial I have ever run. The interest increases with each episode. Am on the eleventh episode and business improving right along. The exhibitor who passes up this serial is making a big mistake. Casper H. Meyer, Opera House, Gerald, Missouri.

Short Subjects

FIGHTING BLOOD (F. B. O.) If you can get these, grab them, as they do not make anything more entertaining than this series; absolutely clean. Used ones, threes, photos. Had good attendance. Draw railroad men and miners in town of 3,000. Giles Master, Strand Theatre, Gallup, New Mexico.

State Rights

ENVIRONMENT (Principal Pictures). Star, Alice Lake. (6 reels). A good program picture, but the title does not draw. Pleased those who came. Baby Richard Headrick was good. Fine print. Used slide, boards. Had fair attendance. Draw mixed country class in town of 800. Admission varies. Guy C. Sawyer, Town Hall (250 seats). Chester, Vermont.

FALSE BRANDS (World Film Corporation). Star, Eileen Sedgwick. (4,400 feet). A fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

FORBIDDEN TRAIL (Sunset Production). Star, Jack Hoxie. A fair program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

PARISH PRIEST (Garfield). Star, William Desmond. (6,000 feet). This is positively a splendid picture for any community. This picture was shown here once before, but the print was in poor condition which accounts for the report that appeared in this department previously. However, the Exhibitors' Film Exchange, of Milwaukee, after reading that report, offered to send their best print on that subject gratis. We accepted their offer and booked the picture for a return date. We are glad we played it again, because several who had seen it before, remarked how much better it was this time. If you haven't played it yet you should do so providing you can get a good print. We showed it as a benefit for the Boy Scouts to a fair crowd. Advertising angles, title and story. Had fair attendance. Draw small town and rural class in town of 443. Admission 10-20. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SECRET OF THE PUEBLO (Arrow). Star, Neal Hart. A fair western. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SECRETS OF PARIS (C. C. Burr). Star, Lew Cody. (7 reels). Good story, heavy drama. Good, pleasing picture. Well liked by my patrons, acting is splendid and cast very well chosen. Had good attendance. Draw middle class in city of three million. Julius Lamm, Douglas Theatre (800 seats), Chicago, Illinois.

TEMPTATION (C. B. C.). Star, Eva Novak. One of the best Independents we have played. Gave entire satisfaction. Business very good in spite of half of week rain. Excellent tie-ups and a title that will exploit to good advantage. Used big lobby, heralds, three dailies, windows. Had good attendance. Draw best and middle classes in city of 200,000. Admission 10-35. Nat L. Royster, Alcazar Theatre (335 seats), Birmingham, Alabama.

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Moral tone .....**Suitable for Sunday?** .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre**..... **City** ..... **State** .....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

IN THIS ISSUE

Children of Jazz (Paramount)
Her Dangerous Path (Pathe)
Love Piker, The (Goldwyn)
Man Between, The (Associated Exhibitors)
Rupert of Hentzau (Selznick)
Red Russia Revealed (Fox)
Scarlet Lily, The (First National)
Stormy Seas (Associated Exhibitors)

"The Man Between"

Allan Forrest Featured in Finis Fox Production Released by Associated Exhibitors

Reviewed by Mary Kelly

Due to a rather loose construction, this picture fails somewhat in realizing the full value of the material. It is entertaining at intervals and embraces a number of angles so that there is considerable suspense as to what the adjustment will be.

An old idea has been elaborated upon, but a few different twists supply fresh interest. Both the directing and the continuity seem somewhat at fault in permitting an unevenness that detracts from the dramatic effect. Some of the scenes, particularly where some decision or mental change is made, are so prolonged that the spectator is apt to lose some interest before they are concluded. Again, there is an abruptness in changing from one locale to another that breaks the trend of the story. On the whole the picture seems too long. The cafe shots will probably appeal but they have too much the appearance of being included for the sake of spectacle and are not sufficiently out of the ordinary for this.

There is a good cast headed by Allan Forrest, who plays a dual role. He shows a keenness of expression at times that makes his work convincing, but neither of the parts seem exactly suited to him. Vola Vale has a few interesting flashes as a cabaret beauty and Edna Murphy is pretty in the leading part. Most of the settings are very pleasing. The production has a fair amount of audience appeal and with the occasional periods of suspense, should succeed as an average program attraction, especially in smaller theatres.

Cast

Jules Lamont.....Allan Forrest
Madam Lamont.....Kittie Bradbury
Joe Catenu.....Fred Malatesta
Joe Cateau's bride.....Vola Vale
Dick Lyman.....Philo McCollough
Zephne Lamont.....Edna Murphy
Pierre Lebec.....Allan Forrest
Julie Lamont.....Doreen Turner

Written and directed by Finis Fox.
Scenario by Lois Zellner.
Length, 5,176 feet.

Story

Jules Lamont leaves his wife after a misunderstanding and becomes infatuated with Jo Cateau's bride, a show girl. Jo is killed in a fight between the men and Jules goes to prison, where he meets a man who is his double. This man, Pierre, returns to Lamont's home, poses as Lamont, gets entangled when Cateau's wife hears of his return, but wins the love of Lamont's wife by his unselfishness. The real Lamont is killed and his wife learns the truth about Pierre but promises to marry him.

"The Scarlet Lily"

First National Production Gives Katherine MacDonald Exceptionally Good Emotional Role

Reviewed by Beatrice Barrett

A melodramatic theme handled so skillfully that it gives the audience thrills without bordering on the hysterical in any way, is this excellent production in which Katherine MacDonald is starred. Whoever is responsible for choosing her subjects is to be congratulated, for her late pictures have been improving steadily and giving this star a chance to display her ability as an actress as well as her beauty. Her following will be enlarged by her skillfully worked out characterization of Dora Mason.

There is no padding and no unnecessary scenes. The action moves along swiftly and continuously. It is dramatic and interest holding, unfolding a story of complications logically told to bring out all the strength of a good plot. Excellent photography and beautiful out-of-door scenes add materially to the pleasure of the audience.

It is a sad role Katherine MacDonald has been given. The troubles of Dora Mason are many and heavy but there has not been the slightest tendency to fall into the sentimental or play to a hysterical gallery. It is just good emotional acting which will make a very strong appeal to the sympathy of the audience.

The compromising situations in which Dora finds herself, and the scenes with the wife of the man implicated are handled in such a way that the audience will get all the "kick" and yet there is not the slightest suggestion of anything to which the most fastidious could object.

Katherine MacDonald makes Dora Mason a real human person, and the story is one which seems so true to life that it might have happened to anyone in the audience.

Stuart Holmes plays one of his usual villain roles to perfection. The entire cast is most satisfactory.

Cast

Dora Mason.....Katherine MacDonald
Jessup Barnes.....Stuart Holmes
Lawson Dean.....Orville Caldwell
Dora's Sister Molly.....Jean Miskimin

Story by Fred Sitterham.
Adapted by Lois Zelds and Florence Hine.
Directed by Victor Schertzinger.
Length, six reels.

Story

Dora Mason loses her job as clerk and finds herself without money and a very sick little sister on her hands, and the landlady demanding that she move. Jessup Barnes, whose apartment she has decorated, sends her the keys, saying he will be away for two months and asking that she make use of the apartment. She moves in. Barnes returns unexpectedly, and his wife comes to the apartment and discovers Dora. A friend comes to her rescue and lends her his hunting lodge in the mountains. Here she meets Lawson Dean, a lawyer, and after the death of the little sister they are married. Dean is running for district attorney against Barnes. The opposition leaders tell Dean that unless he withdraws they will publish the story that his wife lived with Barnes. Dora admits being found in Barnes' apartment, tries to explain but Dean refuses to listen. Desperate, she goes to Barnes to force him to tell the truth. At first he refuses but finally he withdraws from the race and Dora and her husband are reconciled.

"Children of Jazz"

If You Have an Imagination, You'll Like This Paramount Picture

Reviewed by Sumner Smith

The Paramount picture, "Children of Jazz," is not for coldly logical minds but for imaginations that run riot. It will be voted great entertainment by those who are entranced by motion picture visions of the jazzy life, but whose consciences must be appeased by a strictly sugar-coated moral ending. It will be voted good entertainment by reformers eager to tell the world that "it doesn't pay, little girl." Our guess, then, is that the smaller places will like it better than the big cities, because jazz gets it in the neck at the final curtain.

The acting is uniformly satisfactory, with the possible exception of a few scenes where Theodore Kosloff fails to measure up to the forceful nature of the hero. His immaculate white sweater did not seem to fit into the scene where he ordered a gang of tough sailors around, and elsewhere he was just too good to be true. Eileen Percy makes a likeable heroine, but is, alas, more attractive as the jazz baby than as the quite reformed girl. Ricardo Cortez for his earnestness and Snitz Edwards for his comedy stand out among the others.

Director Jerome Storm has dressed the picture beautifully, several of the angled shots being quite as effective as any seen recently.

Cast

Richard Forestall.....Theodore Kosloff
Ted Carter.....Ricardo Cortez
Clyde Dunbar.....Robert Cain
Babs Weston.....Eileen Percy
Lina Dunbar.....Irene Dalton
John Weston.....Alec. B. Francis
Adam Forestall.....Frank Currier
Blivens.....Snitz Edwards
Deborah.....Jennie Lee

Adapted by Beulah Marie Dix from Harold Brighouse's play, "Other Times."
Directed by Jerome Storm.
Photographed by Dev. Jennings.
Length, 6080 feet.

Story

Richard Forestall, an adventurer, returns to claim Babs Weston and finds her a victim of jazz and the proud possessor of two other fiances. He leaves her and goes to an island where his father and family live the old-fashioned life. A coincidence brings Babs and her sweethearts to the island and Forestall, by putting them to useful occupations, teaches them the worth while things of life and wins back Babs.

"Story Seas"

J. P. McGowan and Helen Holmes in Associated Exhibitors' Feature

Reviewed by Mary Kelly

The sea scenes in this Associated Exhibitors' release will serve to make it an attraction in many theatres at the present season. Generally speaking, it is not a strong picture. The story is not especially appealing and does not give the cast a chance to do its best work. But the water scenes will have a refreshing effect, those interested in ship-lore will enjoy parts of it and the climax when the yacht burns brings a satisfying impression at the close.

J. P. McGown and Helen Holmes are cast for the featured parts. They are not given

opportunity to distinguish themselves in intense physical action which is their acknowledged forte. J. P. McGowan plays a rather weak character, a sea captain who allows drinking to interfere seriously with his profession. As a down-and-outer playing for sympathy, McGowan does not use his most salable talents. Similarly, Miss Holmes is handicapped by a part designed more for an ingenue. The part is too conventional for her and requires none of her capacity for daring stunts. For this reason the love interest is not as strong a factor as it might be. The picture will appeal principally as a summer attraction for those who are partial to stories of the sea.

Cast

Captain Morgan.....J. P. McGowan
Mary Weems.....Helen Holmes
George Tracey.....Leslie J. Casey
Angus McBride.....Harry Dalroy
"Storm" Weems.....Francis Seymour
"Shorty".....Gordon Knapp

Story by Arthur W. Donaldson.
Directed by J. P. McGowan.
Length, 4,893 feet.

Story

Captain Morgan promises his sweetheart, Mary Weems, whose father owns the ship that he will not touch a drink while on an important cruise. He breaks his word, becomes a dissolute, the ship is wrecked and he is rescued from a stranded isle by George Tracey, a seaman also in love with Mary. George determines to make a man of Morgan and in so doing Morgan realizes his worthlessness and gives up Mary to George, whom she has learned to love.

"Red Russia Revealed"

Striking Fox Two-Reel Special Shows Interesting and Timely Views of Soviet Russia and Its Rulers

Reviewed by C. S. Sewell

Fox Film Corporation is offering under the title, "Red Russia Revealed," an unusually interesting two-reel special, running about 1,600 feet in length, which deals with Russia under the soviet government. There are views of all the prominent government officials whose names continually appear frequently in the newspapers, scenes showing the bad condition of some of the transportation lines including demolished bridges and also views showing the rationing of wood and also of food

In contrast are views showing the soviet soldiers well clothed with heavy overcoats, and well armed, operating modern rifles, machine guns and cannon. There are also scenes showing the youth being trained for war and even rehearsing for firing squads.

In one scene the desecration of religion is shown where soldiers force the monks to desecrate a tomb.

It is an offering of timely interest account of the prominent place that news of Russia occupies in the newspapers and magazines and should be of interest to the average patron.

Of greatest prominence is Lenin, who heads the government, and there are several views of him including close-ups taken prior to his recent illness, showing him dictating a fiery interview. Next in importance comes Trotsky, who is in charge of the vast armies, and he is shown making a trip preceded by a propaganda train decorated like a circus special and distributing thousands of pamphlets. Kalenin, president of the country, who is a peasant and divides his time between official duties and running his farm, and who is said to be Lenin's reliance to keep the peasants in line, is another figure of commanding interest.

There are also views of other officials of prominence including Tchitcherin, Joffe, Krassin, Rogoff, Schmidt, Luncharsky, and Carl Radek. Women will be especially intrested in the scenes showing Madame Lenin, a vigorous woman with an unusual personality.

The subject takes on additional value from a box-office standpoint as it is announced as being the first picture to deal with the Russian situation in a comprehensive way.

"Her Dangerous Path"

Entertaining Pathe Serial Differs from the Usual in Subject and Manner of Treatment

Reviewed by Mary Kelly

Pathe is offering something slightly new to the exhibitor in search of serials in Hal Roach's latest production, "Her Dangerous Path." In atmosphere and characterization it is more like a feature. But despite it being more conventional than the familiar form of serial entertainment there is no lack of excitement or action.

Each episode represents an experience, usually a love affair, in the life of a girl forced suddenly to make her way in the world. This arrangement makes it possible to have each number more complete than usual. Instead of suspending action in the middle of a thrill with the promise "To be continued," etc., the end of each episode provides just enough of an indication of the trend of the next chapter to incite interest. Judging from the first three episodes, each one is entertaining enough to make the average fan want to make a special effort to see the next.

This style gives opportunity for starting in anew with each incident and keeping away from the stereotyped. Each one is bound to be emphatically different. The girl finds herself in entirely new surroundings each time, with new people and new adventures. On the whole it seems like a promising innovation among serials. Edna Murphy is a pleasing type for the featured part and will win sympathy of the majority.

Ten chapters, instead of the usual fourteen or more, comprise the series. Each one is in two reels, unraveled by a Chinese seer as events that might happen to the girl provided she takes certain measures.

"What the Sands Told," the first, shows her married to the family chauffeur whose bootlegging profession brings tragedy.

The second, "Fetters of Gold," shows her as the wife of a rich man suffering because of the cruel measures his mother takes.

The third, "At the Brink," is an exciting story of her adventures as a nurse in a hospital in which she saves a patient from a brutal surgeon.

"The Love Piker"

Goldwyn-Cosmopolitan Vehicle for Anita Stewart Attractive but Flimsy

Reviewed by Mary Kelly

E. Mason Hopper has dressed a very light theme with considerable attractive detail so that this picture may be popular with the fans who are not too analytical. As the story is far from strong, it is an attraction that should not be booked without appraising your patrons' tastes. The material production is pleasing, the star has a number of pretty close-ups and her millionaire setting will appeal to the majority.

With flimsy material of this sort, it seems that five reels would have stretched its possibilities to the limit. But there are over six reels as the production stands. The result is that the interest lags for anyone who looks deeper than auto-speeding, fluffy frocks and a snobbish heroine for entertainment. The story tells of her love affair with a man from the masses and the conflict lies in her varying decisions as to whether to invite the poor old father of her fiance to the wedding. It seems improbable that anyone would carry snobbery this far. There is considerable stress upon this situation with the father as the center of sympathy.

There is plenty of movement and a light, frivolous atmosphere that is frequently liked in summer entertainment. The interiors are planned in good taste and the wedding is a popular feature. Robert Frazer acts with poise and William Norris comes as near as possible to getting the heart interest value from his part. The picture has been well photographed.

Cast

Hope Warner.....Anita Stewart
Peter Van Huisen.....William Norris
Martin Van Huisen.....Robert Frazer
Archie Pembroke.....Carl Gerrard
Professor Click.....Arthur Hoyt
Edith Cloney.....Betty Francisco
Willie Warner.....Winston Miller

Story by Frank R. Adams.
Scenario by Frances Marion.
Direction by E. Mason Hopper.
Length, 6,237 feet.

Story

Hope Warner becomes interested in a young man who pays her speeding fine and agrees to marry him despite his inferior social position. She shrinks from introducing his father to her friends, so does not invite him to the wedding. Her conscience makes her miserable because of this omission and at the last minute she repents, gives all the guests a shock by disappearing and shows her husband-to-be her true democratic spirit by bringing back his father to the wedding.

"Rupert of Hentzau"

Selznick Adaptation of Famous Novel Is a Big and Highly Entertaining Picture

Reviewed by C. S. Sewell

Sir Anthony Hope's well-known novel "Rupert of Hentzau," as filmed by Selznick is a picture that will afford satisfying entertainment for the average theatre-goer despite faults in the development of the story, and there is so much action and so many battles of wits that although it is 9,400 feet long, it holds the interest.

The production has been made on a lavish scale with several enormous and many highly ornamental sets; some of the castle sets, however, fail to give the impression of being real that have characterized certain other big productions. There is also a tendency in some of the subtitles to indicate that the characters have information regarding the plotting which the action does not clearly reveal that they possess.

The novel on which this picture is based, is a sequel to "The Prisoner of Zenda" and both books involve the same characters. But neither from a standpoint of story interest nor production does this picture measure up to the unusually high standard of its predecessor.

Well-known players comprise the cast and even the smallest roles are in the hands of actors whose names have box-office value Bert Lytell, Elaine Hammerstein and Lew Cody are the principal players. All do good work although Miss Hammerstein is not an ideal selection for the role of the queen. Despite the presence of Claire Windsor, Hobart Bosworth, Bryant Washburn, Marjorie Daw, Adolphe Menjou and Irving Cummings in the support, their performances as a whole do not stack up with those in the former picture.

Cast

Queen Flavia.....Elaine Hammerstein
King of Ruritania, Rudolph Rassendyll.....Bert Lytell
Rupert of Hentzau.....Lew Cody
Countess Helga.....Claire Windsor
Colonel Sapt.....Hobart Bosworth
Count Fritz.....Bryant Washburn
Rosa Holf.....Marjorie Daw
Bauer.....Mitchell Lewis
Count Rischenheim.....Adolphe Menjou
Simon.....Elmo Lincoln
Von Bernenstein.....Irving Cummings
Mother Holf.....Josephine Crowell
Herbert.....Nigel DeBruller

Adapted from Novel by Sir Anthony Hope.
Scenerio by E. J. Montagne.
Directed by Victor Heerman
Length 9,400 feet.

Story

The story reveals that Rupert of Hentzau who was supposed to have been killed, actually escaped. Unable to longer stand the treatment of her by the king, Queen Flavia sends for the Englishman Rudolph Rassendyll. Rupert returning to Ruritania intercepts the queen's letter and the action of the picture deals with the attempts of Rudolph and the queen's loyal followers to prevent the letter from reaching the king. Rupert is finally killed after he had shot the king, and Flavia abdicates so that she may find happiness as Rudolph's wife.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. Thev present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

The Go-Getter

(T. Roy Barnes—Paramount—7,771 feet)

M. P. W.—American business life, as Peter B. Kyne sees it, provides most enjoyable screen entertainment. All the thrills, heart interest and fun that the imaginative young salesman finds in pursuing a career are pictured.

N.—By Peter B. Kyne who, while he has not flashed any originality, has packed his tale with sufficient incident to keep it bright and fairly amusing through five reels.

T. R.—An hour of amusing entertainment is provided by "The Go-Getter," which jazzes along at a breezy clip and registers well up to the mark of the average comedy drama.

F. D.—Another first rate picture with many amusing situations pretty well smothered with excess footage.

E. H.—Peter B. Kyne story incompetently picturized. T. Roy Barnes does admirably in the lead against big odds.

Jacqueline

(Featured Cast—Arrow—6 reels)

M. P. W.—A sensational thriller and as such should score big at the box office.

N.—Good melodrama, with heart interest and romance, and should be a successful audience picture.

T. R.—Well staged, finely photographed and well played. It is difficult to conceive why it should not be an acceptable subject for any house.

E. H.—An intensely interesting story adapted from James Oliver Curwood's story of the North woods. It has a real forest fire and several dramatic situations which are well handled.

F. D.—Sensational melodrama with a strong climax and a fine cast.

Lovebound

(Shirley Mason—Fox—4,407 feet)

M. P. W.—A good program attraction that will please Shirley Mason fans and interest most any one.

N.—The idea has been used often but because it is compact and moving it will hold the attention.

T. R.—Makes pleasant entertainment and should satisfy the admirers of Shirley Mason.

E. H.—Although the plot is rather familiar, it nevertheless makes a good attraction.

F. D.—The usual Shirley Mason feature with the star exploited to best advantage in vehicle suited to her.

The Madness of Youth

(Billie Dove—Fox—4,719 feet)

M. P. W.—Has romantic glamor that will please the fans.

N.—Wins a place for itself upon strength of its appeal as a motion picture apart from the ordinary.

F. D.—Picture that promises to be unusual and thoroughly interesting at the outset but develops into the conventional.

T. R.—Should get over well in localities where highly romantic stories are enjoyed.

E. H.—Offers but a fair vehicle for this likable star.

Playing It Wild

(William Duncan—Vitagraph—5,400 feet)

M. P. W.—Will afford the average spectator a lot of fun and amusement.

T. R.—An attraction likely to please the majority of patrons and should prove a good box office card.

F. D.—Good comedy touches lift this from level of ordinary Westerns, in spite of "movie" situations.

E. H.—Above the average Western tale and it should prove a good attraction where this type of film is in demand.

N.—One of the most enjoyable program features which have come along in some time. Semi-humorous Western with a political twist.

The Girl Who Came Back

(Miriam Cooper—Preferred Picture—6,100 feet)

M. P. W.—Presents an interesting succession of events, slightly too long, but with a few lavish effects at the close to insure the box-office appeal.

T. R.—A picture with a good degreee of interest and one possessing moments of real suspense.

F. D.—A regular "movie" concoction that will probably prove satisfying for a "fan" audience but has its weak spots.

N.—Allowing for several gaps which need bridging for the sake of coherence, "The Girl Who Came Back" shapes up as a satisfying crook melodrama in that it will please the everyday patron who is not too analytical.

E. H.—Well handled for a picture of this type with a number of outstanding dramatic situations.

Cordelia the Magnificent

(Clara Kimball Young—Metro—6,800 feet)

M. P. W.—Appealing to those who like to be kept guessing.

F. D.—Doesn't make a very attractive entertainment; too much contrary business and lack of sustained interest.

T. R.—A complication of affairs that is rather befuddling to the spectator and is none too convincing during its unraveling to keep up the interest.

E. H.—Well made but it is draggy in spots and not always convincing.

N.—When the story reaches its conclusion we are unable to discern any interesting features which called for such a production.

Dead Game

(Edward "Hoot" Gibson—Universal—4,819 feet)

M. P. W.—Good direction carries off a familiar story in snappy style. The theatre in search of good Westerns with action and intrigue can show "Dead Game" without lowering its standard.

E. H.—Should meet with popular favor wherever Hoot Gibson and this class of picture play is in demand.

N.—It is a lively little Western, somewhat inconsistent in its development, but carrying enough fast-moving action to please most of the boys and a few of the girls.

F. D.—Combines romance and excitement in a manner that will please Western fans.

T. R.—In houses where the star is popular this picture should easily give satisfaction.

A Noise in Newboro

(Viola Dana—Metro—5,300 feet)

M. P. W.—Rapid-fire comedy drama that will please those who admire Viola Dana's style of work.

N.—Anywhere that rural comedy-drama is welcome this is safe, especially in localities where Viola Dana has individual following.

T. R.—Pleasing entertainment and is a splendid vehicle for Viola Dana.

E. H.—Miss Dana struggles valiantly with the role assigned her. Where she is popular it will doubtless please.

F. D.—Moderately pleasing comedy number; not quite as good as star's last picture, "Crinoline and Romance."

Fortune's Mask

(Earle Williams—Vitagraph—4,975 feet)

M. P. W.—A painstaking production that will please greatly where the spectacular is well-liked.

N.—The fact that the action is kept moving swiftly is a saving grace in this picture.

E. H.—A rather pleasing comedy drama.

T. R.—The manner in which it has been handled will no doubt prove to be thoroughly enjoyable.

An Old Sweetheart of Mine

(Elliott Dexter—Metro—5,400 feet)

M. P. W.—An average program attraction with a slightly added interest for those with whom the poem is a favorite.

T. R.—Good interest is sustained and it should make a satisfactory box office attraction.

F. D.—Starts off with interesting narrative and delightful juvenile sequence, but runs into far-fetched and unconvincing situations.

N.—There's nothing new in this one in the way of story or anything else, but it is a picture that will certainly have the approval of the reform factions.

E. H.—Offers fair entertainment, principally because it is well acted and very well staged.

Prodigal Daughters

(Gloria Swanson—Paramount—6,216 feet)

M. P. W.—Gloria Swanson's large following will find perfect satisfaction. As a production it is always delectable to the eye.

T. R.—Affords good entertainment. Ought to make a winning box office record.

F. D.—Just the sort of picture they expect of Gloria Swanson and they'll get their money's worth in this one.

N.—A modern picture possessing those qualities of which box office totals are made.

E. H.—Brilliantly set and quite good entertainment although not among the best productions in which Gloria has been seen.

Quicksands

(Featured Cast—Am. Releasing—6,541 feet)

M. P. W.—The exhibitor in search of thrilling screen entertainment realistically portrayed will be pleased with this.

N.—Featured by an excellent cast and a whirlwind finish, "Quicksands" is an entertaining picture with a considerable measure of audience appeal.

E. H.—Has several good talking points and many sure-fire situations, which will doubtless put it over.

F. D.—A first rate entertainment that should also prove good box office bet; fine action and thrills.

T. R.—Specializes in melodramatic thrills and love romance. It must be considered a good audience offering from those standpoints and also it must be considered rather exceptional from the standpoint of advertising value in so far as stars' names are concerned.

The Rustle of Silk

(Betty Compson—Paramount—6,947 feet)

M. P. W.—Romantically and materially abounds in audience appeal.

F. D.—For the romance lovers, the flapper delegation and sentimentalists "The Rustle of Silk" can be recommended as entertainment.

E. H.—Beautiful sets, good atmosphere and a well balanced cast make up for the story's shortcomings.

T. R.—As a whole is interesting and ought to prove a good box office attraction.

N.—An elaborate film play. Well supplied with the dramatic and romance.

Women Men Marry

(Featured Cast—Truart—5,986 feet)

M. P. W.—One of those artfully designed productions that triumphantly carries out its purpose, which is to give the public a type of entertainment for which it has shown a decided liking.

T. R.—Good society story, well cast and staged and finely played.

F. D.—Some rather novel situations that have been well handled.

E. H.—It should prove a good attraction on any program and with the proper exploitation go over big.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

News Items

Aywon Film Corporation announces the sale of the rights for the territory of Western Pennsylvania and West Virginia on the picture, "The Girl from the West," starring Juanita Hansen, to the Columbia Film Service of Pittsburgh.

Arvid Gillstrom is now cutting his new comedy in which Joe Rock will star for Grand-Asher and Reggie Morris is at work directing another with the same star.

The Skouras Brothers, Spyros and Charles, owners of the St. Louis Film Company, have been visitors in New York for the past week, and are now returning home after having acquired from Irving Lesser, general manager of Principal Pictures, the rights for Missouri and Southern Illinois for the Super Five, "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side," "Gold Madness" and "The Spider and the Rose." Harry Hines is manager of the St. Louis Film Company.

Sanford Productions announce for the coming season, 1923-24, the production and release of eight thrill, speed dramas on the State right market, the first one of which is completed and ready for release, entitled "Shell Shocked Sammy," with an all-star cast, including Matty Mattison, Mary Anderson, Vivian Rich, Leonard Clapham and Theodore Lorch. First release, September 1.

Mr. Frank S. Mattison, sales manager, has just left Hollywood for a trip to all of the exchange centres throughout the United States, screening their first release of this series.

"The Love Trap," a Ben Wilson production for Grand-Asher, has been completed at the Berwilla studio. The cutting and assembling will now be finished. This is the second of the Wilson pictures and was directed by John Ince. Bryant Washburn and Mabel Forrest are featured. The third of the series of ten will be "Other Men's Daughters" and work starts about July 10 under direction of Ben Wilson.

In arranging for the preview presentation of the Johnny Hines picture, "Little Johnny Jones," which is an adaptation of the George M. Cohan stage play of the same name, the Warner Brothers deviated from the usual course of showing the picture before the motion picture colony of Los Angeles and chose the disinterested picture patrons of the California Theatre at Anaheim, Cal. By frequent applause and laughter the crowd is reported to have voiced its approval of the picture.

"Hot Sands" is the title of a forthcoming Grand-Asher comedy, starring Monty Banks, directed by Herman Raymaker.

One of the results of W. E. Shallenberger's flying trips through the Middle West last week was the closing of a contract between the Arrow Film Corporation and H. E. and Roy Aiken, representing the Wisconsin Film Company, an independent exchange operating in Milwaukee, for a series of nine Western pictures. This series consists of three Jack Hoxie Westerns and six William Fairbanks productions.

Arrow's High Class Western Releases

W. E. Shallenberger, president of the Arrow Film Corporation, announces that that company will continue to supply the independent market in the future, as it has in the past, with a series of high-class western features and during the coming year will release a series of ten five-reel pictures of this calibre, starring Edmund Cobb.

Billie Rhodes to Be Featured in Full Length Specials

The days of short-reel comedy for Billie Rhodes are almost over! Samuel V. Grand, of the Grand-Asher Distributing Corporation, announces that shortly the charming little actress will be starred in feature-length comedy dramas to be made at the Berwilla Studio by Ben Wilson. At present she is leading woman for Grand-Asher comedies but after one or two more will relinquish that place to some other actress to once more embark on the more expansive sea of legitimate picture plays.

"For several months," says Mr. Grand, "I have been watching the work of Miss Rhodes with a view to this new project. In the past she has proved that she can act in a serious or serio-comic role and that she has the various essential requisites to screen success—such as beauty, personal magnetism and ability.

"The first picture will be started perhaps within six weeks. It will be a comedy drama and the director will be one of the best we can find. In addition, she will be supported by a well-known leading man and a capable cast. Several stories are now being considered but I think the first will be one in which Miss Rhodes can portray a girlish character, independent, fearless, all-American."

"Broadway Gold" Playing First Runs

While Truart's presentation of Elaine Hammerstein in "Broadway Gold" is scheduled for general release about the country in September, many first run pre-releases are being arranged and where the picture has shown, it has met with immediate success.

The beautiful California Theatre, Los Angeles, has just completed a successful run of the production. Both press and public acclaimed the picture as being different.

The Granada Theatre, San Francisco, is booked to play a week's run of "Broadway Gold" in the near future and elaborate exploitation arrangements are being made by Louis Hyman, manager All-star Features Distributors, who have the Truart franchise for the West Coast territory.

Troy Exhibitor Praises "Temptation"

It is most gratifying when a producer receives letters of commendation unsolicited and C. B. C. want to thank the innumerable exhibitors over the country for their praises on "Temptation."

Among the letters received was one from the Lincoln Theatre, at Troy, New York, as follows:

"It is gratifying to acknowledge that your picture 'Temptation' proved to be a box-office attraction. I shall be pleased to run more pictures like this one if they come up to the standard that this one has set."

"You Are Guilty" Scores in New Haven

C. C. Burr's production "You Are Guilty" played with great success in New Haven, according to the following communication written by David E. Weschner to the Mastodon Films, Inc. office:

"I cannot allow this opportunity to pass without informing you of the very splendid enthusiasm with which 'You Are Guilty' was received at Poli's Palace Theatre, New Haven, last week.

"As you probably know, Poli's Palace is a vaudeville house primarily whose patrons, I know from past experience are very conservative with their applause. As I entered, however, a burst of applause rang through the house and I was very much surprised that the recipient of this applause was a motion picture production and that production was 'You Are Guilty.' This happened during the trial scene when little Russell Griffin strode into the court and prevented Kirkwood from being sentenced for a crime he did not commit."

C. C. Burr Buys "The Shame Dance"

C. C. Burr has purchased "The Shame Dance," by Wilbur Daniel Steele, a story rich in motion picture possibilities, as one of the "Big Six" specials the president of Mastodon Films, Inc., will produce for the Independent market the coming season.

Wilbur Daniel Steele is among the foremost short-story writers in English today. His "Ching Chong Chinaman" is widely known.

"The Shame Dance" tells dramatically the intensely red-blooded story of a real man with real ideas and ideals who is never discouraged, no matter how strong the current of adversity thwarts his sincerest efforts. The hero is steeled in his belief that ideas count and that by constant plugging-away he will eventually get his big idea and gain success.

To Feature Barrie in New Film

Featuring Jack Barrie, who has just finished work with George Arliss in "The Adopted Father," the Basil Enterprise Corporation will screen its first six productions at the Vitagraph studio in Brooklyn, starting camera work about July 16. The first picture will be titled "The Reincarnation," by S. Ernest Deva-Lal, an East Indian writer, and the story abounds in deep mystery with scenes in Cario and New York.

Ohio Exhibitors Praise "Blue Fox"

"The Blue Fox," Arrow's speedy serial, starring Ann Little, which is being released through Ohio by Progress Pictures Company of Cleveland, is winning plaudits from practically every exhibitor who has played it.

A most enthusiastic letter was just received from Henry Lustig, formerly president of the Ohio Exhibitors League, and who besides being a prominent exhibitor, is as well, one of Cleveland's leading attorneys. In this letter Mr. Lustig said in part that "'The Blue Fox' is a great box office attraction' and went on to say that it had assisted him materially in combatting the summer slump.

The progress Pictures Company reports many important bookings on the serial throughout the territory with the picture giving splendid satisfaction in every instance.

Grand-Asher Finish More Comedies

Grand-Asher Distributing Corporation reports the completion of several additional comedies at the Grand Studios in Los Angeles. Herman Raymaker has completed "Always Late," starring Monte Banks and Harry Edwards has started on "A Concrete Mix-up," with the same star.

Hugh Fay has finished "Hats" with Sid Smith and Archie Mayo is directing him in "Don't Play Hookey." Gil Pratt has finished "One Dark Knight," starring Joe Rock and Arvid Gillstrom has begun the direction of a new comedy in which Rock is supported by Billie Rhodes.

Edeson in Cast

Robert Edeson has been added to the cast of Cecil B. DeMille's production, "The Ten Commandments," in the modern story written by Jeanie Macpherson.

Bray Film Listed

"The Immortal Voice," scheduled for release some time in July, is announced by the W. W. Hodkinson Corporation as the next Bray Romance.

Gets Distribution Rights to Burr Films for Big Territory

One of the largest deals ever closed in the independent market is that just consummated by Lester F. Scott, Jr., sales representative of Mastodon Films, Inc., between C. C. Burr, president of the organization, and William K. Jenkins, general manager of the Enterprise Distributing Corporation, whereby Mr. Jenkins' concern acquires the distribution rights to the entire Southern States and Middle Western territory on the Burr successes: "Secrets of Paris," "The Last Hour," "Luck" and "You Are Guilty."

"Secrets of Paris" is the C. C. Burr-Whitman Bennet production of Eugene Sue's famous novel, "Mysteries of Paris," in which Lew Cody, Gladys Hulette, Montague Love, William Collier, Jr., Effie Shannon, Dolores Cassinelli, Jane Thomas, J. Barney Sherry and Bradley Barker comprise the all-star cast.

"The Last Hour" is a highly dramatic feature directed by Edward Sloman with an all-star cast that includes Milton Sills, Carmel Myers, Pat O'Malley, Alec Francis, Walter Long, Charles Clary and Eric Mayne.

"Luck" is the latest of the popular Johnny Hines' melocomedies, with the spirited Burr star supported by Violet Mersereau, Robert Edeson, Edmund Breese, Charlie Murray, Flora Finch, Polly Moran, Varner Richmond and Harry Fraser.

"You Are Guilty" is a gripping dramatic feature, full of tense moments and enacted by another Burr all-star cast of players including James Kirkwood, Doris Kenyon, Robert Edeson, Mary Carr, Edmund Breese and little Russell Griffin. It was directed by Edgar Lewis.

the Enterprise Distributing Corwhereby Enterprise Distributing Corporation acquires the distribution rights on these C. C. Burr Specials may be judged from the fact that Enterprise maintains seven branch offices throughout the South and Middle West, in addition to their main office in Atlanta, Georgia. The various exhibitors are served from offices in Kansas City, Mo.; St. Louis, Mo.; Omaha, Nebr.; Charlotte, N. C.; New Orleans, La.; Oklahoma City, Okla., and Dallas, Texas.

William K. Jenkins, who heads the Enterprise Distributing Corporation, has built up one of the largest independent film distributing organizations in this country. He is placing C. C. Burr's Big Four Specials on the market at one time, feeling that in giving theatres really big productions in the summer season when there is usually a dearth of big pictures, he is offering exhibitors in his territory a real opportunity.

Warner Classics Exchangemen to Convene in Chicago on July 15

The first annual convention of the exchangemen handling the Warner Brothers' classics of the screen throughout the country will be held by the Warners at the Drake Hotel, Chicago, July 15-16. This convention is the first one of its kind among independent exchangemen, and promises to mark a big step forward in the exhibitor co-operative policy outlined by the Warners for the coming series of eighteen classics.

Practically every exchange that has contracted for the Warner series has signified its intention of attending the two-day session in Chicago, according to Abe Warner. He said: "Foremost in our minds in the making of our classics is how best we can serve the exhibitors. By this I mean that each picture is being made from an artistic and commercial angle, so that theatre owners can derive greater box-office results.

"In formulating our plans for the coming season we are spending a tremendous sum of money, and it is the purpose of the first of what I hope will be a series of annual conventions to discuss the best procedure to follow in the exhibition, exploitation and booking of the Warner classics. We will discuss these questions from every angle possible, and exhibitors can rest assured that we will do our utmost to help them put our pictures over with the public."

More than twenty of the best known exchangemen in the business will be present at the convention. Sam Warner, production manager of the Coast studios, arrived east last week to attend the meeting. He will enlighten the exchangemen about the production activities on the Coast, giving a comprehensive idea of the magnitude of the productions scheduled for the new season.

According to plans formulated by Harry M. Warner, the production, exploitation and publicity campaign will entail an expenditure in excess of $5,000,000. The production plans are for eighteen pictures. In publicizing and exploiting these features the campaign will be national in scope, embodying the motion picture trade journals, "fan" magazines, newspapers and many nationally known weekly and monthly periodicals. The national campaign has been placed in charge of Meyer Lesser, president of the Blaine-Thompson Advertising Agency, Cincinnati, who is conceded to be one of the best known experts in national advertising circles.

Among those who will be present at the Warner convention are Phil Kauffman, Canada; William Shapri, Boston; I. L. Wallenstein, Boston; Harry Charnas, Bert M. Stearns and Fred Scheurerman, Cleveland; William Finkel, Pittsburgh; C. J. Sonin, Detroit; G. H. Dummond, Chicago; L. Berman, Philadelphia; William Oldknow, Oscar Oldknow, Atlanta; W. G. Underwood, Dallas; Morgan A. Walsh, San Francisco; E. G. Tunstall, Milwaukee; A. L. Kahn, Kansas City; L. K. Brin, Seattle; Harry Hynes, St. Louis; Sam E. Morris, Meyer Lesser and Lon Yong of the Warner Brothers' home office staff.



The Grand-Asher Studios in Hollywood where the Grand-Asher Comedies are produced.

C. C. Burr at Glendale Studio

C. C. Burr, President of Mastodon Films, Inc., has moved his personal offices from the company's headquarters, 133-135 West Forty-fourth Street, New York, to the Burr Glendale Studio on Long Island.

Under this arrangement Mr. Burr is in close touch with the extensive production activities now under way, including the Constance Binney and Charles "Chic" Sale features for Associated Exhibitors distribution. William T. Lackey, Treasurer of Mastodon, is managing the New York business office, with Lester F. Scott, Jr., in charge of sales.

"The Country Kid" Well Under Way

The second of four Warner Brothers classics of the screen featuring Wesley Barry, "The Country Kid" is well under way at the Warner coast studios, according to report.

The production is being directed by William Beaudine from an original story written by Julien Josephson. Both Beaudine and Josephson directed and wrote respectively Barry's first Warner classic, "The Printer's Devil."

Helen Jerome Eddy, who has played the leading roles in a number of productions, was signed to appear opposite the "freckled" youngster. In addition to Miss Eddy other members of the cast include Baby Bruce Guerin and "Spec" O'Donnell, both of whom are juvenile stars under a long term contract with the Warners. This production will mark the first time that the three Warner juvenile stars have been cast for the same feature.

Richard Talmadge Films All Planned

Immediately upon consummation of the contract between Carlos Productions, Inc., and Truart Film Corporation for the series of Richard Talmadge feature productions, work was started on the first picture. All preliminary work had been completed during the negotiations, so that actual shooting was begun twenty-four hours after the signing of the contract.

The type of productions to be made will be different from those in which the star has appeared heretofore. The pictures will be produced on a much bigger scale and the star will be supported by the best known players available. Unusual care is being taken in the selection of a story to permit Talmadge to do his unusual stunt stuff.

Rod La Rocque Signs With Paramount

Cecil B. DeMille announced at Hollywood recently that Rod La Rocque, who will be seen in one of the leading roles in "The Ten Commandments," had signed a long-term contract with the Famous Players-Lasky Corporation to appear in Cecil B. DeMille productions.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers" "The Little Red Schoolhouse." "Lost in a Big City." "The Rip Tide," "Man and Wife." "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

Sam Warner Forecasts Good Business for Coming Season

Sam Warner, production manager of the Warner Brothers Coast Studios, arrived last week in New York, after a six weeks' tour of the exchanges handling the Warner classics of the screen. Mr. Warner's tour was made primarily to study trade conditions. Within the next fortnight Mr. Warner plans to leave for Europe in the interests of the organization's forthcoming series of eighteen classics.

"I don't want to be too pessimistic," said Mr. Warner, "but I noted that theatre conditions at this time of the year in many sections of the country are not very favorable. The reason for this state of affairs cannot be attributed to a scarcity of good pictures, for practically every concern in the business has released many good features during the past few months.

"Despite this fact the theatre owners do not seem to be able to get big patronage. One week the receipts are very high, and the following week there is a slump. In the final analysis the entire situation at this time centers around the weather.

"As far as the coming season is concerned, I believe that it will be far better than any of the previous years. Why? Because practically every producer on the coast is bending every effort to make only the highest class of picture entertainment. They are taking more pains with production, they are using only the best screen players, and their stories are full of the stuff that patrons enjoy. In our own case, we have an exceptionally fine list of plays and popular books. These are all being whipped into shape by expert scenarists, and every effort is made to have all departments blend harmoniously with each other."

'Brass' Well Exploited at Loew's State

Under the supervision of Dick Spier, Director of Publicity at the West Coast Theatres, the Warner Brothers' classic of the screen, "Brass," directed by Sidney Franklin and co-featuring Monte Blue and Marie Prevost, was given one of the best exploitation campaigns seen on the West Coast during its engagement at Loew's State, Los Angeles, week of June 10.

The Los Angeles banks and office buildings were flooded with blotters, marriage and divorce heralds were distributed in automobiles and homes, wedding ring novelties were given to thousands of people, and window cards were placed in prominent store windows.

Hepworth Picture Is Roundly Applauded

Listed among the forthcoming releases of the Hepworth Distributing Corporation, distributors of the Hepworth product made in England under the direction of Cecil M. Hepworth, is "Lily of the Alley," which current reports describe as a decided novelty in motion picture production.

Not a single title appears in the picture, which has as its locale the slums of London. Cecil M. Hepworth, the director, has made this fantasy not only pictorial so far as its sets are concerned but his treatment of the story is said to be entirely different from that which is usually accorded the ordinary scenario.

When the production was shown privately on the Coast some two weeks ago it brought forth the hearty commendation of its selected audience who were brought together for the primary purpose of ascertaining whether the American public would generally accept the English product as it came from the studio.

Joe DiLorenzo, general manager in charge of sales for the recently formed Hepworth Distributing Corporation, states that the Hepworth productions were received cordially in all of the exchange centers with the result that already more than half the country has already been sold on the first eight pictures.

Critic Praises Highly "The Last Hour"

Among the many complimentary things Polly Wood of the Chicago-Herald-Examiner, has to say about "The Last Hour," one of the C. C. Burr big specials, are the following lines quoted from this critic's review of the picture:

"This is a melodrama with events happening so quickly that you must keep your eyes right on the screen or you are bound to miss some of the excitement. It is a well handled melodrama. Just as you have it all figured out what is going to happen next the story jumps aside at an unexpected angle and you find you were all wrong. And nothing makes a picture more interesting than puzzling complications which keep you guessing. It is different and thrilling. It is worth going to see."

Showing of Coogan Film July 16

"Circus Days," the new Jackie Coogan production distributed through Associated First National Pictures, will have its world's premiere at Balaban & Katz' Chicago Theatre July 16.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Announces Cast of Melford Film

Coincident with the starring last week of George Melford's Paramount production of Rudyard Kipling's "The Light That Failed," which F. McGrew Willis has adapted for the screen, Jesse L. Lasky announced the cast of the picture.

The two leading roles will be played by Jacqueline Logan and Percy Marmont, who will be featured with David Torrence, Sigrid Holmquist, Mabel Van Buren and Luke Cosgrave.

"A Wife's Romance" a C. K. Young Film

Harry Garsson, producer of the Clara Kimball Young pictures for Metro sends word from the coast that this star's newest production, "A Wife's Romance" is not only her best thus far but it is sure to arouse great interest among the women of this country. It is, according to Mr. Garsson, a picture possessing high entertainment values and at the same time presents a timely problem.

"A Wife's Romance" will have its New York premiere during the summer.

Hodkinson Film Has Long Island Run

"Down to the Sea in Ships," the Whaling Film Corporation's production distributed by the W. W. Hodkinson Corporation, opened last week on Long Island, N. Y. The week of July 9 this sensational story of old whaling days made its appearance at the Metro Theatre, Greenport; Unique, Patchogue; Crescent, Southampton; and the Capitol, Riverhead, N. Y.

During the week of July 15 this production will play the Regent Theatre, Bayshore, L. I.

Bebe Daniels in Sam Wood Film

Bebe Daniels, who returned to New York this week from a personal appearance tour of Eastern and Middle West cities, has been chosen by Sam Wood to play the role of Diana Kayne in his production of Arthur Train's novel, "His Children's Children," which is now being filmed at the Paramount Long Island studio.

Sawyer Signs Two Prominent Actors

Arthur H. Sawyer of S-L Pictures has announced the signing of contracts whereby he has placed under personal management Rex Lease and Lucille Hutton, two promising actors.

Great Cast Plays in "Second Youth"

The cast for "Second Youth" has now been completed, according to announcement from the offices of Distinctive Pictures Corporation, and it is said to include more headline funmakers of national reputation than any other picture filmed in recent years. In addition to the comedians there are four or five dramatic parts which add to the general lustre of the cast.

In this picture, which is being directed by Albert Parker, Alfred Lunt goes in seriously for funmaking. It is the first time he has played farce for the screen, and Robert E. Sherwood, critic of the New York Herald, who has seen him at work, expresses the opinion that "Second Youth" will give Lunt the opportunity to display the talents which made him famous as "Clarence."

Jobyna Howland, Walter Catlett and Herbert Corthell are chiefs of the fun-making staff, with Lynn Fontanne (the first time on any screen for the originator of Dulcey) adding a bit of Greenwich Village character work.

Mimi Palmeri, the Distinctive beauty, has the feminine lead, with plenty of opportunities for wearing stunning gowns. Others in straight dramatic parts are Margaret Dale, Winifred Allen (returning to the screen after an absence of several years), Faire Binney, Lumsden Hare, Charles Lane, Hugh Huntley and Robert McWade.

Editorial in Praise of "Human Wreckage"

An interesting editorial was printed in the editorial columns of the Minneapolis News on June 26 on Mrs. Wallace Reid and her great work in combating the drug evil, chiefly through the medium of her anti-narcotic photodrama, "Human Wreckage," which is released through the Film Booking Offices of America. The editorial states in part:

"An advertisement in the current issue of the Literary Digest challenges the co-operation of men and women to wipe out 'the leering white curse' of dope in this country. Mrs. Wallace Reid sends out the challenge.

"It will be recalled that Wallace Reid died a victim of the dope disease. Mrs. Reid has cause to know that drug addiction is neither romantic nor intriguing; that it is indescribably ugly. With the death of her young husband she declared that she has just begun to fight. Under her leadership the Anti-Narcotic League of Los Angeles has been organized to combat the evil in this country, which claims more than double the number of victims of dope than does France, England and Germany combined."

"Soft Boiled" Is New Mix Picture for Fox

Tom Mix, the Fox star who has thrilled thousands with his strong, virile type of screen character submerges his "hard boiled" appearance and emerges in "Soft Boiled," his recently completed vehicle which is listed on the array of specials by Fox Film Corporation for the coming year.

The production was directed by Jack Blystone and marks his first effort as a director of the more serious dramas, having been noted in the past for his outstanding successes with comedies under the banners of some of the most eminent producers in the motion picture business.

During the past few years Mr. Blystone has been making comedies for William Fox, and in "Soft Boiled," for which he wrote both story and scenario, he takes his first step into the feature length film.

Vignola "Shooting" "Yolanda"

After considerable advance preparation, actual "shooting" on "Yolanda" has been begun by Robert G. Vignola at the Cosmopolitan studio in New York. This is Mr. Vignola's first production since his return from a six months' tour of the world. Marion Davies is the star and the production is being made for Cosmopolitan.

Complete Cast for "Ponjola"

The cast is rapidly being completed for "Ponjola," Cynthia Stockley's novel of the South Africa gold fields, which will be produced by Sam E. Rork and directed by Donald Crisp for First National Pictures.

As already announced the cast will be headed by Anna Q. Nilsson, James Kirkwood, Tully Marshall, Claire McDowell and Joseph Kilgour. The latest additions are Ruth Clifford, who has starred in several big productions of recent date; Edwin Sturgis, old-time stage and screen actor, who is returning to films after managing the Owen Moore productions, and Claire De Brey, popular screen "vamp."

2 Hutchinson Stories on Fox Schedule

Two of A. S. M. Hutchinson's stories appear on the William Fox list of releases for next season. Having completed the screen version of "If Winter Comes," the producer has secured the American rights to the picturization of the English author's latest story, "This Freedom," which was made in England with Fay Compton as the principal player.

"Success," a Metro Film, at Capitol

"Success," a Metro-Murray W. Garsson picturization of the famous play of several years ago, is the feature at the Capitol Theatre this week. It is a Ralph Ince production presented by Murray W. Garsson through Metro, and is proving highly popular with the public, among whom are many who saw the sensational stage version.

Associated Authors' Film Being Cut

"Richard, the Lion-Hearted," the first Associated Authors' picture featuring Wallace Beery as King Richard, the role he created in "Douglas Fairbanks in Robin Hood," is now going through the process of cutting and editing, preparatory to early fall release through Allied Producers and Distributors Corporation.

Expects Preferred Film to Go Good

"The Girl Who Came Back" will roll up a big gross, according to the sales department of the Preferred Pictures Corporation. bookings announced this week include theatres in all parts of the country.

First National Ahead of Schedule Four Films Already Being Edited

Four First National pictures, all included in the first twenty-nine which will comprise the first offering of First National for the 1923-24 season, are in progress of cutting and editing at the present time and nine others are in production. These are exclusive of the half dozen of the "twenty-nine" which have already been put in final form.

In the East, Richard Barthelmess' production, "The Fighting Blade," directed by John S. Robertson, is being shortened to feature length. Inspiration Pictures produced the picture at the Fort Lee Studios, where several big sets of seventeenth century England were erected.

The Joseph M. Schenck organization is busy editing "Ashes of Vengeance" and "Dulcy." In the former Norma Talmadge is starred and in the latter Constance. "Ashes of Vengeance" will be another spectacular costume production for the First National fall schedule. "Dulcy" is a screen version of the stage success built around the character of a "delightful dumbbell."

Director John M. Stahl is now editing "The Wanters," a society drama which is scheduled for September release. It is presented by Louis B. Mayer Productions, Inc., and its cast includes Marie Prevost, Huntley Gordon, Norma Shearer, Robert Ellis and Gertrude Astor.

The fourth production now being put into final shape is Samuel Goldwyn's screen version of "Potash and Perlmutter," with Barney Bernard, Alex Carr and Vera Gordon. The picture is adapted from the original "Potash and Perlmutter" play by Montague Glass and Charles Klein. "Potash and Perlmutter" is another September release of First National. It is directed by Clarence Badger.

Conklin Joins "Ranger" Cast

William Conklin, the well-known character actor, has joined the cast of "The Lone Star Ranger," to play Langstreth in support of Tom Mix, who is to star in the Zane Grey story. The picture is now being made at the William Fox West Coast Studios.

Florence Fair in Allan Dwan Film

Florence Fair has been cast for the part of Madame Dufrene in Allan Dwan's production of "Zaza" now being made at the Paramount Long Island studio. Gloria Swanson has the title role in the picture.

"Spoilers" Scores Strong in Chicago

The new version of "The Spoilers" has "knocked them dead" out in Chicago. It was a sensational success in every sense of the word, even surpassing the claims that had been made for it by Goldwyn. In bigness of treatment, in acting ability and in fighting ability, it is far ahead of the first version which was made ten years ago, Goldwyn says.

This production opened an extended indefinite run at the big Roosevelt Theatre in Chicago on July 2. Jesse D. Hampton made the production at the Goldwyn Studios and it was directed by Lambert Hillyer. The cast embraces eighteen of the best known names in the film world, Milton Sills, Anna Q. Nilsson, Noah Beery, Barbara Bedford, Robert Edeson, Ford Sterling, Robert McKim, Mitchell Lewis, Wallace MacDonald and Sam de Grasse having the leading roles.

Critics of the Chicago daily newspapers gave "The Spoilers" as wonderful a set of notices as probably any motion picture has ever received in that city.

Polly Wood in her review in the Chicago Herald and Examiner wrote: "Note, ladies and gentlemen, the cast! Understand then just how big this picture is when you are told that the cast is lost in the story that sweeps by like the sea and washes you away in excitement and emotions, making you forget the actors as actors, making them live as characters. Goldwyn has outdone everything it ever did in making this new version of the Rex Beach classic. It has made a definite contribution to the celluloid history of the United States in putting on the screen canvas a true picture of reckless Alaska in the Klondike days. 'The Spoilers' is all story, all human suspense, and quivering thrills. . . . The tremendous group of sharply drawn, richly conceived characters. And the fight! Everybody asks about the fight. It tops them all . . . . but, like the actors, the fight is secondary to the story. In fact, about 99 per cent. of the world's movies have been secondary to this story."

Bob Reel in the Chicago Evening American: "You may not shout, but you will feel like doing so—if you see 'The Spoilers.' You may not find yourself poised precariously on the edge of your seat, but you are likely to—if you see 'The Spoilers.' . . the photodrama has about everything demanded by exacting film fans. First and foremost is the gripping story, splendidly transferred to the screen. The interest mounts steadily to the great fight scene. . . . The fight lives up to the promises of the press agents. Beery and Sills didn't spare themselves. The result is a nerve-shattering ordeal. We think you will agree with us—not if, but when you see 'The Spoilers.'"

Mae Tinee in the Chicago Tribune: "Big fight in 'The Spoilers' is some war. . . . Certainly there lives not a soul so dead but who will admit Goldwyn's 'The Spoilers' is a good, live picture. It ought to prove a box-office attraction that will draw."

Virginia Dale in the Chicago Daily Journal: "The second and rather de luxe edition of 'The Spoilers' . . . what the Flatiron Building once was to skyscrapers, 'The Spoilers' has been to all pictures of the Alaskan gold rush. . . . Here is proof that the movies are no longer in their infancy. . . . Sills acts throughout in a spirited, devil-may-care fashion, carefully planned to make the character as living a bit from the book as might be. I believe it is his best camera work. He threw away his drawing room manners and is bluff and blunt, and admirably sustains these characteristics."

In Paramount Play

Nita Naldi has gone to the Coast to play an important role in Cecil B. DeMille's production of "The Ten Commandments," for Paramount.

"Human Wreckage" Has Notable Opening

Mrs. Wallace Reid's photoplay, "Human Wreckage," opened in Los Angeles at Grauman's Rialto on Friday, July 6. Virtually all of the noted screen stars, together with more than a hundred lesser lights, were at the premiere. Throngs stormed the Rialto, many had to stand and there were two long lines outside half an hour before the performance opened.

A big street demonstration with colored lights, unique displays and huge banners preceded the opening, while the prologue, the staging of which was supervised by Sid Grauman, was considered one of the most remarkable ever put on in Los Angeles. At the conclusion of the performance the crowds cheered the production to the echo.

The Los Angeles critics unanimously praised "Human Wreckage," all of them paying high tribute to Mrs. Wallace Reid's work.

Sid Grauman wired congratulations to F. B. O. on the production, stating that "Human Wreckage" is one of the best photoplays of the year.

A Group of Important Directors with Metro

With the acquisition of Allen Holubar, Metro Pictures Corporation has lined up an important group of directors who will fashion Metro's extensive 1923-1924 production schedule.

Rex Ingram is now immersed in his big production of "Scaramouche" and Fred Niblo has just completed "Strangers of the Night," an adaptation of the famous Broadway stage success, "Captain Applejack." Included in the list of directors making pictures for Metro are also Reginald Barker, Edward Sloman, Harold Shaw, Oscar Apfel, Robert Z. Leonard, Victor Schertzinger, Thomas Heffron and Paul Powell. To these names several others will be added to direct productions on the next season's program.

To the names of directors must be added also that of Buster Keaton, who shares with Eddie Cline the direction of his first five reel feature for Metro, "Three Ages." Keaton supervises his own pictures.

"The Wanters" to Be First National Release

The arrival in New York of the first completed print on the next John M. Stahl production, entitled "The Wanters," is expected daily. The release through Associated First National is scheduled for early in September. Pictures made under the direction of John M. Stahl are presented by Louis B. Mayer Productions, Inc., and produced at the Mayer studios in Los Angeles. Mr. Mayer advised his eastern office some time ago that the final scenes had been shot and that the work of cutting and titling the picture was well under way.

A great deal of care is being expended upon the final touches to "The Wanters" for the reason that the Mayer company is shooting at a high mark of excellence in determining to make the forthcoming John M. Stahl release surpass "The Dangerous Age," by the same director, now current.

Netta Westcott to Be in "Maytime"

Netta Westcott, famous English stage beauty, arrived in New York on the Adriatic, on July 2, and was met on the pier and escorted to the office of Preferred Pictures, where she signed a contract with J. G. Bachmann.

July 5 she left for the Preferred Studios at Los Angeles, where she will make her film debut in "Maytime," a Gasnier production.

Signs Fox Contract

Jack Blystone, who is known as a remarkably successful director of comedies and who displayed great skill as a dramatic director when called upon to take charge of the latest Tom Mix picture, "Soft Boiled," has signed a new contract with William Fox and will devote his attention in the future to the more serious line of work.

Harding Lauds "Covered Wagon" in Address at Oregon Village

Oregon celebrated the second greatest day in her history on Tuesday, July 3, when, exactly eighty years after the arrival of the first covered wagon train in the Willamette Valley, President Harding, standing at the foot of Blue Mountain, near Meacham, a tiny village of fifty-one inhabitants, recounted the thrilling story of Marcus Whitman and the saving of the great Northwestern territory, and formally presented to the assembled members of the Old Oregon Trail Association a print of James Cruze's Paramount production, "The Covered Wagon," for preservation in the association's archives.

The occasion for the celebration was the dedication of the Old Oregon Trail and the unveiling of a monument dedicated to the first wagon train. In the course of his formal address, which was published throughout the United States, the President touched upon the Cruze production, which he witnessed at a private showing in the White House, as follows:

"Not very long ago I saw the covered wagon in the moving picture. I sat entranced. There was more than the picturesque, more than sorrow and discouragement, more than appealing characters and enthralling heroism. There was more than the revelation of the irresolute, who failed in fitness to survive; more than tragedy and comedy in their inseparable blend. There was more than the scouts, who surpassed our fancies; more than nature's relentless barriers revealed. Everywhere aflame was the soul of unalterable purpose and the commanding sturdiness of elemental greatness. Still more, there was determination to do themselves, not asked the government to do, but for government only to sanction or permit."

At the conclusion of the President's address a covered wagon, drawn by four oxen and carrying the print of the film in charge of C. M. Hill, Paramount exchange manager at Portland, drove up to the stand, the National Guard clearing the way. Joe Axford, head of the wagon train which had borne hundreds of descendants of the early pioneers to the scene, carried the film to the President, who formally presented it to the Old Oregon Trail Association.

Lesser Tells of Sales Policy of Principal

Irving M. Lesser, vice-president and general manager of distribution of Principal Pictures Corporation, has just returned from Cleveland where he addressed a sales meeting of all the branch managers and the entire selling forces of Standard Film Service.

The meeting was called by Harry Charnas, president and general manager of Standard, principally to give his men who are on the firing line the opportunity of personally hearing Mr. Lesser expound his selling policies in order that they might glean, first hand, the fruits of many years' experience in catering to the general welfare and prosperity of the exhibitor.

Mr. Charnas presided at the meeting, and among the branch managers present were Mr. Fisher of the Pittsburgh exchange, Mr. Lefkowitz of Cincinnati, Mr. Lebensberger of Cleveland and Mr. Fischman of Detroit.

The conference lasted from ten in the morning until nine o'clock at night, and in this time the whole sales policy of Principal Pictures was expounded and elaborated upon by Mr. Lesser. The most salient point which he brought out was the fact that Principal insists that its product be sold to the exhibitor on the same basis that the various territorial buyers acquire their rights, namely, that all productions must be screened and approved by the prospective purchaser before any contracts are accepted. In this group, named the Super Five, are 'The Spider and the Rose," "Temporary Marriage," "East Side, West Side," "Bright Lights of Broadway" and "Gold Madness."

In the course of his address Mr. Lesser also briefly outlined the extensive advertising and exploitation campaign he has mapped out and already launched. Mr. Lesser is also arranging screenings in other key cities throughout the entire United States.

Many Compliments for "Little Old New York"

That "Little Old New York," starring Marion Davies, is one of the most interesting photoplays ever filmed surpassing even in beauty and interesting episodes the record-breaking "When Knighthood Was in Flower," was the unanimous opinion of those who saw the world's premiere of the new Cosmopolitan feature on board the S. S. Leviathan recently.

Following are some opinions voiced by those who witnessed the premiere: Captain Herbert Hartley, the Leviathan: "'Little Old New York' is a most interesting and delightful photoplay." Albert Lasker: "Truly a tremendous achievement. Marion Davies deserves all praise for a brilliant performance."

Vincent Astor: "No photoplay has ever thrilled or delighted me like 'Little Old New York.'" Congressman Nicholas Longworth: "Here is a motion picture I am certain every lover of real entertainment will find wholly worth while as Mrs. Longworth and I did."

Marcus Heiman, president of the Orpheum Theatre Circuit: "'Little Old New York' is a triumph." Howard Chandler Christy: "'Little Old New York' surpasses anything ever screened for its sheer artistry." Secretary of Labor James Davis: "'Little Old New York,' a gorgeous entertainment."

Anna Fitziu, opera star: "Screen version of popular play superb, and Marion Davies ideal in stellar role." Fortune Gallo, of the San Carlo Opera Company: "Beauty, brains and talent perfectly blended to create masterpiece. Marion Davies could not be improved upon."

Albert Keller, general manager of Ritz Carlton Hotels: "After witnessing Marion Davies in 'Little Old New York' it's easy to understand why America ranks miles ahead in motion pictures."

Louis Wiley, business manager of the N. Y. Times: "It is a great picture."

Durning Names Fine Cast for Fox Picture

As fine a selection of players as ever went to form the cast in a Fox Film Corporation production, it was stated, was made by Director Bernard J. Durning for "The Eleventh Hour," the Lincoln J. Carter melodrama which has been adroitly converted into film form and will constitute one of the specials on the Fox program for the coming year.

Charles Jones, the robust star of many western and romantic photoplays, and Shirley Mason, the winsome luminary of the Fox fold, are the featured players in this new excitement creating special.

Another important member of the Durning selection is June Elvidge. Character actors of excellent reputation have also been chosen to complete the list of characters in the thriller. They number such names as Alan Dale, Edward Martindale and Frederick Kelsey.

Many Theatres Book Preferred Film

Recent bookings on "Daughters of the Rich," a Gasnier production for Preferred include many theatres in widely separated parts of the country.

Blackton Supervising Continuity of Special

J. Stuart Blackton, vice-president of Vitagraph, who is to direct Blackton Productions which will be released through Vitagraph, is engaged in supervising the continuity of his coming special. Elaine Sterne has been assigned to do the scenario.

Characterization will play an important part but there is an appealing love interest which centers around a boy and girl of the village, and the drama moves swiftly and rapidly to a climax, which, it is said, will be one of the sensations of the year.

Commodore Blackton expects to make a complete announcement shortly. It can be said that he will have a star cast of the most popular and prominent stage and screen actors.

Completes New Play

John M. Stahl this week completed the "shooting" of "The Wanters" as his next all-star special for Louis B. Mayer presentation through First National. Five exciting days in filming a thrilling railroad sequence at a Ventura County location concluded the camera work on the picture which has consumed a little over three months in the making.

"On the Banks of the Wabash" to Be Blackton Film for Vitagraph

The first of the J. Stuart Blackton Productions to be released by Vitagraph is "On the Banks of the Wabash," a story inspired by the famous American song written by Paul Dresser. Commodore Blackton obtained the exclusive world rights to the song through arrangements with Edgar Selden. Elaine Sterne was engaged to write the scenario.

A typical all-star Blackton cast will be seen in the picture. Distinguished stage and screen stars, all of whom are established box-office attractions, are being engaged for "On the Banks of the Wabash."

The drama deals with Indiana and Indiana folk who live along the banks of the famous river. It is a story brimming with heart interest, with comedy, with fine characterizations and one which affords to Commodore Blackton the high lights of screen direction for which he is noted.

The story centers around a fine old character, quaint in humor, strong in manhood, who rises to an emergency and provides the thrill of the picture.

As the title indicates the locale of the story is on the banks of the Wabash; it is laid in a small town which progress has passed by. The love interest centers around a boy and a girl of the village. The picture is filled with these delightful human touches for which Blackton Productions have been famous.

Indiana's pride in Paul Dresser, the author of "On the Banks of the Wabash" has crystallized into a memorial of affection for this writer of one of the greatest of all home ballads. In a recent proclamation Governor Warren T. McCray told of the plans to honor Paul Dresser. The remains of the writer are to be removed to a lovely spot on the banks of the Wabash at Terre Haute, a spot where Dresser played as a boy. Sons and daughters of Indiana throughout the world are contributing to the fund which will be used to erect the memorial.

"There is no song which so touches the heart of the man or woman who has wandered from the old home, as 'On the Banks of the Wabash,'" Commodore Blackton said at the Vitagraph studios. "I have chosen it because it has the universal, world-wide appeal; there is no other thing in man's life which he retains so steadfastly and which is so enduring as his love of home.

"Indiana is a state of homes. Sturdy people settled that great state, people who lived wholesome lives, who lived close to the soil. The pioneers who hewed their way through the virgin forests of the Wabash valley, and who cleared timberland that they might grow food products, have left a posterity that probably is nearer to real America than any other community in our great United States. Indiana folk are typical of all America; it is America.

"'On the Banks of the Wabash' is the sort of picture I like to make. Always I have liked to feel that I have given to the screen a bit of real life, that my pictures record life honestly. The people in this special are real people, human, kindly, subject to the same foibles as all other people, sometimes selfish, sometimes cruel without undertanding that they are cruel.

"I expect to begin shooting at an early date. 'On the Banks of the Wabash' will be the first of the Blackton Productions since my return to America and to Vitagraph. Like other Vitagraph specials it will have exceptional exploitation values. Exhibitors will be aided and assisted in many novel ways to put over the picture."

Paramount Starts on "Light That Failed"

Work was commenced at the Lasky studio July 2 on George Melford's Paramount production of Rudyard Kipling's "The Light that Failed," with Jacqueline Logan, Percy Marmont, Sigrid Holmquist, David Torrence, Luke Cosgrave and Mabel Van Buren in the leading roles.

Jacqueline Logan, whose name heads the strong cast chosen, is rapidly becoming one of the best known heroines of the screen.

"The Light That Failed" will be one of the most ambitious pictures yet produced by George Melford. It will show the terrible hardships of the Souden campaign which avenged the death of General Gordon at Khartoum. The dissolute life of Port Said and the brilliant capital of the British Empire, London, will be shown in marked contrast. Among the big scenes will be a surprise attack by desert tribesmen on the British camp. Several thousand minor players will participate.

The love interest between two of the strangest sweethearts in literature will have as a background a passage in Nineteenth Century history which is filled with color and drama.

3 Weeks on Broadway for "Merry Go Round"

"Merry Go Round," the Super Jewel now in its second week at the Rivoli Theatre, New York City, has proven to be such a big box office attraction that it has been booked for a third week on Broadway. It will be shown during the coming week in the Rialto Theatre.

Universal officials assert that the showing the picture has made during its first two weeks indicates that it could have an indefinite Broadway run if an available theatre could be had for it.

The picture received unusually favorable press notices from the reviewers of the New York dailies. Mary Philbin is the new star, brought out by Carl Laemmle.

"Merry Go Round" almost broke all records at the Rivoli, it is learned. Hot weather prevented its doing so, it is stated. On the basis of its record in the Rivoli, Universal now claims that it will break all Universal box office records throughout the country, topping such popular successes as "The Storm," "The Flirt" and similar record breaking screen hits.

Neilan Soon to Start Work on Goldwyn Film

Marshall Neilan, who has been in New York for a few weeks, is preparing to return within a short time to the Goldwyn studios in Culver City, Cal., to begin work on a new production. Neilan came East after finishing photography on "The Rendezvous" for a brief vacation and on personal business.

He is now ready to begin work on his fourth picture for Goldwyn, a new screen version of Thomas Hardy's novel, "Tess of the D'Urbervilles," in which his wife, Blanche Sweet, will play the leading role. While in New York, Neilan completed most of his editorial work on "The Rendezvous" and consulted with the Goldwyn home office on the release of his previous Goldwyn production, "The Eternal Three," made from his own scenario.

To Play Opposite Norma Talmadge

Norma Talmadge will have as her leading man in "Dust of Desire," a forthcoming First National picture presented by Joseph M. Schenck, Joseph Schildkraut, one of the sensations of the dramatic world who will play his most important screen role to date.

"To the Last Man" Is Completed

"To the Last Man," the Zane Grey production for Paramount which has been claiming Director Victor Fleming's attention for nearly two months, has been completed and is now in the process of being edited and titled.

Vitagraph Planning Big Campaign

Vitagraph is planning a complete exploitation campaign for "The Midnight Alarm," the special David Smith production which is completed and is now being made ready for shipment to the branches.

George Hill to Direct Jack Pickford

Jack Pickford, who will begin his next picture, as yet untitled, within ten days, announces that he has signed George Hill to direct it. It will be an Allied Producers release.

Books First Eleven

The first group of eleven productions to be released by Goldwyn-Cosmopolitan Distributing Corporation will be shown at the Dixie Theatre, Galveston, Tex., one of the most important first run theatres in Texas. The arrangements were made by L. B. Remy, district manager in that territory.

In "Temple of Venus"

Mary Philbin, who has made hits in several important film productions and won new laurels by her acting in the feature picture at the Rivoli Theatre, New York, last week, has been engaged by William Fox to play the role of "Mona" in "The Temple of Venus."

Two New Selections

Two new players in the cast of Metro's "The Eagle's Feather" are Rosemary Theby and Crawford Kent, who will assume the roles which were to have been enacted by Barbara La Marr and Adolph Menjou. "The Eagle's Feather" is being directed by Edward Sloman.

"Oliver Twist" Sold

"Oliver Twist," First National's production of the famous Dickens story with Jackie Coogan in the stellar role, has been sold for the territory of Spain, Spanish Morocco, Canary Islands, Portugal, Islands of Azores and Maderia and Portuguese West Africa to Leon Gaumont of Barcelona.

Goldwyn Reviews First Releases

The first group of pictures to be distributed in the fall by Goldwyn - Cosmopolitan Distributing Corporation is one of the biggest and most important release groups coming from any motion picture concern. It includes eleven pictures. Six pictures in the group are Goldwyn productions, one is a Cosmopolitan picture, two Distinctive productions, one from Jesse D. Hampton, and one from Achievement Films. The pictures, in the order of their release, follow:

"Three Wise Fools," adapted and directed by King Vidor from John Golden's stage production of Austin Strong's comedy. Eleanor Boardman, Claude Gillingwater, William H. Crane, Alec Francis, John Sainpolis, Brinsley Shaw, Fred Esmelton, William Haines, Lucien Littlefield, Zasu Pitts, Martha Mattox, Fred J. Butler, Charles Hickman, Craig Biddle, Jr., Creighton Hale and Raymond Hatton are the players.

Jesse D. Hampton's production of "The Spoilers," by Rex Beach, which Lambert Hillyer directed. The cast: Milton Sills, Anna Q. Nilsson, Barbara Bedford, Wallace MacDonald, Noah Beery, John Elliott, Robert Edeson, Mitchell Lewis, Ford Sterling, Robert McKim, Louise Fazenda, Kate Price, Gordon Russell, Rockliffe Fellowes, Tom McGuire, Sam de Grasse, Albert Roscoe and Jack Curtis.

The Cosmopolitan picture, "Enemies of Women," adapted from Blasco Ibanez's notable novel, directed by Alan Crosland, and featuring Lionel Barrymore and Alma Rubens.

Goldwyn's production of "Six Days," adapted by Ouida Bergere from Elinor Glyn's novel, and directed by Charles J. Brabin. The cast: Corinne Griffith, Claude King, Frank Mayo, Myrtle Stedman, Maude George, Charles Clary, Robert de Villbiss, Evelyn Walsh Hall, Paul Cazenova, Jack Herbert and Spottiswoode Aitken.

The Distinctive production of "The Green Goddess" for William Archer's stage play, in which George Arliss is starred as he was in Winthrop Ames' stage production. The others are Alice Joyce, Harry T. Morey, David Powell and Ivan Simpson.

"The Eternal Three," an original screen story by Marshall Neilan, directed by the author. The cast: Claire Windsor, Hobart Bosworth, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis, William Orlamond and William Norris.

"Red Lights," adapted by Carey Wilson from Edward E. Rose's mystery play, directed for Goldwyn by Clarence Badger. The cast: Marie Prevost, Raymond Griffith, Johnnie Walker, Alice Lake, Dagmar Godowsky, William Worthington, Frank Elliott, Lionel Balmore, Jean Hersholt, George Reed, Charles B. Murphy and Charles H. West.

A second Distinctive picture, "The Steadfast Heart," from Clarence Budington Kelland's serial now running in Collier's Weekly, adapted by Philip Lonergan and directed by Sheridan Hall. The cast: Marguerite Courtot, Joseph Striker, Mary Alden, William B. Mack and Joseph Depew.

Achievement Films' production of Balzac's "The Magic Skin," directed by George D. Baker. The cast: George Walsh, Bessie Love, Edward Connelly, Wally Van, Carmel Myers and Eulalie Jensen.

"The Day of Good Faith," Tod Browning's first production for Goldwyn, adapted from Arthur Somers Roche's novel by June Mathis and Katherine Kavanaugh. The players: Eleanor Boardman, Raymond Griffith, Tyrone Power, Ford Sterling, Chas. Conklin, Henry Hebert, Winter Hall, Fred Vroom and Myles McCarthy.

"In the Palace of the King," adapted by June Mathis from F. Marion Crawford's novel of ancient Spain. This is Emmett J. Flynn's first production for Goldwyn. The cast: Blanche Sweet, Pauline Starke, Edmund Lowe, Hobart Bosworth, Sam de Grasse, Charles Clary, Wm. V. Mong, Aileen Pringle, Ena Gregory, Lucien Littlefield, Tom Bates, Charles Gorhan, Harvey Clark, H. N. Clugston, Jack Pitcairn and David Kirby.

First National Soon to Get Goldwyn Film

"Potash and Perlmutter" is finished and under the direction of Montague Glass, author of the play; Clarence Badger, the director, and Samuel Goldwyn, responsible for the production, the picture is being cut and titled and will be completed within the next three weeks. Two well known character actors of the stage, Barney Bernard and Alexander Carr, will make their screen bow in "Potash and Perlmutter," with Vera Gordon as co-star.

In making this production Mr. Goldwyn left nothing undone to create not only a human interest document, but to insert into the story sufficient novelty.

Montague Glass, author of the play, is to be responsible for the titling and is aiding in the cutting and assembling, which Mr. Goldwyn is supervising.

Frances Marion spent three months on the scenario in cooperation with Montague Glass, and the A. H. Woods office, the original producer, gave efficient co-operation to Mr. Goldwyn on the picture. Early September will see its release through First National, and at the same time more than six hundred newspapers will begin the publication of a new series of stories under the title of "Potash and Perlmutter."

"St. Elmo" for Early Release

"St. Elmo," the screen adaptation of the famous work by Augusta Evans which has been announced on the Fox Film Corporation array of specials for the coming year, has arrived in New York in print form and will be one of the early fall releases. The popular story, which has appeared both in book and play form over a period of fifty-six years, provides many of the most necessary elements for the proper construction of a motion picture melodrama. In the production of the film Jerome Storm, the director, is said to have carried these elements to a thrilling and romantic conclusion.

John Gilbert, whose excellent performance in a number of special productions of past years has won for him the praise of respected critics, is cast in the title role. Supporting the Fox star is a list of the most prominent names in picture circles, including the two feminine leads, Barbara La Marr and Bessie Love. Others are Nigel de Brullier, Warner Baxter and Lydia Knott.

Filming Started on "Clipped Wings"

Production work on "Clipped Wings," Constance Binney's first starring feature in the new series for Associated Exhibitors, and her first under the management of C. C. Burr, is now under way at the Burr Glendale studios on Long Island. Kenneth Webb is directing.

Pre-release Bookings for Mrs. Reid's Film

Following its New York and San Francisco premieres, six pre-release bookings are announced by Film Booking Offices of America, for "Human Wreckage," the anti-narcotic photoplay starring Mrs. Wallace Reid.

The Adams Theatre in Detroit opens Monday, July 15, with "Human Wreckage" for an indefinite engagement. Mrs. Reid will appear personally in Detroit and no pains are being spared to put the engagement over with the great success it enjoyed in both San Francisco and New York.

The State Theatre in Salt Lake City, Utah, also opens a two weeks' engagement on July 15, while a week later Newman's Royal Theatre in Kansas City opens an indefinite engagement. Mrs. Reid will also appear in person in Kansas City, going there for the opening week after one week in Detroit.

The Kings Theatre in St. Louis opens with "Human Wreckage" on either July 28 or August 5.

Two other important bookings are Charles Olsen's Apollo Theatre in Indianapolis starting August 19 and the Alhambra Theatre, Ogden City, Utah, starting July 22nd.

Other pre-release engagements are being closed in Minneapolis and Boston. In Boston Mrs. Reid will also appear in person, within the next few weeks.

Goldwyn Tie-up on "Spoilers"

Another national exploitation tie-up is to be chalked up to the credit of Eddie Bonns, manager of exploitation for Goldwyn-Cosmopolitan, and W. R. Ferguson, his assistant, originators of the famous "Brothers Under the Skin" Society and other exploitation features which have been widely copied.

This time the tie-up is with the Jesse D. Hampton production of "The Spoilers" and was made with the Tobacco Products Company of New York in connection with an advertising campaign of its own to push the sale of Strollers cigarettes, a brand which is popular in Canada and in the South and is just now making its way in the eastern and western sections of the country.

The Tobacco Products Company has arranged to pack a series of 120 movie stars' photographs in the packages of Strollers cigarettes, one to a package. To introduce this feature to the public, the tobacco company tied-up with Goldwyn's exploitation campaign for "The Spoilers."

"Divorce" on Fox Circuit

The Chester Bennett production "Divorce," starring Jane Novak which just closed at the Rialto, New York, and is now in the middle of a four-week run at Graumans Rialto on the Coast has been booked to play the entire Fox Circuit of theatres.

Mr. Gallagher and Mr. Shean at Work

Ed Gallagher and Al Shean, the famous comedy team, who have been delighting audiences during the past year in the Zeigfeld Follies, began work early this week on their first motion picture, "Around the Town With Gallagher and Shean," at the New York Studios of Fox Film Corporation.

Bernard J. Durning, whose last two productions were the Lincoln J. Carter melodramas, "The Eleventh Hour" and "The Fast Mail," is directing the celebrated stage stars in the picture, the story for which comes from Louis J. Sherwin, the noted scenarist and dramatic critic.

The popularity of Gallagher and Shean is reflected throughout the country by vast numbers of phonograph records and pieces of sheet music of their song which have been sold since their engagement with Flo Ziegfeld.

Says Film Producing Is Breaking Records

Arthur S. Kane, president of Associated Exhibitors, returning to New York after a business visit of more than a month in Los Angeles, brought reports of studio activity and actor employment unparalleled in the history of the industry.

"Never before was there so much producing going on as at present," said Mr. Kane. "All the studios are chock-a-block with work. Actors most in demand are busy on anywhere from one to three pictures at one time, and are unwilling to 'call it a day' until their labors have continued well into the night.

"The volume of independent production is increasing tremendously all the time. A far larger proportion of the big productions are being made by independent units than ever before in history."

Associated Exhibitors to Handle Big Ray Film

Albert A. Kidder, Jr., general manager of Charles Ray Productions, Inc., is on a business visit to New York City, expecting to remain two or three weeks. It is understood that his trip from the West Coast is partly in connection with "The Courtship of Myles Standish," the great super-production which Mr. Ray is preparing for distribution by Associated Exhibitors, and Mr. Kidder has held several conferences with Arthur S. Kane, the president of the latter organization.

Other matters to which Mr. Kidder is giving attention have to do, it is believed, with the $3,000,000 studio project recently set afoot in Los Angeles by the Charles Ray Enterprises Corporation, of which he is president.

Story by Himself to Be Hart's New Vehicle

William S. Hart, who recently signed a new contract with Paramount, will return to the screen in an original story by himself. It is one of several which the famous Western star wrote during his two years of retirement.

According to an announcement made in Hollywood by Hart, he has signed J. G. Hawks, veteran scenario writer, for the task of putting this story into continuity form. When the story is ready Hart will begin production work at the Lasky studio on the first of his new series of Paramount pictures.

Actual production work is scheduled to start not later than August 1, and Hart expects to have a picture ready to release with other Paramount pictures in November.

Vitagraph Film to Get Big Exploitation

Editing of "The Midnight Alarm," David Smith's fire thriller, is being finished at the Vitagraph studios in Brooklyn. This big spectacle feature has a special cast headed by Percy Marmont, Alice Calhoun and Cullen Landis. It is declared it will be one of the most popular fan pictures of the season. A big exploitation campaign is being outlined at Vitagraph headquarters to aid the exhibitor, which is in accordance with Vitagraph's policy of many years.

"The Midnight Alarm" is filled with opportunities for local tie-ups. It has already won the praise of members of the New York Fire Department who have witnessed the working print and they predict fire chiefs and firemen in every city in the country will lend co-operation to the exhibitor who plays it.

Four New Films for Associated Exhibitors

A deal involving $750,000 for the production of four features this year by Halperin Productions and their distribution by Associated Exhibitors was consummated this week. The first picture has already been finished. It was written, directed, titled and edited by Victor Hugo Halperin, who will perform the same services with the three yet to come.

The features in this series are known as "idea" productions, because each is built around a central advertising and selling idea—"Ready-Made Exploitation for the Exhibitor." Each, it is announced, is to contain a cast of at least twenty recognized stars.

Halperin Productions is now starting work on its sixteenth picture. Two brothers compose the firm, Victor Hugo and Edward Halperin. Each has had an extensive advertising experience.

Changes Title of Pickford Film

The name of Mary Pickford's new picture feature will not be "The Street Singer," but will be "Rosita," which originally was the working title.

The picture will be released in the early fall through United Artists' Corporation.

"French Doll" Is Said to Be Lavish Picture

Reports from the Metro offices indicate that the New York fall premiere of Mae Murray's newest picture, recently completed in Hollywood, "The French Doll," is to be a notable occasion. No theatre has been announced as yet but an unusual presentation will in all probability mark the event.

The fact that "The French Doll" is a picturization of the popular Broadway success makes the premiere of the film an intimate affair to theatre-going New Yorkers.

Though all her recent productions have been noted for lavishly beautiful sets and clothes, it is said that Miss Murray has outdone herself in "The French Doll" and that this latest picture is a veritable extravaganza of exotic and beautiful gowns worn by Miss Murray, and sets designed by one of the most famous Eastern artists.

Jack Pickford Signs Lucille Rickson

Lucille Rickson, sixteen-year-old leading woman of the films, has been signed by Jack Pickford to play the leading feminine role in his next picture, which is being made under the working title of "The Valley of the Wolf."

Universal Buys Story

"Men in the Raw," a stirring Western story by W. Bert Foster, has been purchased by the Universal Pictures Corporation to be used as a Jack Hoxie production.

Ruben & Finkelstein Book Four Goldwyns

The first four of Goldwyn-Cosmopolitan's fall releases will receive first runs in the leading Ruben & Finkelstein theatres in seven Minnesota towns.

A deal to that effect was concluded by James R. Grainger, general manager of sales for Goldwyn-Cosmopolitan, while he was in Minneapolis on his successful swing about his firm's branch exchanges.

Ruben & Finkelstein's chain of theatres is one of the most important in the northern section of the Middle West. The seven towns in which the four pictures will receive first runs in Ruben & Finkelstein's leading theatres are Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City.

Add to Cast

Two more players have been engaged by the Warner Brothers for the forthcoming David Belasco production, "Tiger Rose," an adaptation of the play in which Lenore Ulric was featured on the stage and in which she will be starred by the Warners. The players are Sam De Grasse, who will play the role of Dr. Cusick, and Theodore Von Eltz who has been cast for the part of Bruce Norton.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Red Russia Revealed" Offers Unusual Exploitation Tie-ups

Fox Film Corporation calls attention to the fact that the two reel special "Red Russia Revealed," which is released on July 12 offers unusual opportunities for tie-ups with newspapers and magazines. A large number of prominent newspapers, as well as fiction and editorial magazines and other publications are devoting much space at the present time to the conditions existing in soviet Russia, and coming at this time, "Red Russia Revealed" it is pointed out, giving an exposition of affairs in that mysterious land, offers fine material for exploitation purposes. Exhibitors will be in position to supply periodicals with authentic pictorial material which it has been practically impossible for them to obtain and which they will be eager to get. Proper handling of the stills and story matter, according to Fox officials, will induce editors to give big space and even to use front-page stories on account of the news value, the importance of the subject, and the amount of interest manifested by the public.

It is announced that the scenes included in this subject were obtained by a corps of cameramen who risked their liberty and in some instances their lives. The picture includes all of the leading personages in the Soviet government, Lenin, the dictator, Trotsky, head of the army; Kalenin, the peasant president; Tchitcherin, minister of foreign affairs; Joffe, negotiator of treaties; Krassin, Commissioner of Trade, Rogoff of transportation; Schmidt, Commissar of Labor; Lunacharsky of Education, and Radek of Publicity.

There are intimate views of all of these men and amazing close-ups of Lenin himself, and in addition, there are views of points of historical interest including Petrograd, Moscow, the kremlin, scenes of broken bridges, deserted buildings, ruined railways, and also views of the massed army of Russia and scenes of the poor begging for bread.

"Nip and Tuck" for August 12

August 12th has been selected by Pathe as the release date for "Nip and Tuck," the first Mack Sennett all-star two-reel comedy in the first series of six offerings. "Nip and Tuck" was directed by Roy Del Ruth, under the supervision of F. Richard Jones. The all-star cast is composed of such players as Billy Bevan, Harry Gribbon, Kewpie Morgan, Alberta Vaughn, Mildred June, and Cameo, a comedy dog.

First Hellman

Work is progressing rapidly on the first of the Chester-Hellman comedies, "A twosome at Tuara," at the Chester studios at Hollywood. They will be produced from the stories by Sam Hellman which are being published in the Saturday Evening Post, and released by Vitagraph.

New Witwer Series

The new series of short subjects by H. C. Witwer entitled "Alex the Great" will be released by F. B. O. early this fall.

The cast will be headed by Harold Goodwin. Others are Earl Rodney, Alta Allen and Lucille Hutton.

Record for Century

Century Comedies report that the month of June shows the largest number of bookings on the company's product ever reported for the same month in any previous year, the increase over June, 1922, being forty-five per cent. This increase is spread over the entire country and includes every Universal exchange.

Grand-Asher Make Rapid Strides in Filming Thirty-six Comedies

Rapid strides toward the completion of the series of twelve two-reel comedies for each of the stars, Monte Banks, Sid Smith and Joe Rock, are reported by Grand-Asher Distributing Corp. The subjects are listed for release in the early fall and in addition to those reported in our issue of July 7, the following are ready:

For Monte Banks, Alf Goulding has completed "Southbound Limited" and Harry Edwards has filmed "A Concrete Mixup." Hugh Fay has made "The Lucky Rube" for Sid Smith, and for this star Archie Mayo has produced "Don't Play Hookey" while Charles Lamont has directed "Hollywood Bound." The following have been completed for Joe Rock: "The Sleep-Walker," by Alf Goulding, "One Dark Knight," by Gil Pratt, and another by Arvid Gilstrom as yet untitled.

Billie Rhodes, who has starred in a number of productions, is leading woman for Joe Rock, while Lois Boyd appears in the same role in some of the earlier Monty Banks films and Catherine Bennett in the later ones. Duane Thompson, formerly with Christie comedies, is leading woman for Sid Smith.

The Grand-Asher studio is said to possess exceptional facilities. Earl Olin is production manager and Ben Verschleiser is studio manager. Jerry Ash, Kenneth MacLean and William Williams are the cameramen and there are several gag men with each company. The publicity director at the studio is Adam Hull Shirk, who was for six years in a similar capacity with Paramount. F. Heath Cobb is handling publicity for the eastern office.

Both Samuel V. Grand and Harry Asher have for many years been engaged in the exhibition and distribution field, and feel that they are in position to know what the public wants and are in position to supply fine box-office pictures.

Pollard and Maloney Head Pathe Program for July 22

With the welcome hot weather title, "Jack Frost," Snub Pollard in a two-reel comedy has a prominent place in the Pathe Program for July 22. The action takes place on a farm in zero weather, and the cast includes Noah Young, Marie Mosquini and James Finlayson. The discovery of oil on the property also plays a prominent part in the action.

Another two-reeler on this program is "Yellow Gold and Men," one of the Range Rider series, starring Leo Maloney, who appears as a wanderer from the desert, nearly dead with thirst but with a canteen filled with gold. The theft of this gold furnishes the motive.

The Ruth Roland serial for the week, "Haunted Valley," reaches its twelfth episode. Diabolical machinery is used in a cavern to keep the heroine away from her treasure, but the conspiracy overreaches itself, as wrong levers are pulled.

The Paul Parrott single reel comedy deals with the comedian's experiences as a hotel clerk and is titled "For Guests Only." The Aesop Fable introduces some clever material in a subject which shows the cat at the bottom of the sea.

Pathe Review 29 has a beautiful section showing the plant and fish life at the bottom of a spring in Florida. There is a section showing a modern maker of pottery such as was used in Babylon. Another section shows chaotic forms evolving into clear figures and landscapes. There is a harvest dance by the natives of East Africa and a color section dealing with the people of Normandy.

Educational's One-Reeler Gets Second Place in List of Twelve Best Pictures

James W. Dean, the well-known critic of motion pictures, whose reviews are syndicated through approximately four hundred newspapers, has accorded an exceptional honor to one of Educational's short subjects, "By Lantern Light," a single reel Bruce Wilderness Tale.

Twice each year Mr. Dean selects the twelve best photoplays of the season and has heretofore treated features and short subjects in separate articles. However, in his current list he has considered Short Subjects on the same basis as features and has conferred second place on "By Lantern Light," the list being headed by "The Covered Wagon."

In placing a short subject in the selected dozen, Mr. Dean takes the position that a good picture is a good picture, regardless of its length, saying, "I doubt if any picture ever made has achieved the high artistic level of 'By Lantern Light' unless it be 'Jenkins and the Mutt' or 'Moonblind,' companion films in the Bruce series. Each of the pictures on the list is there because it fulfilled the true function of motion pictures. That function is to tell a story, to create entertainment in the manner which is of the medium employed."

Mr. Dean also vigorously defends the broad comedy against suggestions of the Authors' League that the broad comedy be eliminated from the screen. "Slapstick," says Mr. Dean, "has a definite place on the screen, just as it has on the stage. 'Backfire,' a new Jack White comic, starring Lige Conley, is made up entirely of slapstick and is an exceedingly funny and entertaining comedy."

Seitz Picks Cast and Starts on Pathe Serial "The Way of Man"

Work is rapidly getting under way for the new Pathe serial, "The Way of Man," from the story by the late Emerson Hough. George B. Seitz, the well-known serial producer, who is making this serial, has already engaged a number of screen favorites. Allene Ray will have the leading feminine role. Mr. Seitz declares she is an unusually fine horsewoman and able to take care of herself in a hand to hand struggle. Harold Miller, who has a reputation as a "stuntster," has the leading male role.

Fine riders and actors have also been engaged for the other roles so as to convey the spirit of the West as Mr. Hough wrote it. Bud Osborne will appear in the heavy role, Whitehorse is an old trapper, Katherine Appleton appears in a serious role and Lillian Gale, well known as a newspaper woman, is to enact the role of a plainswoman.

The leading masculine role is said to depict a man who is the embodiment of the real American, while the leading villainous role provides not only a strong character but a man of mystery throughout the action. The girl is a young woman with tendencies to flirt but who is fearless in the face of danger and a staunch supporter of the man she loves.

Mr. Seitz reports that he is already shooting scenes in the Arizona desert and is employing several hundred Indians.

It is promised that this will be an unusually fascinating serial, faithful historically and filled with romance and adventure of a fearless group of persons who fight battles for existence and strive to hold their high ideals.

Novel Pathe Film

Novel screen entertainment is promised by Pathe in the forthcoming Kiser Artfilm, "The Festive Haul," which deals with the excitement caused when sea gulls forecast the annual run of smelt up the Columbia River. The birds are harbingers of the approach of these fish which swarm up the river in millions yearly to their spawning ground. Their appearance is the signal for thousands of people to assemble and prepare for a rich harvest of these small but desirable fish.

Sterns Finishing Twelfth Year in Producing Field

On July 25, Julius and Abe Stern, officials of Century Film Corporation, will celebrate their twelfth year of motion picture producing, during the last half of which they have been producing Century comedies.

To commemorate this anniversary, the brothers have arranged to meet in New York, where their picture work commenced twelve years ago. Abe Stern, who is in California, will come with his wife, and Julius, who has been in Europe, will wind up his affairs there in time to reach New York by the twenty-fourth. The event will be celebrated by a party and conference with Universal officials regarding releasing plans.

During the twelve-year period, the Stern brothers have come in contact with such prominent screen personages as King Baggot, Rex Ingram, Violet Mersereau, Alice Howell, Buddy Messinger, Baby Peggy, Francis Ford, Grace Cunard, Joe Moore and many others.

Universal Sets August 26 for William Duncan Serial

William Duncan's first Universal chapter picture, "The Steel Trail," a romance of adventure in railroad construction, is well under way at Universal City, and the first two chapters have been received in New York and are said to indicate that it will be a super-serial in every respect.

Duncan is his own director and he is supported by Edith Johnson as in former serials. This chapter-play is the first of a series in which Duncan will star for Universal, three of which will be released within a year.

Paul M. Bryan and George Plympton wrote the story of "The Steel Trail," which deals with a famous construction engineer's fight to complete a difficult section of a western railroad in the face of the obstructions of a powerful and crooked syndicate.

The cast also includes Ralph McCullough, Harry Carter, Harry Woods, John Cossar, Frank Whitson, Mabel Randall and Cathleen Calhoun. Universal promises early chapters of this serial will be in exchanges the latter part of this month; the release date is scheduled for August 26. The railroad construction scenes are being taken in Fresno, California, where a new railroad, the Minaret and Western, is now under construction. There are a number of stirring scenes involving the building of bridges across the Sierra canyons and the San Joaquin in the mountains.

"Won't You Worry"

(Universal—Comedy—One Reel)

Satirizing the wifely tendency to worry, this number should touch a popular chord. In this case, Bert Roach plays an official worrier, hired by the husband of a fretful wife whom he wishes to save from her imagined troubles. The official worrier proves the worthlessness of his calling by allowing all sorts of calamities to happen while he does nothing but sit by and worry. The number has a very good point, but is done in a broad way that anyone will appreciate.—M. K.

"Yellow Gold and Men"

(Pathe—Western—Two Reels)

This is another of the Leo Maloney Range Rider series, and has the snap and go and abundant action characteristic of the series. It stacks up well with the earlier releases and should satisfy any audience that likes Westerns. The story which revolves around the attempted theft of gold from a prospector who returns from the desert nearly dead with thirst, is interestingly told and a pretty little romance is introduced.—C. S. S.

"Mysteries of the Sea"

(Pathe—Cartoon—2-3 Reel)

Well up to the standard of the average Paul Terry Cartoon. The cat by means of an ingenious apparatus goes to the bottom of the sea where a procession of strange fish, cat fish that resembles cats, dog fish that looks like dogs and so on are introduced, and of course there is a buried treasure. It gives the cartoonist opportunities for "inventing" some ingenious varieties of fish and he has taken full advantage of the chance.—C. S. S.

Pathe Review No. 28

(Pathe—Magazine—One Reel)

Of average interest is this issue of Pathe Review which shows how modern marionettes which are popular in stage productions at present, are made and cleverly manipulated. There is a novelty section showing irregular pieces of paper put together to form complete views, also how pictures can be "doctored" so that familiar figures appear in strange surroundings. Another section shows an island which is the home of thousands of birds.—C. S. S.

"Jack Frost"

(Pathe—Comedy—Two Reels)

A good comedy subject for the hot weather is this two-reeler starring Snub Pollard who is shown meeting with various experiences as a hired man on a farm during zero weather. There are some clever skating scenes, including some stunt stuff on the ice. Marie Mosquini as usual has the leading feminine role. There is considerable amusing material and some clever gags have been introduced. It should satisfy the average patron who likes broad comedy and particularly the Pollard fans, but on the whole it is hardly up to this comedian's usual offerings.—C. S. S.

"Snooky's Treasure Island"

(Educational—Comedy—Two Reels)

Snooky, the highly educated and clever chimpanzee, is the star of this two-reel Educational comedy which shows him with a dog and a little boy running away from a laundry and meeting with adventures on a desert island invested by pirates. As usual, Snooky strikingly exhibits his almost human qualities. There are several amusing situations. Will appeal especially to children.—C. S. S.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Buddy at the Bat (Universal)
- For Guests Only (Pathe)
- Jack Frost (Pathe)
- Mysteries of the Deep Sea (Pathe)
- Pathe Review 28 (Pathe)
- Snooky's Treasure Island (Educational)
- Tempest Cody Rides Wild (Universal)
- Yellow Gold and Men (Pathe)
- Won't You Worry (Universal)

"Buddy at the Bat"

(Universal—Comedy—Two Reels)

A juvenile baseball game with Buddy Messenger as captain of the winning team furnishes fairly good amusement here. Buddy resorts to various tricks to keep the other side from winning. The ball is more than usually elusive, as is shown in some clever effects. Buddy goes into his father's automobile business next and proves a miraculous salesman in disposing of a trick car. It is good but not exceptional entertainment.—M. K.

"For Guests Only"

(Pathe—Comedy—One Reel)

There is nothing particularly striking or original about this single reel comedy which features Paul Parrott. The action shows Parrott as a hotel clerk and he is called on to try and get rid of a particularly persistent peddler who infests the lobby. He also gets into all sorts of mix-ups with the guests. There are several situations that will bring laughs from the average patron, however.—C. S. S.

"Tempest Cody Rides Wild"

(Universal—Western—Two Reels)

The rodeo scenes in this number, which is a reissue, have an appeal that should be as strong as ever. There is plenty of thrilling riding and an unusual amount of action. Marie Walcamp proves an expert horsewoman in a number of daring stunts.—M. K.

Reviews on "Her Dangerous Path" (Pathe) and "Red Russia Revealed" (Fox) on page 236.

PROJECTION

EDITED BY F. H. RICHARDSON

Series Arc Trouble

M. P. Foster, projectionist, Orpheum Theatre, Harrisburg, Ills., says:

Dear Brother Richardson: Just recently installed 70 ampere series arc motor generator outfit—two arcs in series alternately—wired according to diagram and tested out. After change-over, after extinguishing the first arc with shorting switch, as per directions, the ammeter hand jumps to 100 and then back to normal. If a new carbon is being burned in in second projector, when the first lamp is extinguished, sometimes the ammeter will fluctuate between forty and 100, and only by quick work with the rheostat knob can I hold the amperage steady.

Have tried bringing the carbons together and separating them further than normal just before closing the shorting switch, but it makes no difference. I blow a sixty ampere fuse every night at this rate. Use 45 amperes, with a ¾ positive and a ⅜ negative.

Another Thing

Another thing: Should both short circuiting switches be closed when generator is running and no arcs burning?

Have written supply company, but their replies are vague and their instructions do not serve.

Have been a reader of the projection department for years. This is about the first thing I have been unable to find the answer to in the Bluebook.

Keep Switches Open

As to running with no arcs burning—with an idle generator—I would have said keep your shorting switches open, since with them closed the generator is carrying full load, plus whatever additional load is induced by the resistance of the arcs being eliminated.

However manufacturers say that if the generator is run for any considerable space of time with short circuiting switches open (under which condition the generator would carry normal voltage, with only the load caused by amperage flowing through the field coils) the field coils will heat.

Why this should be I don't know, but so it is, hence you had better keep the shorting switches closed if the generator runs for any length of time without an arc burning.

So you see, out of your question I've learned something myself—for I did not know that before; also I would appreciate it if manufacturers of this type of motor generator would explain just why the field coils heat at no load.

Carbons Too Big

You have not told me what kind of carbons you use, hence I am unable to advise as to negative size, but certainly your positive is too large. A five-eights is much the better for 45 amperes.

In this connection I would suggest that you examine page 382 and figures 111 and 112 of the Bluebook of Projection—Fourth Edition of Handbook. With a five-eighths carbon working at 65 amperes load it requires .29 watts to produce one candle power, whereas with a ¾ carbon, at the same amperage, .32 watts are required. Your attention is directed to the last paragraph of page 383 of the Bluebook, which reads: "From the experiments Mr. Binkelman concludes that the most efficient point at which to burn carbons is just below the point where the crater is completely saturated, beyond which point penciling is set up."

The last paragraph on page 384 of the Bluebook reads: "The rule therefore is established that the practical operating point of greatest efficiency is a point five amperes below the penciling point of any given carbon."

I would recommend that you experiment, after studying the whole subject in the Bluebook, and govern yourself according to that rule, as nearly as you can get carbon sizes to fit it.

Fluctuating Amperage

As to the ammeter hand jumping to 100 at instant of extinguishing one of the arcs, it signifies nothing if the ammeter hand almost immediately settles back to normal. If it remains at 100 amperes several seconds, then certainly something is not as it should be.

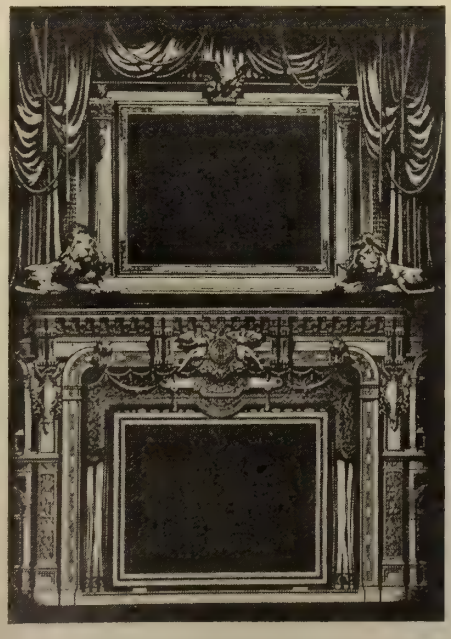
Fluctuating amperage while burning in a new carbon is not unusual. It is probably due to arc fluttering around over the forming crater, finding paths of rather widely differing resistance.

It has been suggested to me that the ammeter of your outfit is over-sensitive—not a well damped ammeter. This is not a serious fault, but a well damped ammeter is better, since its hand does not wabble around and jump at every current variation. unless the variation continues for an appreciable time.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.



TWO SPECIMEN SETTINGS
Projected by light which would otherwise be wasted.

New Lens Chart

Announcement will be found in this issue of the publication of the new Lens Chart prepared by John Griffiths and for which I have helped compile necessary instructions. I believe this chart will be the final word so long as ordinary and high intensity arcs are used for projection—final for those light sources I mean. It cannot be applied to Mazda.

In the old chart a certain crater diameter was figured for a certain amperage, but due to local conditions, carbon sets, etc., a given amperage could not always be depended upon to produce a given crater diameter. There was variation, hence the chart did not always exactly "fit," though it was a long step in advance of anything that had ever been done before.

Scientifically Correct

The new chart is scientifically correct, being based entirely upon crater diameter, hence, if rightly applied, it will always produce good results.

The new chart will do two things. It will tell you just what lenses you ought to have for greatest efficiency, or will tell you what to do with the lenses you already have in order to obtain the greatest efficiency they are capable of producing.

Those who study the new chart and follow directions carefully should be able to get good results, and once they do master it the knowledge is theirs. Those who fail to apply the charts to their satisfaction, or who are not certain, may consult this department, sending the following:

1—An impression of two or three of your craters (being sure they are from stubs used in the projector under consideration) made by laying a sheet of paper on a blotter and pressing the carbon stub on it firmly.

2—The maximum and minimum distance it is possible to place the face of the converging lens from the aperture.

3—The working distance of your projection lens and its free diameter.

Those who are familiar with Mr. Griffith's wide knowledge of lenses and lens results will understand why I gladly endorse his new Lens Chart and commend it to your favorable consideration.

Project the Setting

Say, brothers, how would you like to be able to project a setting for your picture, such as the ones shown in attached picture? Well, you soon will be able to do that very thing, and to have any desired number of settings, too.

They may be in any desired colors or combination of colors and will be projected by means of the light lost when the wings of the projector rotating shutter cover the lens.

I won't tell you more just now. Just wanted to show you pictures of the thing. I've seen it and it is entirely practical and looks well; also it seems to, for some reason to me unknown, add an illusion of depth—perspective—to the picture.

Just or Unjust

I am in receipt of an 11-page letter from a projectionist in the West, in which complaint is made as to certain union procedure, as follows: My correspondent joined a union, and in course of time was called out on strike. He responded, and, to use his own words: "Carried the banner until I was foot-sore and weary. Then I was put in jail for distributing handbills. I postponed many meals and some never did arrive at all. Finally I was literally forced by hunger to seek employment elsewhere."

Granted a "Permit"

What he then sets forth is that he was granted a "permit" to work in the jurisdiction of another local, but that this local would not accept his transfer card because they desired the right, or privilege, to displace him whenever one of their members was out of work. He has been thus thrown out of work several times and, though years have passed, is still in the same position There is much more to it, but that is the main thing. He says that once one of their men left during the war to seek other employment, outside the profession, at higher wages. When wages dropped after the scrap was over, he returned, demanded the job back and got it.

Not the Only Letter

I think that, inasmuch as this is by no means the only letter complaining of this very thing which has reached me—they average probably a dozen or two in the course of a year—it may be well to take the matter up briefly.

Right at the beginning let me say that insofar as has to do with the man who left to get higher wages outside the profession, in my judgment he should have been obliged to take his own chances in the matter of employment when he returned. It was little less than an outrage, or so I think, to displace anybody to make room for him when he returned.

But as to the rest of it, I do hold that, PROVIDED WE DEAL WITH COMPETENT PROJECTIONISTS ONLY, one of the first duties of a local organization is to provide employment for its own members. Presumably the local men have homes there, and if an outsider may come in and displace them at will, then he would be encouraging nomads, rather than home builders. Of course the prevention of outsiders taking the place of local men, or securing employment will work hardship in some cases, as it has in yours, just as the application of a traffic law or rule often works injustice because it is necessarily a fixed rule, whereas the condition it must control is variable.

The Real Evil

The real evil (yes, I said EVIL) of the outsiders-cannot-work-until-our-own-men all-have-jobs rule is that it often is used to keep a perfectly punk projectionist working, while a high grade, thoroughly competent man sits in idleness. Moving from one place to another often is not only desirable, but very necessary. Sometimes a man is ordered to leave a locality by his doctor, either on his own account or on the account of his wife or child.

Much of the objection to the rule we discuss would be removed did unions admit competent men only, or force members whose lack of knowledge, or lack of energy to apply knowledge, serve to either give such punk screen results, or give good results at such outrageous cost that they disgrace the union, to study and make themselves competent and to "deliver the goods" for the audience, and at the lowest possible cost to the boss.

I have right now personal knowledge of a situation which is disgraceful. A certain union has in its membership men whom I personally know are no more fit to be in a projection room than a cow is fit to be in a china shop, yet they absolutely refuse to admit a man whom I personally know to be at least as competent as any man in that particular union, until all the incompetent DUBS are working full time at union wages.

Refuse to Approve

It is such things as this that sane men refuse to approve, because they are fundamentally wrong, and here is one boy who is NOT afraid to say so! I uphold the organization in all things which are right, but I'll be (censored) if I will keep silence concerning those things which are wrong, because I would then myself be wrong—and cowardly, too.

JUST OUT

A

Brand New

LENS CHART

by

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15″ x 20″) is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
postpaid

Chalmers Publishing Co.
516 Fifth Avenue
New York City

Inefficient Lens

From Bradford, Pennsylvania, comes request for information as to lens system. The crater impressions sent show the good brother to have a crater 27/64ths of an inch in horizontal diameter; also some of the impressions show too great a perpendicular elongation, proof that he is a bit careless about working his crater always at a fifty-five degree angle to the axis of the lens system. His projection lens is 40 m. m., or approximately 1½ inches in diameter and the working distance 3.10 inches.

Examining the new lens charts we find, column I, Chart B, that a lens 1½ inches free diameter, working distance 3.1 inches, would require a 20 inch "Y" distance—distance FACE of converging condenser lens to film—in order to get all the light into the projection lens.

Examining the 6½—6½ condenser combination column in chart A we find that the correct distnce "R" for a 27/64 crater is 13 inches, hence the lens projection lens is totally unsuited for the conditions it is working under. What Bradford needs is two 6½ inch focal length plano convex condensers, with 13 inches from fac eof converging lens to film, and a projection lens two inches in diameter.

Problematical

Whether he can get a lens of this diameter I am unable to say since he has not given information by means of which I can calculate the E. F. of his lens. Also it is problematical whether he can use the condition he should have, as he has a small lamphouse and is already troubled with condenser breakage. The above would give him a 3⅛ distance crater to face of collector lens. I think a 3¾ is about as close as he could place the crater he is using, in the lamphouse he has.

I would suggest that he reduce that amperage a bit, say to a 22/64ths diameter, and use a 6½—7½ condenser combination, with a 16 inch distance Y. This will give him a 3¼ crater to lens distance and allow of using a projection lens 1¾ inches free diameter. With this combination I think he would not have excessive condenser breakage and would get fairly efficient results.

Griffith Says

Before publication I submitted the foregoing to Griffith, who made the following comment.

What you have said is O K, or he might use a 6½—7½ with a 14 inch Y distance and keep the spot well advanced. 40 m. m. is full 1 9/16 inches, and at 14 inch Y distance calls for a projection lens working distance of 2.2, or .9 of an inch less than is needed, which advancing the spot will cover the deficiency without getting into the ghost zone.

Observe by examining chart A that lengthening the Y distance from 14 to 15 inches, using a 6½—7½ condenser combination, brings the crater 1/16 of an inch closer to the lens, which is one of the many points of information which may be obtained through a study of chart A.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin.	Apr. 28		4,150

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7		6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14		6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28		4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

Streets of New York	Burton King	Nov. 11	June 2	7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jaequeline	Star cast	Mar. 31		6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26		5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts

ASSOCIATED EXHIBITORS

A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
Head Hunters of the South Seas	Martin Johnson	Jan. 27		
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7,864
Alice Adams	Florence Vidor	Apr. 28		6,000
Is Divorce a Failure?	Leah Baird	May 5		5,448
The Destroying Angel	Leah Baird	July 14		6,000

EDUCATIONAL FILMS CORP.

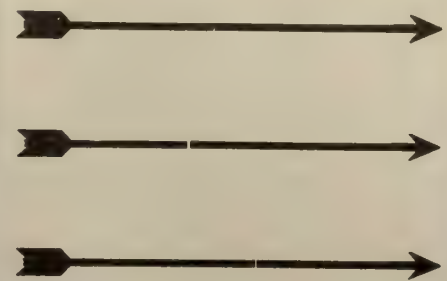
Broke	Jimmy Adams	Feb. 24		1,000
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special	Mar. 3		

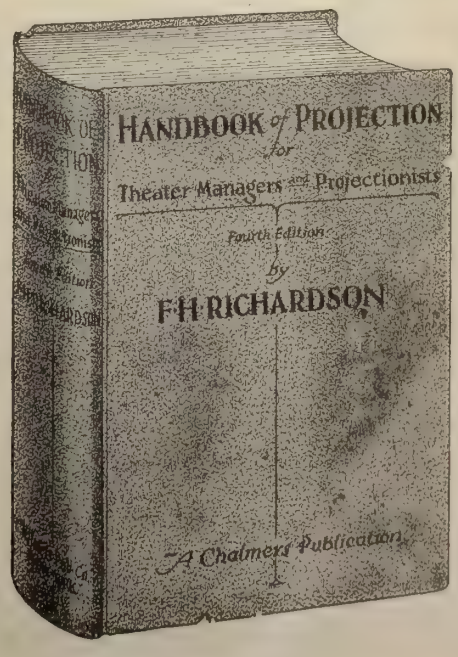
		Review	Concensus	Footage
Babies Welcome	Dorothy Devore	Mar. 10		2,000
Oh, Sister!	Jimmie Adams	Mar. 10		1,000
Fishing for Tarpon	Howe "Hodge-Podge"	Mar. 10		1,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000

FAMOUS PLAYERS-LASKY

Back Home and Broke	Thomas Meighan	Jan 6	Apr. 14	
Kick In	Fitzmaurice Prod.	Dec. 30	June 9	7,074
Making a Man	Jack Holt	Dec. 30	Apr. 7	6,000
Drums of Fate	Mary Miles Minter	Jan. 27	May 5	5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17	6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17	4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	July 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621







PRICE $6.00

CHALMERS PUB. COMPANY
516 FIFTH AVE., N. Y.

(Continued from preceding page)

The Go-Getter	T. Roy Barnes	Apr. 21		7,74'
Prodigal Daughters	Gloria Swanson	Apr. 28		6,21(
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12		7,414
The Rustle of Silk	Betty Compson	May 19		6,947
Yje Snow Bride	Alice Brady	May 26		6,000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30		6,387
Woman With Four Faces	Betty Compson	June 30		5,700
Peter, The Great	Emil Jannings	July 7		7,000

FILM BOOKING OFFICE OF AMERICA

Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Can a Woman Love Twice?	Ethel Clayton	Mar. 10	Apr. 7	6,100
The Bishop of Ozark	Milford W. Howard	Mar. 10	May 5	4,852
The Fourth Musketeer	Johnnie Walker	Mar. 31	Apr. 21	5,000
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westbound Limited	Ralph Lewis	May 5		5,100
Borrowed Trouble	Carter De Haven	May 19		2,000
Pop Tuttle's Lost Nerve	Dan Mason	May 19		2,000
Wonders of the Sea	Williamson Undersea	May 19		5,000
Mary of the Movies	Star cast	June 2		6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30		5,840
The Mysterious Witness	Robert Gordon	June 30		4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215

FIRST NATIONAL

The Pilgrim	Charles Chaplin	Jan. 27	Mar. 31	4,000
Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3	June 2	8,000
Fury	Richard Barthelmess	Feb. 3	Mar. 24	8,700
Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10	5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17	Mar. 31	6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14		6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,560
Within the Law	Norma Talmadge	May 12		8,034
Slippy McGee	Wheeler Oakman	May 12		6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2		6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23		6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30		6,000
Wandering Daughters	James Young Prod.	July 7		5,471

FOX FILM CORP.

Catch My Smoke	Tom Mix	Jan. 6	Apr. 14	4,070
Three Who Paid	Dustin Farnum	Jan. 6	Mar. 31	4,850
Face on Barroom Floor	H. B. Walthall	Jan. 13	Mar. 17	5,787
A Friendly Husband	Lupino Lane Feature	Jan. 20	July 7	4,527
Pawn Ticket 210	Shirley Mason	Jan. 20	Mar. 10	4,871
The Custard Cup	Mary Carr	Jan. 27	Mar. 24	6,166
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3	Mar. 17	4,729
Brass Commandments	Wm. Farnum-Hawley	Feb. 10		4,829
Young and Dumb	Al St. John	Feb. 10		2,000
Truxton King	John Gilbert	Feb. 17	Mar. 31	5,613
The Five-Fifteen	Sunshine Comedy	Feb. 17		2,000
Romance Land	Tom Mix	Feb. 24	Mar. 31	3,975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
The Wise Cracker	Comedy	Feb. 24		2,000
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Hello, Partner	Sunshine Comedy	Mar. 24		2,000
Three Jumps Ahead	Tom Mix	Apr. 14		4,854
The Salesman	Al St. John	Apr. 14		2,000
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28		4,710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19		4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000

GOLDWYN

Broken Chains	Featured Cast	Dec. 23	May 5	6,190
The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,769
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,518

		Review	Consensus	Footage
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	
The Last Moment	Star cast	June 2		6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14		6,946

HODKINSON

Fun from the Press	Issued Weekly			1,000
While Paris Sleeps	Tourneur Prod.	Jan. 27	Mar. 17	4,850
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31	5,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3		11,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31		5,800
The Good for Nothin'				
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19		4,500
Youthful Cheaters	Glenn Hunter	June 2		5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	June 30		4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000

METRO

All the Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17	6,263
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21	7,705
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,643
A Noise in Newbore	Viola Dana	Apr. 14		5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28		5,400
Soul of the Beast	Made Bellamy	May 5	July 14	5,300
Her Fatal Millions	Viola Dana	May 5		6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26		6,800
The Fog	Featured cast	July 14		6,500

PATHE

Get Your Man	Comedy	Mar. 31		1,000
The Jolly Rounders	Terry cartoon	May 5		1,000
Pharaoh's Tomb	Terry cartoon	May 5		1,000
Sunny Spain	Paul Parrott	May 5		1,000
Don't Flirt	"Dippy Doo Dads"	May 5		1,000
Haunted Valley	Roland-Serial	Apr. 7		15-2 r
The Smile Wins	Paul Parrott	Apr. 7		1,000
Boys to Board	"Our Gang" comedy	Apr. 7		2,000
When Fighting's Necessary	Leo Maloney	Apr. 14		2,000
Good Riddance	Paul Parrott	Apr. 14		1,000
One Hard Pull	Terry Cartoon	Apr. 14		1,000
The Gamblers	Terry Cartoon	Apr. 21		1,000
Weeping Waters	Scenic	Apr. 21		1,000
Speed the Swede	Paul Parrott	Apr. 21		1,000
California or Bust	Snub Pollard	Apr. 28		2,000
100% Nerve	Leo Maloney	Apr. 28		2,000
Noon Whistle	Stan Laurel	Apr. 28		1,000
White Wings	Stan Laurel	Apr. 28		1,000
Giants vs. Yanks	"Our Gang"	May 12		2,000
Wings of the Storm	Leo Maloney	May 12		2,000
The Mouse Catcher	Terry Cartoon	May 12		750
Black Shadows	Travel	May 19		5,000
The Crystal Ascension	Scenic	May 19		1,000
A Fish Story	Cartoon	May 19		1,000
Sold at Auction	Snub Pollard	May 26		2,000
The Unsuspecting Stranger	Leo Maloney	May 26		2,000
Amateur Night on the Ark	Aesop cartoon	May 26		1,000
For Art's Sake	Paul Parrott	May 26		1,000
Back Stage	"Our Gang"	June 2		2,000
Under Two Jags	Stan Laurel	June 2		1,000
Spooks	Terry cartoon	June 2		1,000
The Watch Dog	"Dippy Doo Dads"	June 9		1,000
The Stork's Mistake	Terry Cartoon	June 9		1,000
Hyde and Zeke	Leo Maloney	June 9		2,000
Springtime	Terry Cartoon	June 16		500
Fresh Eggs	Paul Parrott	June 16		2,000
Pick and Shovel	Stan Laurel	June 16		1,000
Courtship of Miles Sandwich	Snub Pollard	June 23		2,000
Tom, Dick and Harry	Leo Maloney	June 23		2,000
Dogs of War	"Our Gang"	June 23		1,000
The Burglar Alarm	Terry cartoon	June 23		1,000
Collars and Cuffs	Stan Laurel	June 30		1,000
The Beauty Parlor	Al-Falfa cartoon	June 30		750
Where's My Wandering Boy This Evening?	Mack Sennett	July 7		2,000
The Covered Pushcart	Cartoon	July 7		1,000
Steel Shod Evidence	Leo Maloney	July 7		2,000
The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod.			
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,964
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30		6,075

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2		11,000

UNIVERSAL

"New Leather Pushers"	Every Two Weeks			2,000
Scarlet Car	Herbert Rawlinson	Jan. 20	Mar. 10	4,417
The Love Letter	Gladys Walton	Feb. 10	Mar. 31	4,426
Kindled Courage	Hoot Gibson	Feb. 10	May 12	4,426
The Oregon Trail	Art Acord	Feb. 10		Serial
Gentleman From America	Hoot Gibson	Feb. 17		4,058
Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3	Apr. 7	4,426
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
Gossip	Gladys Walton	Mar. 10	Apr. 7	4,488
The Abysmal Brute	Reginald Denny	Apr. 21		7,373
The Midnight Guest	Grace D'Armond	Mar. 17	Apr. 21	4,795
Single Handed	Hoot Gibson	Mar. 24	May 12	4,255
Nobody's Bride	Herbert Rawlinson	Mar. 31	Apr. 21	4,861
Trimmed in Scarlet	Kathlyn Williams	Apr. 7	May 5	4,765
Outlaw and the Lady	Harry Carey	Apr. 14		4,704
Dead Game	Hoot Gibson	Apr. 21		4,819
Bavu	Wallace Beery	Apr. 28	July 7	6,968
The Guilty Hand	Roy Stewart	Apr. 28		2,000
Oh, Nursie!	Jack Cooper	Apr. 28		2,000
Fortune's Wheel	Lewis Sargent	Apr. 28		1,000
What Wives Want	Ethel Grey Terry	May 5	July 14	4,745
The Secret Code	Roy Stewart	May 5		2,000
Fools and Riches	Herbert Rawlinson	May 12	July 14	4,904
Trifling with Honor	Rockcliffe Fellows	May 12	July 14	
The Eagle's Talons	Serial	May 12		7,785
Crossed Wires	Gladys Walton	May 19	July 7	4,765
Radio-Active Bomb	Roy Stewart	May 19		2,000
Double Dealing	Hoot Gibson	May 26	July 14	5,105
The Knockout	Lee Moran	May 26		2,000
Ain't Love Awful?	Bobby Dun	May 26		2,000
Burning World	Roy Stewart	June 2		4,944
A Fight for a Mine	Roy Stewart	June 2		2,000
Trail of No Return	Neal Hart	June 2		2,000
The Wandering Two	"Leather Pushers"	June 2		2,000
The Shock	Lon Chaney	June 9		8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9		4,894
Should William Tell	Neely Edwards	June 9		1,000
Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2,000
Better Than Gold	Roy Stewart	June 9		2,000
Railroaded	Herbert Rawlinson	June 16		5,390
In the Days of Daniel Boone	Serial	June 23		4,900
Sawdust	Gladys Walton	June 30		1,000
In Hock	Neely Edwards	June 30		2,000
Don't Get Fresh	Buddy Messinger	June 30		
Shootin' for Love	Hoot Gibson	July 7		5,100
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 7		2,000
The Merry-Go-Round	Featured cast	July 14		9,178
McGuire of the Mounted	William Desmond	July 14		5,020
A Self-Made Wife	Ethel Gray Terry	July 14		4,960
Bum Slickers	Neely Edwards	July 14		1,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		2,000
A Radio Romeo	Walter Forde	July 14		1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17	10,000

VITAGRAPH

A Front Page Story	Star Cast	Dec. 23	May 12	6,000
One Stolen Night	Alice Calhoun	Feb. 16	June 9	4,900
Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21		2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28		
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5,240
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7		5,660

Consensus Footage

WARNER BROTHERS

Brass	Charles Norris	Mar. 17	Apr. 21	8,000
A Dangerous Adventure	Grace Darmond			7,000
Main Street	Star cast	May 12		8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2	7,000
Heroes of the Street	Wesley Barry	Dec. 23		6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

The Covered Schooner	Monty Banks			
The Love Trap	Washburn-Forrest			
A Man of Position	Sid Smith Prod.			

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000
Queen of Sin	Lucy Doraine	Apr. 7		8,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,000
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4,900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600
Danger	James B. Warner	July 7		6,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000

J. G. MAYER

The Greatest Menace	Featured cast	May 19		7,000

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28		6,000
Temporary Marriage	Mildred Harris	May 5		7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RUBICON PICTURES

For You My Boy	B. H. Lewin	May 5		6,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19		8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,000
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000

TRI-STONE FILM CORP.

Dough and Dynamite	Charlie Chaplin	Apr. 7		2,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Segall's Renovation Expenditure Proved to Be a Wise Investment

BRINGING up a theatre to the standards required by a rapidly developing community of home owners of the great middle class in whom local pride is strong and with a taste for the comforts of life, management of the Apollo Theatre, Fifty-second and Thompson streets, Philadelphia, has expended $30,000 in a most effective way, and its reward has been a greatly increased patronage, quite justifying the investment.

Before the renovation began the owners were possessed of a very substantially constructed building of reinforced concrete walls, with tile facade, reinforced concrete roof, but with ceiling and walls cold and repelling blanks. The view from outside was not at all attractive; there was no view from inside out.

A Complete Transformation

Now, as by the waving of a wizard's wand, complete transformation has been wrought. It was the skill of an architect and the deft hand of designer and decorator that brought the change and placed the house in the forefront of local enterprises and on a paying basis.

The exterior, which had grown rather dingy, was thoroughly cleaned and the original lustre restored. Liberal use was made of electric bulbs and flood lamps, enhancing the attractiveness. In the rear a waste piece of ground was converted into a lawn, framing flower beds, and thus realizing to the patrons not only a charming view, when during the intermissions the doors were opened, but bringing them as well a breath of freshness of grass and the odor of flowers. Torrid summer nights were made agreeable within the four walls of the Apollo.

Interior Transformed

The greatest transformation was effected inside. There a bare ceiling was changed by the brush of the decorator into one apparently carried by great beams terminating on the pilasters with which the blank side walls had been replaced. These pilasters were decorated with Roman cameos against a background of cheerful red, touched off with gold leaf spray, all the gold being of the best grade, giving a brilliancy and lustre not otherwise obtainable.

Walls were panelled with tapestry effect of old rose, gold and ivory, as of Damask, in contrast to the relief effect of the pilasters. These are supported by a wainscoting or dado of Tavenella marble running the entire length of the walls' base.

Between the ceiling beams there is a decoration of Walls of Troy design. Cove mouldings were painted to simulate old ivory. About $3,500 was expended in the new standing rail. The top is of padded velvet, with torches surmounting the aisle entrances. Around the screen setting there was draped a curtain in monogramed velvet and frame of gold, brown and white decorative Roman effect.

A Typhoon Installation

By far the largest proportion of expenditure was made in the installation of the Typhoon ventilating system, the supplementing of the organ with extra stops and the equipment with entirely new Heywood opera chairs, of which there are 1,420.

The women's rest room was given considerate attention. Two drinking fountains were installed and are regarded as among the prettiest in the city.

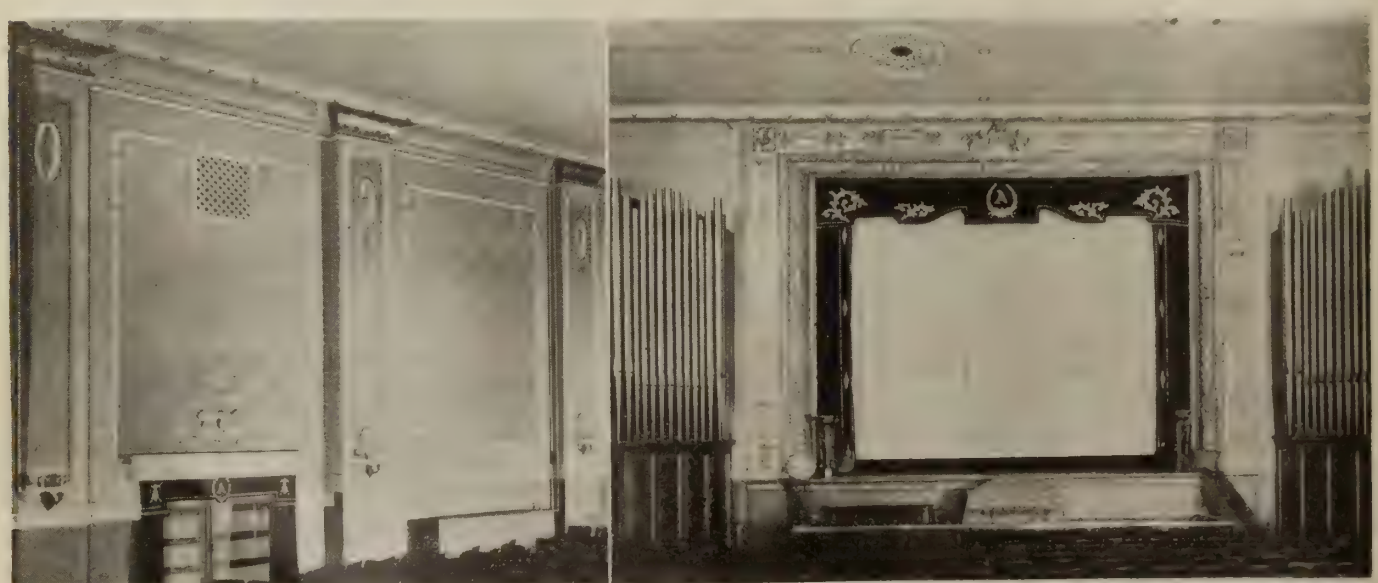
Each of the lights in the dimmer system is set in a background of cameo relief and cornucopia design. They adorn either side of the exits and follow the pilasters around the auditorium.

The Apollo was built at an original cost of $200,000 and its present proprietor, Charles Segall, bought it one year after its opening in 1915. He has in the course of his experience in the moving picture industry been the proprietor of a dozen theatres, among them the Walton, Hippodrome, Princess, Crystal, Baltimore; Hamilton, Garden, and the Franklin of Philadelphia, others being located in Atlantic City and Wildwood.

Albany Incorporations

Five companies, with a total capitalization of only $56,500, embarked in the motion picture business in New York State during the week ending July 7, and after incorporating. received their charters from the Secretary of State.

The following gives the names of the companies, the capitalization and the incorporators: Turul Film Company, $10,000, Joseph Almassy, Emery Sakho, Louis Nagy, New York; Zinbern Pictures Corporation, $20,000, Joseph Bernstein, E. H. Taussig, N.



TWO FEATURES OF THE APOLLO'S NEW DRESS

At left—One of the side walls with mural decorations between the panels. At right—The artistic screen setting.

Jay Schumer, New York City; Reelab Corporation, $25,000, M. A. Horowitz, S. H. Horowitz, Abe Heller, New York; Premier Circuit, Inc., $1,000, Samuel Lesselbaum, Samuel Rinzler, Hyman Rachmil, Brooklyn; Hepworth Distributing Corporation, $500, R. T. Cranfield, T. F. MacMahon, New York City.

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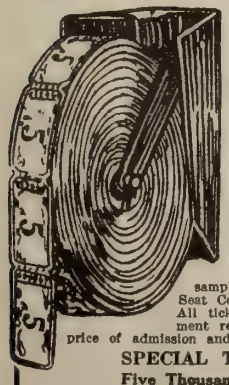
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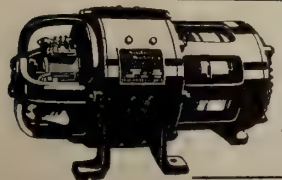
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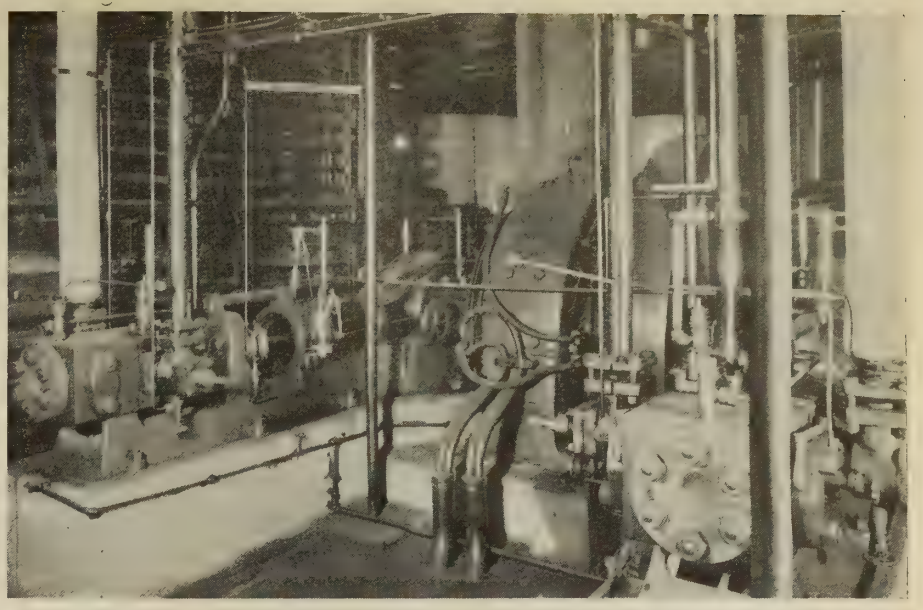
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of Chicago theatre. These plants are operated by 200 H.P. 230 volt D.C. General Electric Motors.

Chicago's Largest Picture House Has a Wonderful Cooling System

THE air-cooling system recently installed in the Chicago Theatre—the largest motion picture theatre in that city—is interesting not only from the fact that it proved eminently successful, but because of the electrical and mechanical engineering problems involved.

Air for ventilating and cooling various Chicago houses has in the past been obtained from an old tunnel running beneath the city, but the demands upon this supply have been so great that it did not furnish enough for them all. When the ventilation system of the Chicago Theatre was being planned an artificial cooling system was designed in connection with same.

Carbon-dioxide compressors were selected for the purpose because a leak of carbon-dioxide would do no serious damage, whereas if ammonia compressors were used a leak might cause a panic in the theatre.

General Electric Planned Installation

The engineering department of the General Electric Company was consulted in regard to the installation, W. J. Bray of the power and mining department of the G. E. Chicago office, acting as its local representative and working in conjunction with the consulting engineer for the Chicago Theatre.

It was decided to speed up the compressor and to use two small cylinders instead of one large one, and to employ direct connected motors. Perhaps the one factor which had more to do than any other with the adoption of the direct motor drive with duplex cylinders, although the specifications called for belt-driven compressors, was the fact that in designing the buildings very little attention had been given to arranging a suitable space in the basement for the installation of this machinery, it being necessary to stagger the machines in order to get them in between the columns.

The compressors finally decided on were two cylinder double acting 5-inch bore by 16-inch stroke with cranks at 90 degrees for operation between 441 pounds gauge suction and 1,058 pounds gauge discharge.

Motors of 200 Horsepower

The motors chosen for operating these compressors were 200 horsepower, 150 R. P. M., 230-volt, with two automatic starter equipments.

The fact that the current for operating the compressors was to be obtained from the same feeder that supplied the DC lights and motion picture apparatus of the theatre, introduced the problem of preventing the flickering of the lights, as it was essential that the compressor motors should not cause any flicker. It was therefore necessary to figure the size of flywheels required to prevent this condition.

The motors each had a WR-2 of 6,600. Assuming an additional flywheel of 65,400, making a total of 72,000, a current pulsation of 19½ per cent. of normal current due to the compressor was calculated. It was finally decided to run separate feeders to each motor from the switchboard. This 19½ per cent. current pulsation could only effect the voltage of the lights by causing a variation in the drop in the Edison mains from the sub-station to the theatre switchboard. It was impossible to obtain the resistance of these Edison mains, but it was decided that it would be perfectly safe to assume that 18½ per cent. current pulsation on two 200

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horsepower motors would not have much effect in raising and lowering the voltage of the Edison mains.

The result is that there is no sign of flicker, and the cooling system is very successful. The air is washed and cooled and then warmed sufficiently by friction in the air passages to remove the dampness from it. This is done so efficiently that even in the warmest days of summer the theatre is supplied with cool, dry air of which one can feel a cool blast on approaching the theatre entrance.

Paring Down Seating Expenditure Is Not An Economical Practice

New Orleans, La., June 25, 1923.
Moving Picture World,
New York City.

We read with interest the article entitled "Patrons Could Not Enjoy Pictures Because the House Seating Was Bad" which appeared in your issue of June 30.

In this section of the country this condition is the rule in most cases rather han the exception and we believe the success of some of the theatres that are in business down here is due entirely to the comfort of the chairs. The average exhibitor will erect a fine building, spend lots of money for his front, screen, electric lighting, etc., and when the time comes for him to buy his chairs, he overlooks the fact that to have a satisfied patron means a comforable one and goes on with the assumption that an opera chair is an opera chair, price being the first and last consideration in determining from whom he shall make his purchase.

Point Well Taken

Another point which is well taken in your article is that of installation. If chair is not put down properly or is not built to conform with the pitch of the floor, it will not give the service or satisfaction that it should and which the exhibitor expects.

It stands to reason that people who make a specialty of theatre seating employ experts both in designing, selling and erection of chairs, know more about it than the average layman, but this, of course, costs money, and when you deliver, it will cost him from 10 per cent to 15 per cent more in the initial price and a few cents more than what he figures for the installation.

He immediately forms the opinion that you are a burglar and in a great many instances will go to some other house selling a cheap line of chairs and who makes any sort of promises to get the order.

If you could forward us fifty copies of your article, as printed in Moving Picture World, we feel that we might use them to advantage and if there is any charge for same, kindly let us know and we will forward check to cover.

Yours truly,
F. F. HANSELL & BRO., Ltd.

U. T. E. Pittsburgh Branch Taken Over

The Pittsburgh Motion Picture Supply Company has purchased the stock and lease of the local branch of the United Theatre Equipment Corporation, to take effect immediately.

Already the stock and office of the former company, now located at 636 Grant Street, are being moved to the old U. T. E. headquarters at 1005-08 Forbes Street.

When the moving is completed the supply house will be the largest in the city, and with a most excellent location right in the heart of Film Row on Forbes Street, for the convenience of the exhibitors.

Arthur Morrone, former manager of the U. T. E., remains in charge for the Pittsburgh Motion Picture Supply Company.

DIERKS, ARK.—Kinney Lloyd, manager of Spade Theatre, has erected an airdome in colored district south of railroad.

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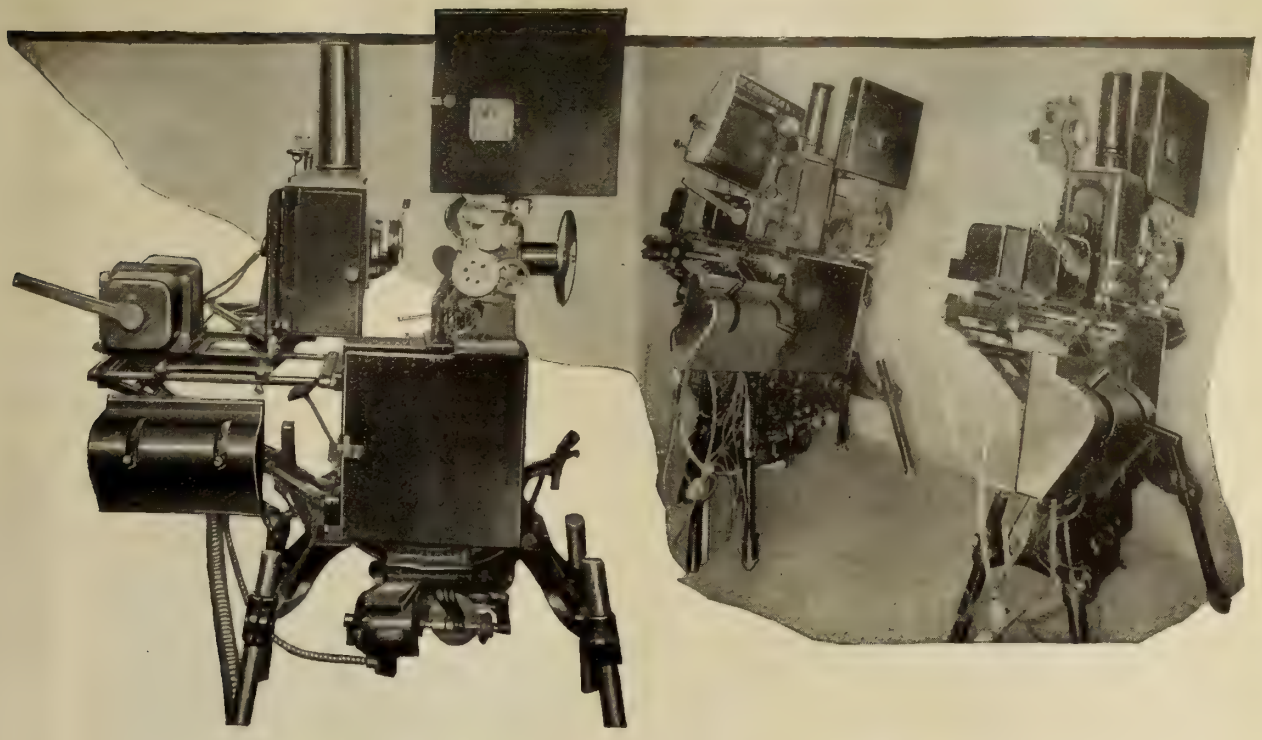
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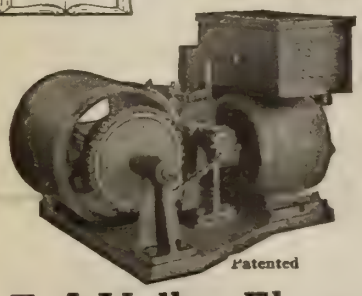
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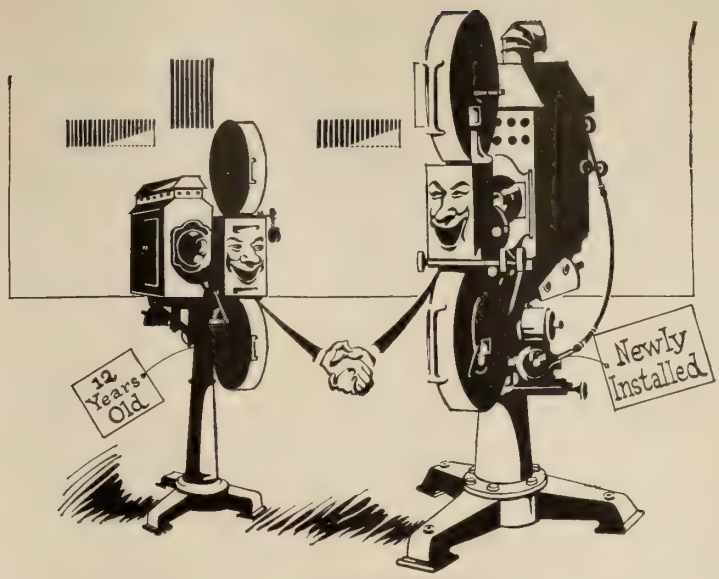
"FALSELY ACCUSED

or,

Solly's Shameful Shimmy Exposed"

SCENE—Projection room interior.
TIME—Any time between shows.
PLACE—Hoosthis Theatre, Wheresthis U. S. A.

CHARACTERS { Twelve year old Simplex
Newly installed Simplex



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

New Simplex: "Say! Old Timer, you know it's remarkable how you've been able to stand up here for twelve years with all of these birds that you've been tellin' me about takin' a shot at you every so often."

Old Simplex: "Aw—that's nothin'. What with bein' blessed with a robust constitution, and Jack the Operator keepin' me in the pink, I'm not worryin' much over what these meddlers have done to me. What gets me sore though is to have Jack and I delivering the goods one hundred per cent, and then have some Weisenheimer tell the Manager that we're all wet.

"Take the time fer instance, when we were runnin' that big serial 'Madly Wooed But Never Wedded' that was put out by the Jumbo Film Company. The subjects were all right and that's why they made a hit with the Manager. But the prints!! Oh Boy! They were terrible! Musta been in the camera, or the printer or somethin', but whatever it was, it was enough. Every so often we'd get a print that would jump on the screen so bad that folks were kept so busy rubbin' their eyes, they'd only see half the show.

"One night, about a half an hour after we had one of these St. Vitus babies on the screen, the door of the booth opened and the Manager came in with a little dolled-up guy followin' after him. 'Jack,' sez the Manager to our Operator, 'Jack,' he sez, "What's the matter with your Simplex? The picture was leapin' all over the screen and there's grave danger of half our audience walkin' out of here lookin' more cock-eyed than Ben Turpin ever was.' 'Why,' sez Jack, 'The Simplex is alright; it's this print that's got the jump in it.' At that the Manager turned towards the little guy and gave him a kind of I-told-you-so-look.

"At that the little lad who looked like he had just fell off a Kippy Kollege Klothes billboard gave Jack a pityin' sort of smile and in the most patronizing way he sez to Jack he sez—'My dear fellow—of course you don't know who I am. Your confinement here at your tasks depriving you to a certain extent of companionships in the outer world, but I'm Solly Montague, Local Exchange Manager of the Jumbo Films, and your statement to your Manager here about our films being jumpy is nothing short of libelous.'"

New Simplex: "Hot dog! that was some snootful of language that boy tossed over to Jack, wasn't it?"

Old Simplex: "I'll say it was, but it didn't register with our Jack, who besides being a champ operator is also one of the knowingest gazabos that ever sat in a movie operator's caucus. Jack knew that this Montague lad was playin' to the bleachers with nothin' atall on the ball only his fingers.

"So he just sez 'Alright, Mr. Soloman Montague, have it your way, but I'm gonna prove to the Manager that this Simplex here is as steady as the watch they time the Century Limited with and simply can't make any picture shimmy with as many variations as your pictures do on the screen.'

"So he hands the Manager his field glasses and asked him to take a peek at the screen, and after a short survey the Manager hands the glasses to Montague who also indulges in a large eyeful of screen results.

"'You don't see any St. Vitus dance there, do you gentlemen?' asks Jack, and they both shook their heads. "This is one of those 'Gilt-Edge' features I'm just finishin' with and there ain't a quiver in its entire length, and now I'll put on a single reel 'Funnigram," sez Jack, 'and I want you to notice how steady that is.'

"So they went through the screen gazing process again and unanimously reported back that as far as they were concerned the picture was pasted on to the screen by an expert bill poster.

"'And now,' sez Jack, 'we're due to put on your first reel again and I want you to pay particular notice that I'm not puttin' anything over on you through the machine, and I have absolutely nothin' up my sleeve.' So in a minute they had their eyes glued to the screen again and there was the picture hitchin' itself all over the screen like it was sufferin' from a bad case of hives.

"'Now,' sez Jack, 'I've demonstrated to you that the jump is in the picture and not in the Simplex, and I don't want you to forget one thing,' he sez to Montague, 'if there's an error or jump or vibration printed into the film itself, there's no machine in the world that can take it out, and any guy that sez that this Simplex can put a jump into a picture that hasn't got a jump in it is makin' a crack that's nothin' short of libelous.'"

New Simplex: "Wow! That sure was battin' it out to Montague."

Old Simplex: "Ain't it the truth?"

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

WILLIAM FOX

Celebrates Twenty Years of Progress

Marked by the Opening of

Three Splendid Theatres Equipped with POWER'S PROJECTORS

Reprinted from *Motion Picture News* July 7, 1923

TWENTY years of consistent and constructive advancement in the art of producing and the business of marketing motion pictures. This is the record of the organization at the head of which stands William Fox.

Reaching out, as it does, to the remote corners of civilization, the Fox Film Corporation of today is a long step from the organization created by William Fox a score of years ago when the first picture bearing the Fox trademark was produced under the title "Life's Shopwindow."

Virtually every country on the globe is entertained by Fox attractions, and by the first of the new year there will be only one country in the civilized world where there will not be a Fox office. That country is Russia.

Each year since the birth of Fox Film Corporation that organization has enlarged its activities, in the construction of new buildings, in the creation of new branches, in increasing its personnel and in bettering its product; but the 1923-24 season, from all indications, will surpass any previous year in sound advancement.

Already the ground is being broken in a suburb of Los Angeles for what it is said will be the largest studio plant in the world, which will shelter all the West Coast producing units. And this is only a comparatively small part of the plans and the work being done by Fox Film Corporation.

In addition to the many theatres, the new western plant and the other constructive plans of the corporation, there is the opening of new branches in all parts of the world which work is rapidly going forward.

In PHILADELPHIA a new office and theatre building is rapidly nearing completion, which will give that city one of the finest motion picture palaces in the country. In OAKLAND, CALIFORNIA, a new theatre has been completed which has met the approval of everyone in that part of the United States. In LYNBROOK, L. I., William Fox has also completed a new theatre. Other houses in various parts of the country are planned.

Another distinct step forward by this organization is the abandonment of the so-called program picture. The Fox product for the 1923-24 season includes best sellers among novels of the past few years, in addition to the biggest stage hits of Broadway translated into screen form.

Instead of placing his stars in program material, William Fox has arranged to give them vehicles more worthy of their histrionic ability. Fiction from the pens of America's most noted authors will supply the majority of the scenarios which the Fox stars will use on the screen during the coming season.

The twenty-five special productions are in addition to the star series attractions. Headed by "If Winter Comes," the list of super-productions contains titles that already are well known from Broadway to the Golden Gate, either through the tremendous circulation of the stories in book form or as a result of road tours of stage plays.

The present scope of the activities of the Fox organization is indeed a far cry from the start of William Fox in motion picture producing and distributing. From an humble beginning the corporation has grown to one of the greatest organizations in the industry.

Shortly after his entry into the film business William Fox was forced to compete with the so-called Motion Picture Patents Company and allied concerns which at that time completely controlled the destinies of the infant industry. How this young organization fought and conquered the trust forms one of the most interesting stories in the life and advancement of the motion picture.

From that time the Fox organization has grown steadily. Starting with a small office and a small staff of assistants, it has grown until now its home office occupies a building that stretches for a full city block on Tenth Avenue at Fifty-fifth Street, New York, while one block down the avenue is another building of nearly equal size which is occupied by Fox departments.

In every big city from coast to coast are Fox offices, many of them being housed in Fox buildings. In foreign lands, including the various countries of Europe, South America, the Antipodes, the Far East, in fact, in every part of the globe, are Fox branches. Literally, the sun never sets on Fox film showings.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

Moving Picture WORLD

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Vol. 63, No. 4 July 28, 1923 PRICE 25 CENTS

Prominent Showmen Who Have Contracted for Goldwyn-Cosmopolitan Productions:

I. Libson
Balaban and Katz
William I. Goldman
West Coast Theatres
Herbert L. Rothchild
Jensen and Von Herberg
Fred Desberg
Ruben and Finkelstein
Tom Moore
Rowland and Clark
Jacob Lourie
A. H. Blank

Announcing

in this issue the first eleven pictures of the New Season from

Goldwyn-Cosmopolitan

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

"Put it down in the book—"

"Merry Go-Round" as a picture, and "Merry Go-Round" as a midsummer record-breaker at the Rivoli were two subjects that you heard wherever film men gathered. There has been some talk of "paper pictures," and while the talk fills the air Carl Laemmle steps forth with a PICTURE. And what a picture! Give the credit where you will, but place it emphatically on the records that here is a production that is going to give many exhibitors a smiling start on the 1923-24 season. When you find a picture proclaimed by the hypercritical reviewers for its artistic merit; by the "fillum" men for its sure-fire screen values; and by the box-office for its drawing power—Put it down in the book. Where you won't overlook it.

From "The Editor's Comment" in The MOVING PICTURE WORLD

Third Big Week on Broadway at the RIALTO!

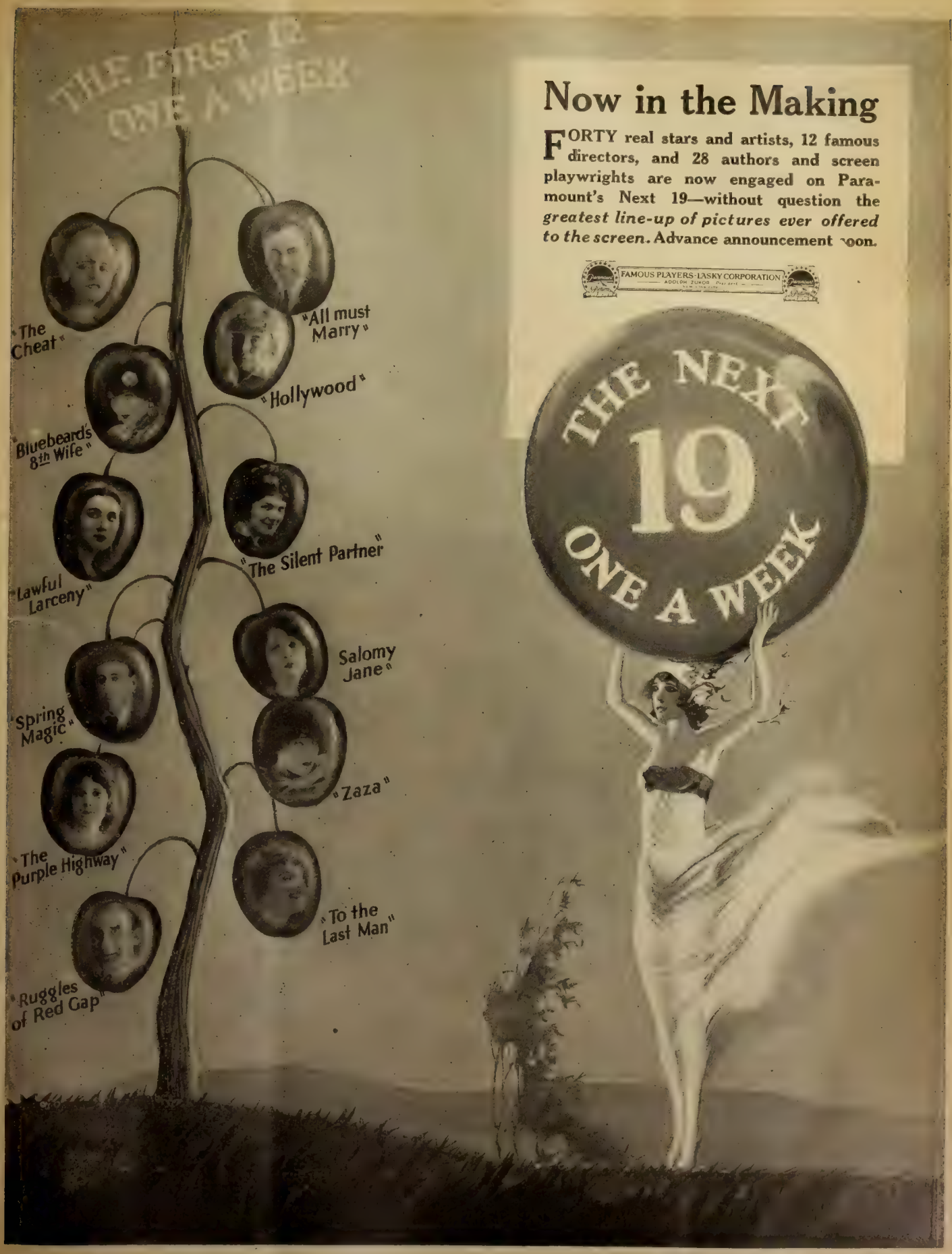


All New York on a dizzy whirl of life, love and luxury on the Merry Go Round

Date the BIG 10 NOW!

"Universal has the Pictures"

Directed by RUPERT JULIAN


THE FIRST 12
ONE A WEEK
"The Cheat"
"All must Marry"
"Hollywood"
"Bluebeard's 8th Wife"
"The Silent Partner"
"Lawful Larceny"
"Salomy Jane"
"Spring Magic"
"Zaza"
"The Purple Highway"
"To the Last Man"
"Ruggles of Red Gap"
Now in the Making
FORTY real stars and artists, 12 famous directors, and 28 authors and screen playwrights are now engaged on Paramount's Next 19—without question the *greatest line-up of pictures ever offered to the screen.* Advance announcement soon.
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THE NEXT 19
ONE A WEEK


DISCOVERED!
the new Tom Mix
ABSOLUTELY DIFFERENT
WILLIAM FOX presents
Tom Mix in
SOFT BOILED
A SPECIAL ATTRACTION
Scenario by
Edward Moran
A
J.G. BLYSTONE
Production
The Entire 25
New Fox Specials
If Winter Comes
Soft Boiled
The Eleventh Hour
St. Elmo
Monna Vanna
The Silent Command
Hell's Hole
Cameo Kirby
No Mother to Guide Her
The Governor's Lady
Does It Pay?
Six-Cylinder Love
The Temple of Venus
Around the Town With Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
The Shepherd King
The Net
You Can't Get Away With It
This Freedom
Hoodman Blind
The Shadow of the East
The Arizona Express
The Plunderer
Gentle Julia
With
TONY
the Wonder Horse
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION



"From the Heights of Ecstasy to the Gates of Hell"
THE GREATEST CHARACTERIZATION
THE SCREEN HAS
EVER SEEN!

WILLIAM FOX
presents

The motion picture version of
A. S. M. HUTCHINSON'S
novel

IF WINTER COMES

MIGHTIER THAN THE BOOK



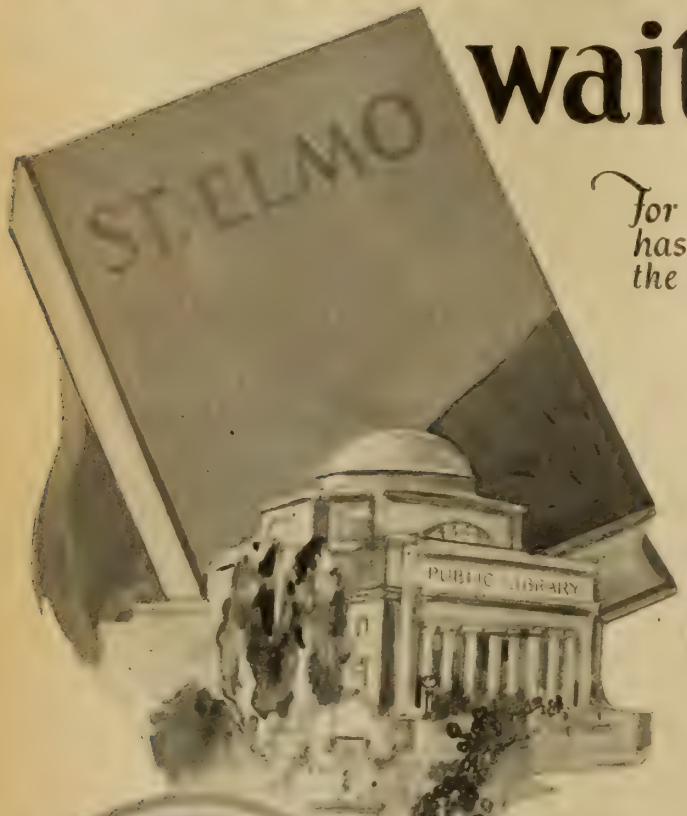


A
HARRY MILLARDE
Production

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JOHN GILBERT—
BARBARA LA MARR—
BESSIE LOVE AND NOTABLE CAST



JOHN GILBERT



BARBARA LA MARR

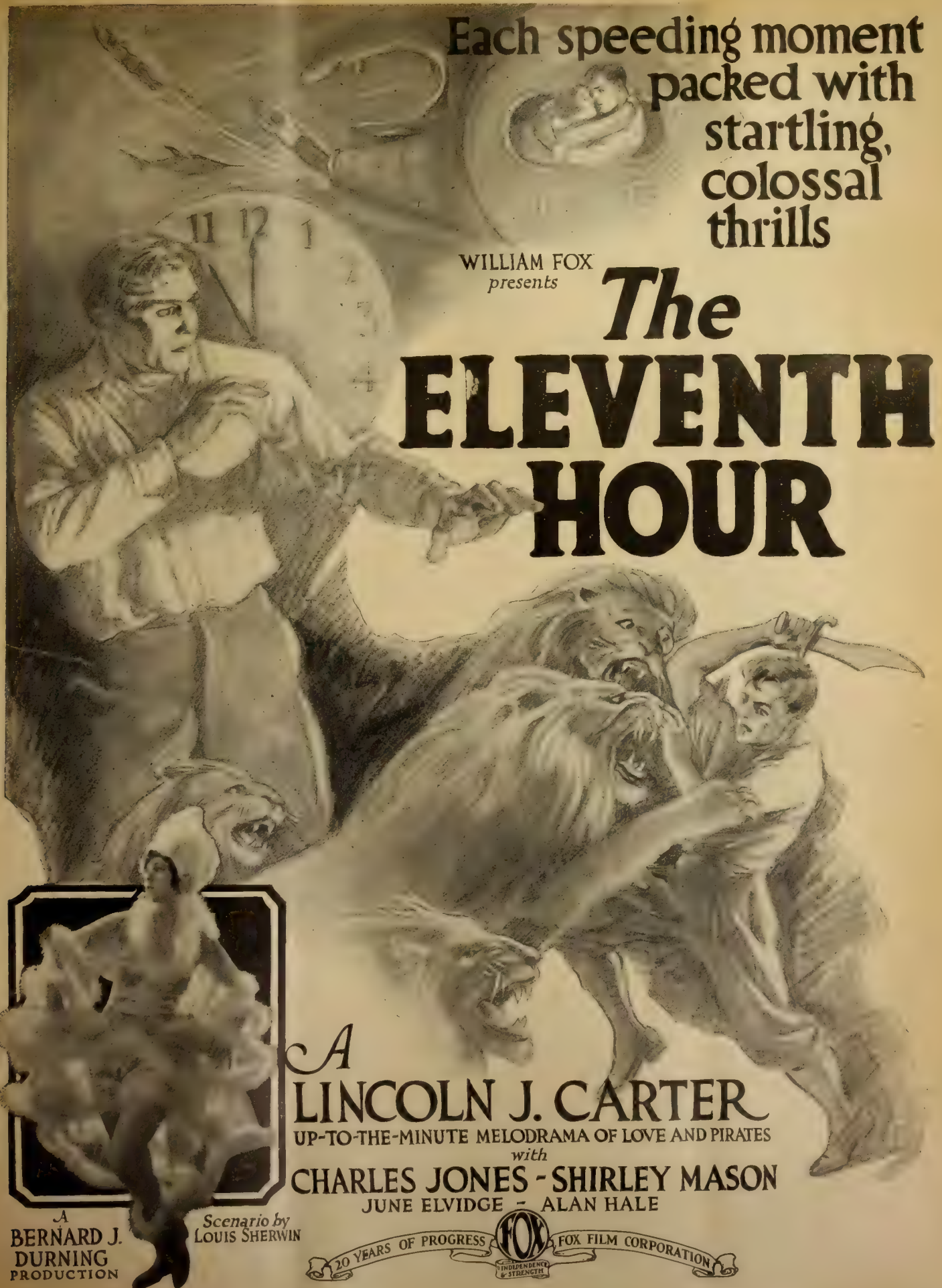


BESSIE LOVE

The Entire 25
New Fox Specials

If Winter Comes
Soft Boiled
The Eleventh Hour
St. Elmo
Monna Vanna
The Silent Command
Hell's Hole
Cameo Kirby
No Mother to Guide Her
The Governor's Lady
Does It Pay?
Six-Cylinder Love
The Temple of Venus
Around the Town With Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
The Shepherd King
The Net
You Can't Get Away With It
This Freedom
Headman Blind
The Shadow of the East
The Arizona Express
The Plunderer
Gentle Julia

20 YEARS OF PROGRESS FOX FILM CORPORATION
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Each speeding moment packed with startling, colossal thrills
WILLIAM FOX
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The ELEVENTH HOUR
A LINCOLN J. CARTER
UP-TO-THE-MINUTE MELODRAMA OF LOVE AND PIRATES
with
CHARLES JONES - SHIRLEY MASON
JUNE ELVIDGE - ALAN HALE
A BERNARD J. DURNING PRODUCTION
Scenario by LOUIS SHERWIN
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

THE TRUART WATERMARK

Motion Picture News

"Broadway Gold"
Edward Dillon Production—Truart—
Seven Reels

(Reviewed by Frank Shelton)

THIS is a distinctly high class production. There is not a discordant note in its entire length. It is a picture of which everyone concerned in its making should be proud. Edward Dillon and J. Gordon Cooper have turned out a feature filled with the ingredients of which box office records are made. An excellent cast, strikingly gowned women, an absorbing plot, beautiful sets, especially the interiors, and some very fine lighting and photographic work. What more could any picture have.

Elaine Hammerstein is the star, and she has never acted more natural than in the interpretation of the role of Sunny Duane, a product of the rural places, who comes to Gotham, joins the chorus, gets mixed up in the night life of the folks who can't stand the sunlight, is involved in an early morning tragedy and other stirring adventures, but eventually finds love and peace with the man whom she married as a favor, expecting him to die soon after the ceremony. Kathlyn Williams, as a Broadway actress and confidant of Sunny, and Elliott Dexter, in the leading male role, render fine assistance.

"Broadway Gold" has been given an elaborate production. Some of the interiors, especially those showing the Black Swan Club, the Durant home on Long Island and the apartments of Wayne, are the last word in luxuriousness. There is a full quota of thrills; in fact, one night Sunny gets mixed up in a murder, an auto wreck, a brilliant party in the club, and as a climax marries a

This feature should be an excellent one to offset the summer slump or to open your fall season.

The Cast

Sunny Duane	Elaine Hammerstein
Jean Valjean	Kathlyn Williams
Eugene Durant	Elliott Dexter
Elinor Calhoun	Elois Goodale
Cornelius Fellowes	Richard Wayne
Page Poole	Harold Goodwin
[illegible] Rogers	Henry Barrows
	Marshall Neilan

[illegible] scenario by Kathryn [illegible] Dillon and J. R. [illegible]

Exploitation Angles—The title. The star. The gowns and hats worn by Miss Hammerstein should offer a fine opportunity for a classy tie-up with your best fashion store. Use the photos in the window displays. Play up the big cast. Tell them about the lavish scenes on Broadway.

Drawing Power—Just the thing for modern picturegoers. Should be a box office winner anywhere.

REELAND REVIEWS

"... High class production with good audience appeal

ELAINE HAMMERSTEIN
—in—
"BROADWAY GOLD"
TRUART FILMS—INDEPENDENT

ENTERTAINMENT ..... Of the better class
PRODUCTION .....
EXPLOITATION ... Splendid opportunities afforded by title and theme.
DIRECTION .... Keeps story moving at good speed, holding the necessary suspense
STORY ..... An unusual love theme with the bright lights as a background
STAR ..... Has certain wholesome charm
PHOTOGRAPHY .....
TIME ..... Very good

Elaine Hammerstein's first independent picture promises another good bet for the independent exchanges. "Broadway Gold" is one of the type of better grade pictures which shows the unmistakable mark of the intelligent expenditure of sufficient money [illegible]

It is the calibre of picture that you may feel safe in showing to whatever kind of audience you may play to because there is a certain high grade distinction in the quality of the story, players and settings.

Miss Hammerstein has a pleasing personality and it is taken advantage of by the director to the largest extent in the filming of "Broadway Gold". About her the director has also built up a cast of real worth. Elliot Dexter, playing opposite the star, has an unusually difficult part to put across, but he does it splendidly. Kathlyn Williams, next to Miss Hammerstein, does the best work in the film, she having a particularly fortunate role as the chorus girl, wise in the ways of Broadway. Others who aid in the portrayal of the story are Richard Wayne, Eloise Goodale, Harold Goodwin and Harry Northrup.

Briefly the story deals with a young chorus girl who at her first midnight party meets a man who becomes interested in her. Through a strange series of circumstances she finds herself innocently in the apartment of [illegible] when he is shot by an unknown [illegible] of this crime [illegible]

[illegible] W. Carey Wonderly in Young's [illegible] agazine. Directed by Edward Dillon. Adapted by Kathryn Harri[illegible]. Photographed by J. R. Diamond.

ELAINE HAMMERSTEIN
in
BROADWAY GOLD

Take a tip from Truart——
The World has a lot of laughs coming
——and a lot of thrills!

TRUART FILM CORPORATION
M. H. Hoffman
Vice President and Gen'l. Manager
1540 Broadway, New York City.

All Broadway Surrenders to Baby Peggy

in

"NOBODY'S DARLING"

at the

RIVOLI

Theatre, N.Y. City,—week of July 15th

The only young woman in pictures we ever had a crush on is at the Rivoli this week. She is the star of the cinema program by a wide margin. Baby Peggy, a little over six, has never been so sweet in a picture play before. In "Nobody's Darling" she acts rather complicated scenes with sincerity and a great deal of understanding. Situations which most of our grand screen players would perform as if they had just been kicked by a mule, Baby Peggy moves through as naturally as if they were moments of her everyday life snapped by a hidden camera man.

Nothing in the cinema in recent weeks has seemed so splendidly done as her scene in the toy shop where she dresses herself up to be a wax doll and stands hoping some kind-faced person will come in and buy her. The facial make-up, with great brown eyelashes, cupid lips and rosy cheeks, actually makes a doll of her, and when she winks at the customer she likes best, and says "Mamma," she is irresistible.

Here is the most talented child actress on the screen, and it is a mystery to us why some one doesn't produce a film co-starring her with Jackie Coogan. Next to a Jack Dempsey - Harry Wills contest, it seems the safest bet of all.

N.Y. WORLD

Read these Reviews!

N.Y. TRIBUNE

Baby Peggy Scores Again

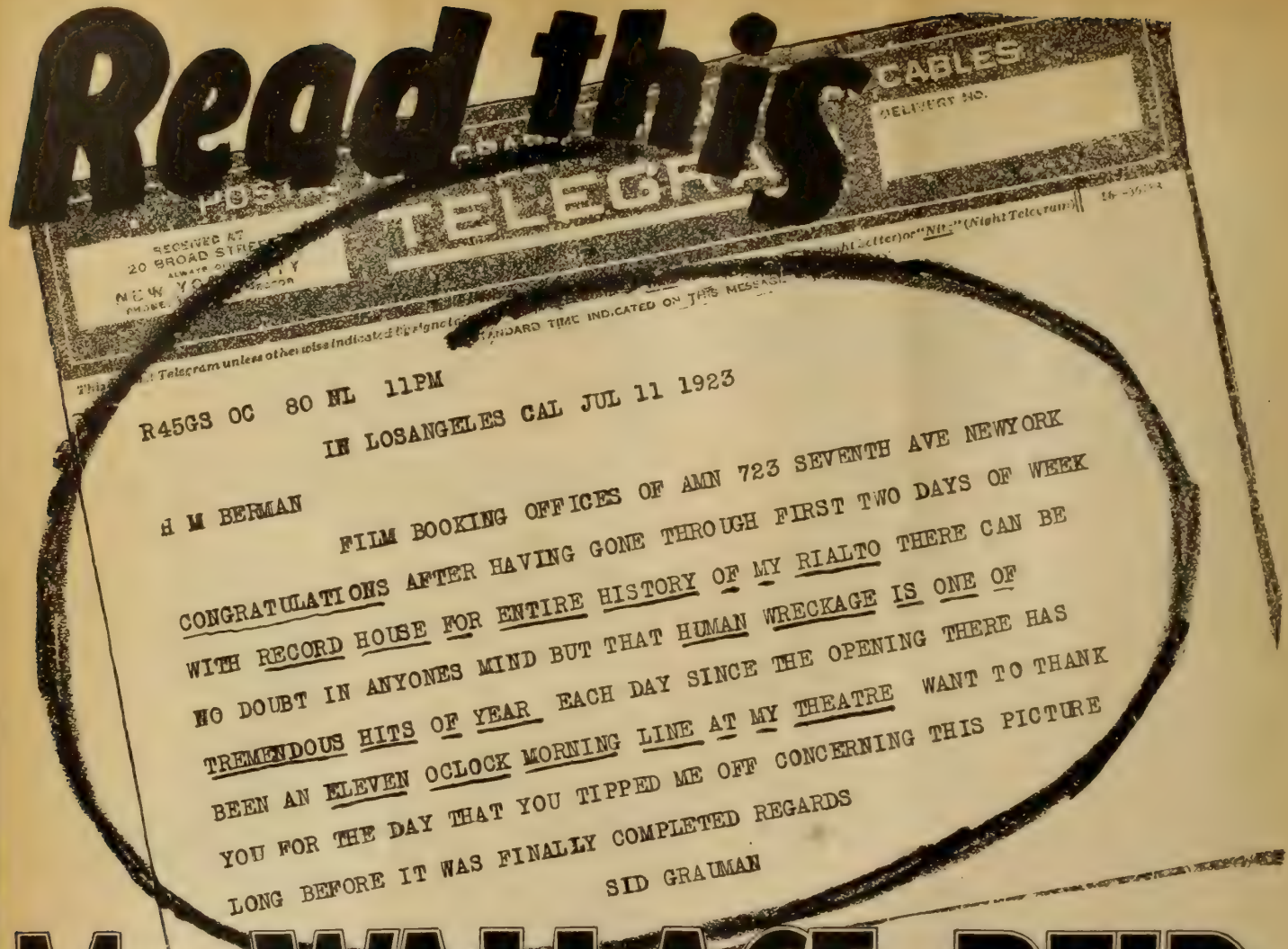
Baby Peggy in "Nobody's Darling" is the best part of the picture program, for Peggy is by far the most attractive child on the screen. She isn't spoiled or self-conscious, and she never will be. Don't miss "Nobody's Darling," for Peggy is everybody's darling.

Century Comedies

"Consistently Good"

Released thru Universal

Read this



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H M BERMAN

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CONGRATULATIONS AFTER HAVING GONE THROUGH FIRST TWO DAYS OF WEEK WITH RECORD HOUSE FOR ENTIRE HISTORY OF MY RIALTO THERE CAN BE NO DOUBT IN ANYONES MIND BUT THAT HUMAN WRECKAGE IS ONE OF TREMENDOUS HITS OF YEAR EACH DAY SINCE THE OPENING THERE HAS BEEN AN ELEVEN OCLOCK MORNING LINE AT MY THEATRE WANT TO THANK YOU FOR THE DAY THAT YOU TIPPED ME OFF CONCERNING THIS PICTURE LONG BEFORE IT WAS FINALLY COMPLETED REGARDS

SID GRAUMAN

Mrs. WALLACE REID

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A SMASHING CRASHING
MELODRAMATIC ROMANCE of the
UNITED STATES MAIL SERVICE

By CHARLES G. RICH and DOROTHY FARNUM

BRANDON TYNAN and MARY CARR
FAIRE BINNEY, WILLIAM COLLIER JR.

A SUPERB ATTRACTION
BACKED BY
TREMENDOUS EXPLOITATION

DIRECTED BY CHARLES GIBLYN
Produced by WHITMAN BENNETT
RELEASED BY VITAGRAPH

BEN WILSON PRODUCTION

MINE TO KEEP

Directed by BEN WILSON
Written by EVELYN CAMPBELL
Photoplay by ARTHUR STATTER

THE CAST

BRYANT WASHBURN
MABEL FORREST

WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LA VARNIE
PEACHES JACKSON
MICKEY } MOORE
PAT }



Watch for this wonderful heart-interest drama, to be RELEASED early in AUGUST

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GRAND-ASHER DISTRIBUTING CORP.

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HARRY ASHER
PRESENTS

MONTY BANKS

PRODUCTIONS-INC



MONTY BANKS comedies are released by men who know the exchange and exhibition field thoroughly — men who know what the exhibitor needs and must have to attract patronage.

12 TWO REEL COMEDIES EVERY ONE A KNOCK-OUT

— A laugh always wins and there is a laugh in every foot of film in a Monty Banks comedy.

To be released early in September

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LOS ANGELES, CAL

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1600 BROADWAY, N Y

SAMUEL V. GRAND
PRESENTS

SID SMITH

PRODUCTIONS - INC.

THE MARK OF A GRAND PICTURE

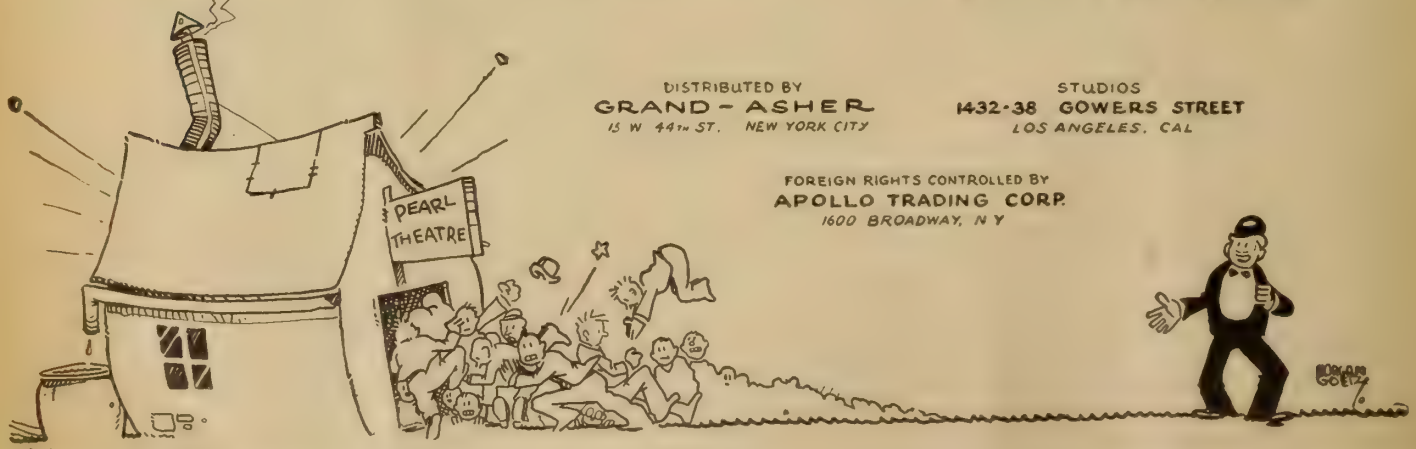


"KING OF KOMEDIES"

THE BOY THAT PACKS 'EM IN

They'll Rush to See Him
IN
12 TWO REEL COMEDIES

TO BE RELEASED EARLY IN SEPTEMBER



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SID SMITH is a name already familiar to you, but in the twelve two-reel comedies now offered, we believe that anything that he has previously done has been surpassed. The Sid Smith Productions, Inc., is certain to become the source of some of the most successful money-getting pictures that have ever graced a program.

SAMUEL V. GRAND
PRESENTS

Joe Rock

PRODUCTIONS-INC.



—Money-getting comedies are essential for your program. And Joe Rock Productions, Inc., is producing real coin-absorbing attractions.

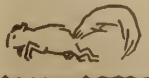
—Joe Rock has a big reputation already, which will be enhanced by these new pictures—a reputation for clean and wholesome laugh-provoking ability.

—Everything is provided in the way of stills and other accessories to enable the comedies to be properly exploited and exhibited. To be released early in September.

THE MARK OF A GRAND PICTURE







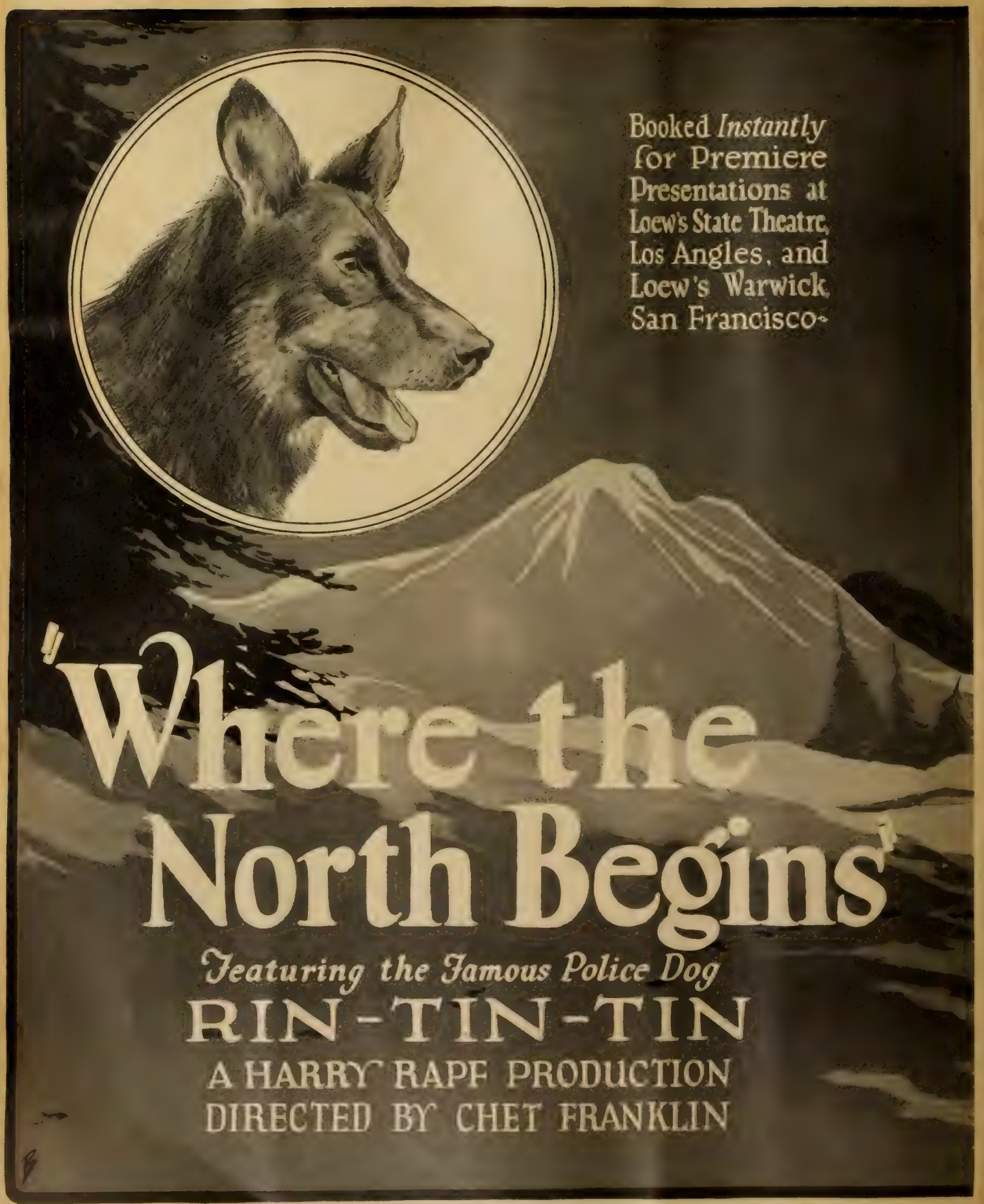


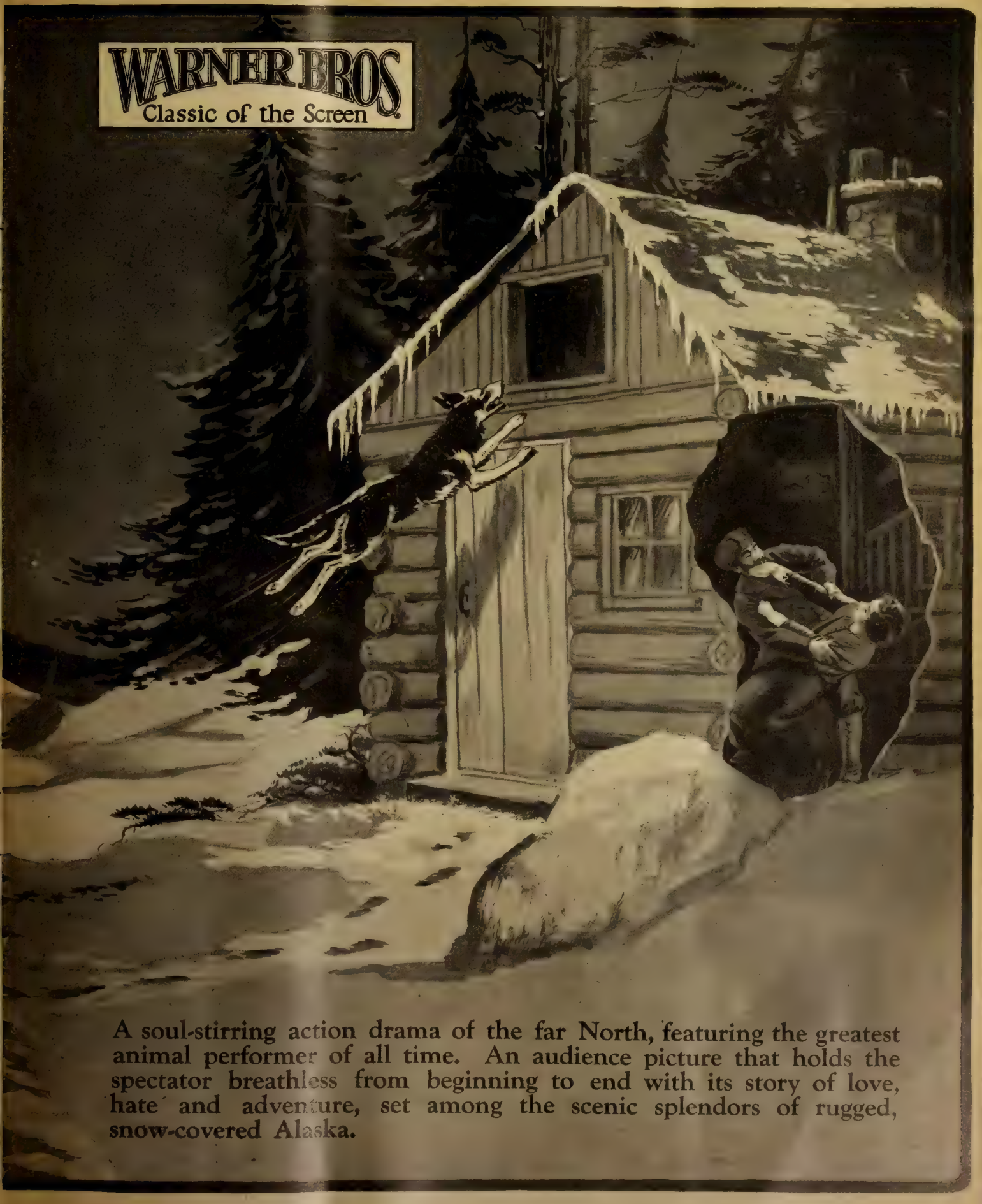
MORGAN GOETZ

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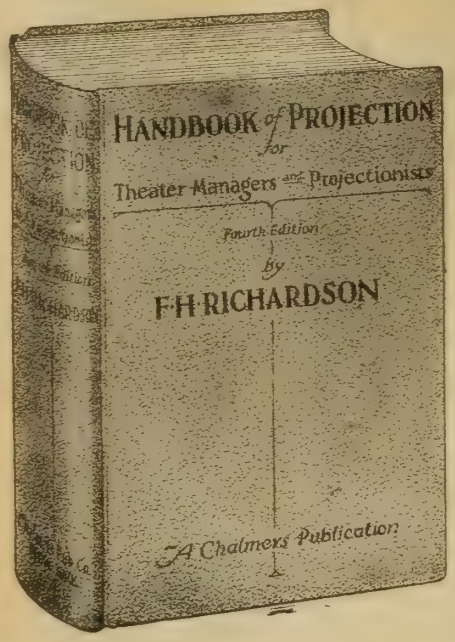
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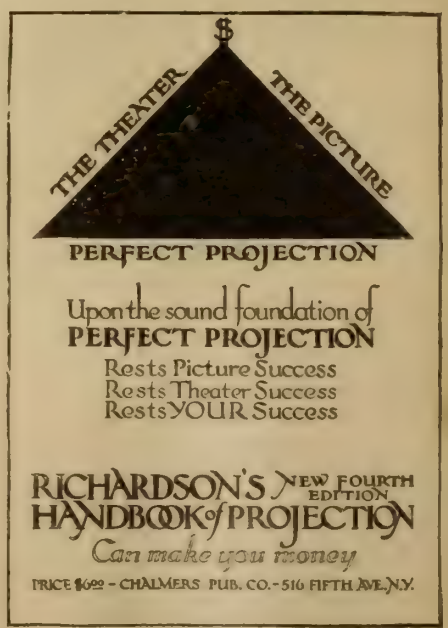
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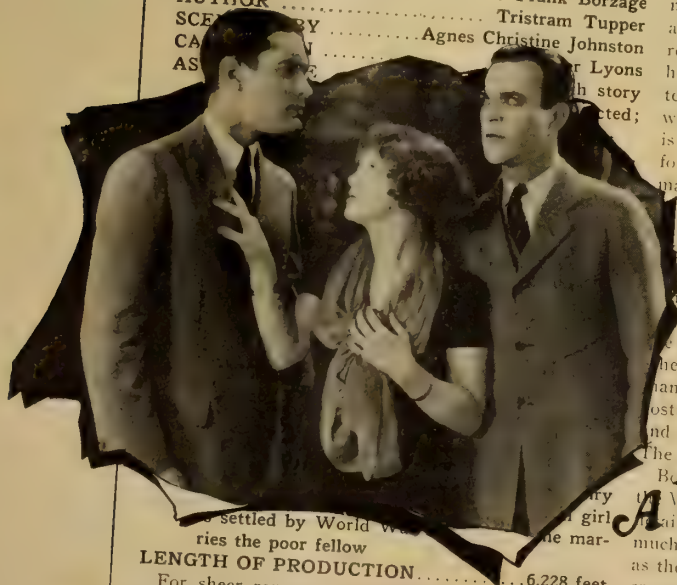
516 FIFTH AVENUE, NEW YORK CITY

Fine for the Box Office!

10 THE Film DAILY Sunday, June 10, 1923

Delightful Romance In Picture Well Directed And Splendidly Acted

Arthur H. Jacobs presents
"CHILDREN OF DUST"
Frank Borzage Prod.—Asso. First Nat'l. Pict.
DIRECTOR ..... Frank Borzage
AUTHOR ..... Tristram Tupper
SCE[illegible]Y .....Agnes Christine Johnston
CA[illegible]M ..... r Lyons
AS[illegible] h story
[illegible]cted;



[illegible] settled by World W[illegible] girl
ries the poor fellow [illegible]e mar-
LENGTH OF PRODUCTION.....6,228 feet

For sheer romance you couldn't ask for a[illegible]thing prettier than this latest Borzage production, "Children of the Dust," a love story by Tristram Tupper, a[illegible]ort of chronological tale of the loves of two boys, one rich and the other poor, and that of a little rich girl. The theme is extremely slight as far as situations are concerned but it makes up for this default in an abundance of interesting detail, fine artistic touches and several particularly attractive performances.

Most of the credit for making this picture pleasing goes to director Borzage for the very skilful treatment he has given the story. It isn't the easiest thing to make a theme of this character as interesting as Borzage has managed to do, with the spectator's attention retained throughout. It might readily come under the heading of narrative wherein the lack of increased interest would be expected to be missed. It is not so with "Children of Dust." In spite of the fact that there is little for you to wonder about and hardly any call for speculation on your part, your interest in the romance of the two boys and a girl, is so well founded [illegible]d so beautifully pictured that it compensates for all [illegible]her losses.

To start with Borzage presents a prologue with [illegible]eniles that is especially delightful. Added to the [illegible]rk of Frankie Lee, always a pleasingly old-fashioned [illegible] there is little Josephine Adair who acts and looks [illegible]e part of a little girl of th[illegible]dney Park days. [illegible]here is much interes[illegible]g stuff in this prologue and [illegible]any fine [illegible]especially [illegible]n connection with the [illegible]ostum[illegible]worn by [illegible]people, many [illegible]ddress [illegible]nd even to the d[illegible]sses and [illegible]children. The old hansom [illegible]h l[illegible]r touch of realism. Borzage [illegible] good judgm[illegible]nnection with [illegible] episode[illegible]ing into it in too [illegible]ail. His co[illegible]ouches are [illegible] much of it is due to the fine w[illegible] as the old gardner wh[illegible]rol[illegible] the story to an old cron[illegible] Heaven should St. Pet[illegible]ndation. Borzage might have [illegible]having St. Peter [illegible]ffer[illegible] the pathetic [illegible]however, [illegible]there are some quite [illegible]ough [illegible] prove t[illegible]ictures [illegible]ill runs a trifle too long [illegible]. Cutting would im-

Be[illegible] excellent portrayal of Woodruff there is the pleasing romantic trio comprised of Johnnie Walker, Lloyd Hughes and Pauline Garon who is still climbing the ladder.

Can Undoubtedly Be Handled To Please Many And Satisfy The Box Office

Box Office Analysis for the Exhibitor

The lack of action or situations in "Children of Dust" should not cause you any worry unless you know your patrons have a decided preference for blood and thunder plays and just wouldn't permit themselves to be pleased with a pretty romance. But for the average audience, particularly the home crowd you can rely on "Children of Dust" pleasing them. They'll love the romance that it offers and they'll be delighted with Pauline Garon, Johnnie Walker and Lloyd Hughes as the principals, not forgetting Bert Woodruff, as the old gardner.

Appeal particularly to your feminine patrons and the younger element. They will like the picture especially well. The title needs explaining so it might be well to expend a little effort to put it over. Use plenty of stills in the lobby and let them know the story deals with the love of two soldiers for one girl. Under still of Walker and Hughes run the line: "Which one w[illegible] she marry." It should be worth getting them inte[illegible]ested.

Arthur H. Jacobs presents
A Frank Borzage Production
"Children of Dust"
by Tristram Tupper
Directed by Frank Borzage

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

A Steller Cast Including

JOHNNY WALKER — PAULINE GARON — LLOYD HUGHES

Screen adaptation by Frank Dazey; Scenario by Agnes Christine Johnston; Photography by Chester Lyons; Art settings by Frank D. Ormston.

A First National Picture

9 UNBEATABLE FEATURED IN LEADERSHIP

Richard Walton Tully
presents
"THE BIRD of PARADISE"
The play that money couldn't buy!

Thomas H. Ince *presents*
"ANNA CHRISTIE"
Eugene O'Neil's unparalleled human epic. The sensation of two continents

Joseph M. Schenck *presents*
NORMA TALMADGE *in*
"SECRETS"
The three ages of woman — Drama that beats with the heart. The rage of New York and London.

Louis B. Mayer *presents*
The John M. Stahl Production
"WHY MEN LEAVE HOME!"
Avery Hopwood's play of wasteful wives

And watch for this!
"LILIES OF THE FIELD"
A Hit everywhere! Some show! So-o-o-me show!

FIRST NATIONAL PICTURES

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STAGE SUCCESSES FIRST NATIONAL'S LINE-UP!

Samuel Goldwyn presents
"POTASH AND PERLMUTTER"
Starring
BARNEY BERNARD-ALEX CARR-VERA GORDON

Edwin Carewe presents
"THE BAD MAN"
with HOLBROOK BLINN
The Star who made it famous from Coast to Coast

Joseph M. Schenck presents
CONSTANCE TALMADGE
in "DULCY"
The adventures of a Delightful Dumb-belle

"HER TEMPORARY HUSBAND"
A Comedy-drama from the famous stage success by Edward A. Poulton. ~ ~
Sidney Chaplin plays the Leading role
Direction by John W. McDermott

~ and these are but part of what FIRST NATIONAL offers during the new season — just part of FIRST NATIONAL'S Big Time Attractions on which exhibitors know they can depend for their winning weeks

FIRST NATIONAL PICTURES

Stars-Stage-Successes-Directors-Best-Sellers

CALL IT GREATEST

Critics from Coast to Coast Hail it as 100% Audience Appeal

CINCINNATI POST

"HARD-BOILED" PUBLICITY MAN LAUGHS AND IS TOUCHED BY PENROD AND SAM FILM

Movie Critic Trees Out Tarkington Picture on Hard ened Reviewer and Finds Kid Story Reaches Home—Other Gossip For Fans

By Charles Rentrop

DETROIT PRESS

CLEVELAND PLAIN DEALER

'Penrod and Sam'



BEN ALEXANDER

ENROD AND SAM"

STATE

BY W. WARD MARSH

NEW YORK DAILY NEWS

PRANKS OF "PENROD AND SAM" LAUGHTER AND TEARS

LOS ANGELES EXAMINER

BOY PICTURE HOLDS APPEAL

'Penrod and Sam' at Loew's State Touches Young and Old Deeply; Young Actors Vivid

LOS ANGELES TIMES

KID ACTOR HIT

BENNIE ALEXANDER APPEARS IN "PENROD AND SAM"

LOS ANGELES EXAMINER

NEW 'PENROD' PHOTOPLAY REAL FUN

Adherence Thrust in the Midst of Boys' World Seems Bunch of Regular Kids

NEW YORK TELEGRAM

"Penrod and Sam" at the Strand

CLEVELAND NEWS

'Penrod' Film Is Featured at State

Phil Spitalny's Jazz Band to Make Debut; 'Ragged Edge' Booked at Mall; More Revivals Listed.

SAN FRANCISCO BULLETIN

"Penrod and Sam" Appeal At Warfield

SAN FRANCISCO CHRONICLE

Warfield Pleases With Youthful Stars in Picture

"Penrod and Sam," Booth Tarkington Story, Is New Photoplay Event

NEW YORK MAIL

"PENROD AND SAM"

NEW YORK AMERICAN

'Penrod and Sam' Good Film Story Now at Strand

"PENROD AND SAM" the mo ture at the Strand Theatre, is the sort of thing to which eve can—and ought to—bring the whole neighborhood. It is a moving example of what is meant by that obsolete phrase—"whole some entertainment."

"Penrod and Sam" has a cast that to itself could not help but make any picture successful. And the story by Booth Tarking ton has been adapted to the screen in such a way that the combination is irresistible. The children are unaffected and spontaneous. There are all the ridiculous incidents, extravagance and terrors of childhood—the secret rituals of the lodge, the seance in the woodshed—the pangs of adolescent love, circuses, wars, and all the rest of it.

Baker Peacock's dog plays an important part in "Sir Lion," and when he dies and is buried by the [illegible] Independent Order of Inf dolly there is more real pa thos to those few scenes than in half a dozen stormy scenes with the villain forcibly ing the most

Page on the old farm. Ben Alexander as Penrod besides be ing an unusually capable [illegible] boy youngster, is lovable mis chievous and the rest of the Tarkington creations are per fectly cast. The adult parts are [illegible] and Rock [illegible] Pe ne as Father Robinson and bers. It is an unusually good ture and unusually good en tainment.

MARY PHILBIN

J. K. McDONALD *presents*

"PENROD

BOOTH TARKINGTON'S

PICTURE EVER !

Exhibitor packs House in remarkable run during Terrific Heat

SAN FRANCISCO CHRONICLE

NEW PENROD FILM BEST YET SHOWN

By BUFORD GORDON BENNETT.

"Penrod and Sam," on the Warfield silver sheet, is the best Booth Tarkington story that has ever been brought to the screen.

This is due, without doubt, to the fact that Ben Alexander is of the ideal Tarkington type, the embodiment of boyhood spirit and dreams.

The "Penrod" tales have long been characteristic of youthful days and playtime. The first one to be released via the films starred Wesley Barry.

The second one, "Penrod and Sam," stars the still younger Alexander, who measures in age exactly to the Penrod Schofield of the author's pen.

And Tarkington wrote after reviewing the film recently: "I like and enjoyed this picture better than anything else produced on the screen of my own writing."

Alexander first burst into fame as a Griffith find in "Hearts of the World." He was then about 5 years old. Since that time little has been heard from him. Now as a boy he looms again on the horizon of cinema fame with every promise of a rich success ahead of him.

"Penrod and Sam" contains much humor and pathos in about proportion.

Nothing quite so sincere and pathetic has been shown on the screen in a long while as the death and burial of Penrod's dog, Duke, the pal who had stuck to him through all his troubles.

This production of "Penrod and Sam" has been done in an accurate style, with a cast of actors supporting Alexander that could not be surpassed. Especially for their refreshing youth. The story holds a wealth of galore and a tear or two for grown-ups as well as children—and yesterday afternoon's audience was packed to the doors and happy over the fact that dignified adults, who had turned back for a few brief hours into their own childhood days, chief are, not without a few of the sorrows and the joys of childhood.

Lipschultz and his orchestra masters have an appropriate way of playing the "Sadie Love" overture, and, as an accompaniment to the "Chinese Laundry Scene" in "East Is West," a

WESTERN UNION TELEGRAM

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OKLAHOMA CITY OKLA JULY 10 1923

HARRY SCHWALBE
383 MADISON AVENUE
NEW YORK

JUST FINISHED A REMARKABLE WEEKS RUN ON PENROD AND SAM ALTHOUGH THE WEATHER WAS VERY HOT WE PACKED THEM EVERY DAY STOP PRESIDENT OF CHAMBER OF COMMERCE AND JUDGES OF OUR OKLAHOMA COURTS AND OTHERS AS WELL AS BOYS MADE IT A POINT TO TELL ME IT WAS ONE OF THE GREATEST PICTURES THEY EVER SAW STOP IF THE EXHIBITOR DONT CASH IN ON THIS ITS BECAUSE HE DID NOT SELL IT TO THE PUBLIC AS THE PICTURE IS ALL MERIT

TOM H BOLAND
937 AM

NEW YORK TIMES

N.Y. HERALD

THE NEW

By Robert E. Sherwood

"Penrod and Sam," which is at the Strand this week, is the first real production ever made to picture stories that has ever been made to the screen. Consequently, it is a marvellously satisfactory picture.

It is an established fact that children can act before the camera with all the naturalness and spontaneity that they display in the course of their normal activities. They are not subjected to the restraint, the self consciousness which oppressed their elders whenever the camera starts grinding. They are unworried by the thought that their movements and their grimaces will be watched by countless millions of people in all parts of the world.

They are real pantomimists, because they are children, not actors. "Penrod and Sam" is played almost entirely by children with a few grownups thrown in for purposes of background. These adults, we might add, are blown up by the youngsters at every stage. They are made to appear stiff and unnatural.

Not one of the youthful Thespians in "Penrod and Sam" is anything but real. Ben Alexander, as Penrod, is remarkably good. Unlike Wesley Barry, who once misplayed this part, he does not try to convert Penrod into a fresh nuisance. He never tries to be funny—he never tries to be anything but an ordinary boy, with a boy's tremendous visions, his bitter tragic disappointments and his unfathomable, unconscious sense of humor.

Joe Butterworth, who appears as Sandy Sam Williams, is also excellent. His reproduction of the expression of utter unyielding support as his dogged, unyielding support of Penrod in anything that he may do. Buddy Messinger is sufficiently obnoxious as the two Master Rodney Bitts, and the two dusky youths, Joe McCray and Gene Jackson, who impersonate Herman and Verman, are little short of divine.

There is also an incredibly smart dog in the cast, who, directed by William Beaudine, who directed "Penrod and Sam" and J. K. McDonald who produced it, have displayed great good taste in their treatment of Mr. Tarkington's stories. They have realized that fact is more forceful than hokum, and have certified their humor and their sentiment from their humor and their sentiment from realism rather than from mechanical trickery.

"Penrod and Sam" is supremely and glorioustly funny, but the fun predominates. Which is as it should be. Boys have terrible obstacles to overcome—obstacles that are placed in their paths by short memoried elders who don't understand a boy's point of view—but they always do overcome them.

We are grateful for "Penrod and Sam." It is a motion picture that we have wanted to see these long time.

Scenario by
Hope Loring and Lewis Lighton
Direction by
WILLIAM BEAUDINE

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

and SAM"

SEQUEL to "PENROD"

"An Absorbing and Colorful Drama!"

Chicago Daily News



"The story is of course absorbing, choice, amusing and tragic by turns and the great advantage of the film is obvious in the subtleties utilized for the mysterious, devilish, occult and mystical evolution of the hypnotic undercurrent making the whole drama. . . . There is almost as sincere an inspiration in the matter of delineation as Svengali and Trilby and small characters have been cast with sheer brilliance. Bits of adventure in crowds of sightseers, flashes of old-fashioned vehicles and the colorful touches of simple, European life are brought out in swift tints of pleasantly truthful detail.

As for Lafayette, she is the thrill and main discovery so far of the season. . . . Seemed to me the technical beauty alone of the picture should head it toward triumph. It has been eloquently directed by Mr. Tully in association with James C. Young and the fidelity to Du Maurier makes Paul Potter's stage version of the novel seem amateurish carpentry. The Du Maurier humor, the sympathy, the romance and the youth Du Maurier saturated his story with from start to finish, have all been sensed and forwarded by Mr. Tully. His dramatic vision is always flawless.

Tully sees clearly and hits directly both in his literary employ and in his stage adaptation. His own plays ring with drama and this pleasurable shadowing of the romance of Latin quarter bohemian life out of which George Du Maurier emerged sweetened and sorrowing enough to write as great a story as Henri Murger's, has truth in every trace of French humor, every tingle of sensitive, young emotions, every vapor of dramatic value. Tully has had the acute good taste and sense of accuracy to put the vivid characters of the story into gray, unresponsive settings with that gracious economy which is so definite an atmosphere of Europe and especially student life and environment in France.

Trilby the beatiful madcap waif of the Paris Latin Quarter laughed and danced her way into every heart.

FIRST NATIONAL PICTURES

RICHARD WALTON TULLY

presents his screen version of
George Du Maurier's famous novel

"TRILBY"

with the celebrated French star ANDREE LAFAYETTE

Directed by JAMES YOUNG - *Scenario by* RICHARD WALTON TULLY

Wilfred Buckland *Art Director* -- George Benoit *A.S.C. Cinematographer*

Foreign Rights Controlled by
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383 Madison Avenue, New York

A First National Picture



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

J. D. WILLIAMS and Rudolph Valentino are to be congratulated on their association for a variety of reasons, not the least important of which does not appear in the black and white of type.

To us, at least, this is striking:

For once a film "deal" has been consummated and the announcement given to the world does not have to be headlined with a dollar sign!

No "million dollar contract"—or five million or ten, as it might conceivably have been put—is mentioned. Merely a dignified statement of an association achieved and of hopes and plans cherished.

We are not the first to say that this industry is hurt by dollar talk. Nor the first to declare that many of our tax burdens and other restrictions may be traced back to our dollar sign bragging.

Everybody has said it.

And then, when the opportunity presents itself, we all step out to do the same thing over again.

J. D. Williams and Rudolph Valentino have had the courage to practise what all of us preach.

More power to them.

IT would have warmed the heart of Adolph Zukor to have been present at the dinner which signalized the association of Williams and Valentino.

There is a skirmish line drawn up between Mr. Zukor's organization and the star who was the host of the evening. Theoretically, opposing camps should have clashing thoughts. "The enemy can have no virtues."

And yet, with remarkable unanimity, it seemed that every speaker of the evening, from the hosts through to the guests, could not let pass the opportunity to express a word of appreciation for Adolph Zukor, the individual.

This spontaneous expression, through words spoken and through the manner of saying them, struck us as one of the most interesting high-lights of the evening.

We can all count on the good opinions of our associates and expect expression of them; some of us hope for the good will of others in our walk of life whose paths have not actually crossed ours; but it is a tribute unusual to feel an atmosphere of good will from "the camp of the enemy."

THERE are approximately one hundred and twenty-five motion picture theatres closed in the metropolitan New York area at this moment. Our figure is probably accurate, some place the number as high as two hundred.

We make the above statement fully aware of the fact that there are gentlemen whom we regard very highly who will declare, "Why preach pessimism? Why mention theatres closing? You scare the exhibitor."

We ask, in the name of common sense, how it is possible to preach anything—optimistic or pessimistic—to the man who knows his own pocketbook.

And we mention the closed theatres for this reason:

Were it not for the Admission Tax many of these theatres—a good majority, in fact—would be open.

The sixty, eighty, and a hundred dollars that the small theatre pays the government each week is the difference between profit and loss in the Summer time particularly.

And the deciding factor in decision on the question of staying open or closing.

Let the producer, the player, the accessory manufacturer—all those who consider that the Admission Tax is no worry of theirs—ponder this fact.

A closed theatre IS their business—and there are many dark houses which would be buying film and burning carbons were it not for the Admission Tax.

So let these factors drop their attitude of indifference and consider what THEY are going to do this Fall about the Admission Tax. It is not the exhibitor's fight alone.

Robert E. Welsh

Moving Picture WORLD

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ROBERT E. WELSH—EDITOR

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Michigan Declines to Invite Cohen to Defend His Policies

THE Board of Directors of the Motion Picture Theatre Owners of Michigan at a regular meeting of that body held at Hotel Wolverine, Detroit, on July 11, sent the following telegram to Sydney S. Cohen, national president:

Your request for an invitation to come to Michigan to be heard on the matter of withdrawal of the Michigan Unit from the national body was brought before the Board of Directors and, after a thorough discussion, the following conclusions were arrived at: That there has been no change in the situation that we can see since Michigan decided to withdraw from the national body which would warrant a reconsideration. It was the consensus of opinion that the Michigan Unit could not be an integral part of any organization that would sanction the political methods employed at the national convention, particularly the Ford matter as it was used by Mr. Cohen and other leaders of the national body.

This action on the part of Michigan does not mean that Michigan is not willing at any time to co-operate with or give its support to any constructive move made by the national body or any state which will accrue to the benefit of the theatre owners of the country, and to this end will be glad to discuss exhibitor problems with any leaders who may pay us a visit, to whom will be extended every courtesy.

It may be of interest to you to know that at the meeting today definite plans were laid to wage an extensive campaign with the national legislators of Michigan to secure the repeal of the admission tax, and it is our sincere hope that such a program will be carried out in every state.

Very truly yours,
"BOARD OF DIRECTORS, MOTION PICTURE THEATRE OWNERS OF MICHIGAN."

Preferred Opens Exchange

In New York—Commonwealth to Handle First Eight

Preferred Pictures Corporation announced today that it had established its own exchange at 729 Seventh Avenue, New York City, for the distribution of its product, beginning with the releases for the season of 1923-1924.

The announcement was made by J. G. Bachmann, treasurer of the company, upon the completion of negotiations conducted by Al Lichtman and Mr. Bachmann, with Sam Zierler, president of Commonwealth Film Service, who owned the Preferred franchise for the New York territory and who sold his holdings to Preferred Pictures Corporation.

Commonwealth Film Service will continue to distribute the first eight Preferred Pictures of the schedule ending with "Daughters of the Rich."

The first release through the new exchange will be "The Broken Wing," number one of the Preferred Fifteen.

Luncheon to Eschmann

Pathe gave an informal testimonial luncheon on Friday, July 13, at the Hotel Webster in honor of E. A. Eschmann, general sales manager of Pathe, who is leaving to take up new duties. The spirit of goodwill prevailed throughout the festivities, with all present wishing Mr. Eschmann much success in his future endeavors. A handsome gift was presented to the guest of honor as a token from his former associates. Jack Kyle acted as toastmaster and appropriate speeches were made by Elmer Pearson and others.

Tilley Says American Films Are Likely to Lose World Markets

UNCLE SAM still produces eighty-five per cent. of the world's photoplay supply, but unless the product is improved materially movie fans in other lands will revolt just as soon as it is economically possible—so says Frank A. Tilley, editor of "Kinematograph Weekly," British film trade paper.

After visiting Eastern studios Mr. Tilley, accompanied by C. E. Whittaker, the scenarist, started toward the Coast. At Chicago they paid Watterson R. Rothacker a visit. While at the laboratory the British editor discussed the American foreign market situation at some length with A. L. Parker, Rothacker publicity man.

"During the war about ninety per cent. of the world's picture supply was the product of American studios," Tilley said. "The United States still retains a full eighty-five per cent. Not because of quality. Oh, no! If quality were the determining factor it would be a waste of transportation to send many American pictures to foreign markets. America boasts some of the screen's greatest artists, America has and still is producing some of the screen's greatest classics, but I am talking about the average.

"America's monopoly is due to economic reasons alone. The United States domestic market is so tremendous that an American Producer can sink $500,000 into a picture, sell it only to theatres at home, and still make money—to where an English producer can't spend more than $20,000, and hope to make a profit from home consumption. You know, $20,000 is actually a British director's limit—for actors, sets, story and everything—while some American directors do not feel they have made a good start until they have sunk $150,000 into a production.

"Having made a good profit on home sales alone, everything an American producer takes in abroad is pure velvet. He can afford to sell a $200,000 picture to European theatres for less than a British, French, Swedish or German producer can sell a $20,000 film, for America maintains its monopoly, throttles foreign competition, by sheer force of dollars.

"From the artistic standpoint Sweden leads the world today. But given the same amount of production money either England, France, Italy or Germany could put out pictures artistically far superior to the present average American product.

"America might not like these pictures, but the real art would be there. America might prefer to continue on its present menu of silly stuff. America is youth mad. American fans would rather see a pretty school girl or handsome young male pose through six reels of emptiness than view a film with a serious thought enacted by persons old enough to know something about acting.

"Censorship abets this youth madness in keeping your photoplays to their present level. In America it is neither nice nor permissible to think about many subjects that might be woven into tremendous photoplay themes.

"It has been fondly supposed by many in this country that American movies are Americanizing the world. But America is not imposing culture on the world in this manner. The culture exemplified by your average photoplay is too shallow to make a lasting impression abroad.

"It has been quite the fashion for visiting Englishmen to criticize. I am simply giving you the facts, Rothacker—not criticising. I am for my country the same as you are for yours and therefore, as a Britisher, I hope American producers will continue as they are because the day is coming when it will be economically possible for some other country to cut in on that eighty-five per cent."

Film Men Help Wild Waves Say It in Broadway-by-the-Sea

By ROGER FERRI

ATLANTIC CITY, N. J.—While the value of the otherwise perfectly good American dollar is depreciated by horse-less and gunless Jesse Jameses, this concededly expensive "world's playground" has developed into a mecca for film folk.

And consequently many are the rumors and reports that circulate weekends about the Boardwalk. To show business the Boardwalk is Broadway-by-the-sea. But that apparently doesn't mean a thing to film folk. The fact that the definition of "moderate" and "reasonable" has been adapted to suit the purposes of dollar-starving business men in this municipality apparently has made no impression among the moguls in our industry.

A week-end in Atlantic City nowadays is like spending two hours in front of 729 Seventh avenue at the height of the prosperous show season. One meets everybody who is anybody.

Perhaps that accounts for the fact that Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has called a special meeting of the national officers of that organization for August 5. Incidentally, that day marks the commencement of the annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania and Southern New Jersey. The latter convention will last five days. The M. P. T. O. A. national officers' confab will consume a full week, so all in all it will be a busy week for everybody concerned.

The occasion of the M. P. T. O. A. directors' meeting will be the reorganization of the national body. President Cohen is prepared to submit a comprehensive plan that will take care of finances and also inaugurate the fight for the abolition of the admission and music tax. But that is not all.

A committee of M. P. T. O. A. leaders headed by William A. True of Hartford, Conn., has been very diligently working on a new insurance plan. This plan will be disclosed and explained in detail to the directors who will assemble here. The tax abolition campaign will be organized so that every Congressional member will be included in the platform that the M. P. T. O. A. is now fixing.

The M. P. T. O. A. meeting here is said by those who know to be the most important called by President Cohen. Realizing that his every move as well as that of his organization is being watched by dissatisfied persons, Cohen is prepared to act and he has surrounded himself with a lineup of associates who feel just as he does—that the time has come when action must be taken at once on all exhibitor matters.

Cohen, it is said, has at last hit upon a definite financial plan that, with the cooperation of the State units, will make the national body virtually self-supporting. Just what this plan embodies has not been disclosed. Rather, the plan is being guarded as somewhat of a sacred secret. One thing is certain: the M. P. T. O. A. is determined on guaranteeing its own financial stability before attempting to do anything else. And it is prepared to submit to the State units a plan that will enable the national organization to "say it with action."

The Eastern Pennsylvania exhibitors, who will convene here simultaneously with the gathering of the M. P. T. O. A. directors, are very much enthused over their coming convention. It promises to be a big convention in every sense of the word. There will be four business sessions and there is so much important business coming up for consideration that it does not seem possible all of it can be transacted within the period allotted the meeting.

However, this Eastern Pennsylvania bunch is a "live one" through and through. It never starts anything it cannot finish. It has been doing business in a straightforward, businesslike way. Its members are thoroughly satisfied and this year a drive will be started to enable movie houses to show pictures on Sunday. When one takes into consideration the fact that Philadelphia and its immediate vicinity is a hotbed for Quakerism the bigness of the task can be appreciated. But the boys are going to try and keep on trying until they win. And they are after that censorship bill, too.

Censorship in Pennsylvania has ruined no few film firms. The behavior of the censors, while not as dictatorial as those of the Ohioans, has put a crimp into pictures generally and the public is resenting it. In dollars and cents the Censor Board is "an expensive luxury," as one of the film men put it. And he knew what he was talking about, for it cost him $13,000 to carry out the dictates of the czarical censors.

That it is the picture that counts was again established into an indisputable fact here this week. Goldwyn's "The Spoilers" with a knockout cast of all-star players jammed them in at Dave Starkman's Savoy Theatre here Sunday. And Sunday is anything but an indoor day on the Boardwalk, particularly when the breeze from the ocean furnishes the only relief from the intense heat. Yet, the Savoy mopped up on "The Spoilers." On the Boardwalk, in the hotels, cabarets and where not people talked about "The Spoilers." Result, hundreds who had planned spending the day on the Boardwalk found their way into the Savoy.

It is a great picture, with the greatest fight this writer has ever seen. Noah Beery and Milton Sills never did better work than they do in that combat. The picture is playing its third week in Philadelphia at the Stanton, but eighty per cent, of those who made up the audiences at the Savoy Sunday hailed from the city of slumber. If "The Spoilers" doesn't set a record for the Savoy, we'll eat our own shirt. The picture is outdrawing anything on the Boardwalk 12 to 1.

Speaking of Boardwalk attractions, at Eddie O'Keefe's Criterion Theatre the Jess Willard-Angel Firpo heavyweight championship elimination bout is being shown. The pictures were first shown Saturday, but the attendance was disappointing, despite the fact that the film is the best of its kind we have ever seen. It is entertaining and enlightening. Much credit is due the photographer and title writer.

Too bad these pictures cannot be shown generally throughout the country. They are far better than those taken at the Carpentier-Dempsey fight two years ago this month. Eddie O'Keefe scooped the theatres of the State that year by showing the pictures the night of the day of the fight, which was fought at Boyle's Thirty Acres in the afternoon.

Harold Lloyd and his wife, Mildred Davis, are here, stopping at the Ritz-Carlton. We also noticed on the Boardwalk Ben Atwill, the genial press agent who is preparing for a busy winter; our own kindly Mr. John P. Chalmers of the Chalmers Publishing Corporation, publisher of the greatest movie periodical in the business, Moving Picture World, of course; "Fatty" Arbuckle, who is cabareting at Harry Williams' Palais Royal Club; Ben Amsterdam and Lou Korson of the Masterpiece Film Attractions, Inc., of Philadelphia; David Segal of Royal Pictures, Inc., Philadelphia; Tony Luchese and Oscar Neufeld of De Luxe Film Corporation, Philadelphia; Bill Haggerty, Philadelphia's greatest publicity man; David Barrist, publisher of "The Exhibitor"; Barney Sherry, George V. Hobart and many, many others too numerous to mention. Sydney S. Cohen makes his summer home in Atlantic City.

"Fatty" Arbuckle was the cause of an exciting fistic combat between his manager, S. A. Berg, and Will Morrissey, whose show, "The Newcomers," opened at the Apollo. It seems that Minta Durfee (Mrs. Arbuckle), who is featured with the show, wired her husband to direct a jazz band that is with the combination. "Fatty" promised he would. This promise vexed Berg, who made every effort to keep "Fatty" from carrying it out, locking him in a room in the Martinique Hotel. But Arbuckle escaped and was there to meet his wife and carry out his promise. Meantime, Berg rushed to the theatre where he and Morrissey exchanged words, with the result that the two made an effort to re-enact the Dempsey-Gibbons battle. However, it was a draw—although "Fatty" met his wife.

As a draw here "Fatty" is a failure. He was a sensation out at the Marigold Gardens in Chicago. He attracted many people to his place Saturday night and Sunday. But the week nights are terrible. They are charging $1.65 for a cover. That, however, is not resented. The prices charged for food, etc., once inside, are all out of proportion. A $20 bill will get what five dollars would get you at the Palais Royal in New York. That's the answer to why there are not more people visiting "Fatty." However, he is enthusiastically applauded by those who do go to the "club."

But "Fatty" has plenty of competition, for there are others who have attracted much attention via the prints headlining here. At the El-Kadia, in Gerstel's Jerome Hotel, formerly the Blackstone, Evan Burrows Fontaine is kootching it successfully every night, while at another resort Evelyn Nesbit is hostessing. The El-Kadia, however, is drawing the "cream" of the cabaret-going public because of its conservative prices.

Al Jolson has not quit David Wark Griffith. He is coming back in two weeks from England and will resume work in the picture Griffith started a month ago. This information comes from an unquestionably reliable source. Al went to Europe with one of his bosses, J. J. Shubert. He quit because he "needed a rest," having started picture work but a day after the closing of "Bombo" at its return engagement at the Winter Garden. Al had been working for three straight years—and needed the rest.

Trade Commission in Atlanta; Dan Michelove on the Stand

ON Monday of this week began what is expected to be a two weeks' session of the Federal Trade Commission in Atlanta of investigating Famous Players' southern activities. The principal witnesses Monday and Tuesday were Dan Michelove, director of theatres under the Lynch administration of Southern Enterprises and general division manager under the new Paramount regime, and T. O. Tuttle, Southern Enterprises' branch manager in Dallas from July 1919, to April, 1920.

The government sought to show by Michelove's testimony that most of the 164 theatres recently disposed of by Southern Enterprises were less profitable investments in small towns. One exception was Orlando, Fla., where E. J. Sparks bought the five S. E. houses there early this year. The witness said Sparks had been ten years with S. E. and was known to be a wideawake and responsible showman who would be a credit to the community. He said that the Fairfax Theatre acquisition in Miami, where the company with Harry Leach controlled five houses, was to prove a better theatre for the community.

Tuttle testified that after E. H. Hulsey refused in 1909 to renew his Paramount contract on the plea of high rentals, as did big Texas exhibitors, S. E. immediately began planning the acquisition of theatres in leading cities, and Lynch deposited about $1,000,000 in a Dallas bank. The cross examination resulted in an attempt to show that the theatre acquisition policy was forced because of Hulsey's refusal to renew and because of the increasing strength of First National.

New Jersey Director Board Outlines Progressive Plans

THE Board of Directors of the Motion Picture Theatre Owners of New Jersey held a most constructive meeting on Friday, July 13, at the offices of the national organization. Those in attendance were: R. F. Woodhull, president; Henry Nelson, secretary; Peter Adams, vice-president; Harry Manus, Joe Seider, Ben Schindler and Harry Hecht, directors. Included in the many matters that came up for consideration were the following:

A complete report of the activities of the convention held at Lake Hopatcong was made by Secretary Henry P. Nelson, which report was approved. Joe Seider of the Regent Theatre, East Orange, was elected chairman of the Board of Directors. The dues determined upon for the year 1923 were $12 under 1,000 seating capacity and $25 for theatres over 1,000 seating capacity. Definite plans were determined upon which include a drive for membership. Definite arrangements for regular board meetings every two weeks were made beginning September 1. A service station has been established with headquarters at 132 West 43rd street, New York City.

A definite mode of procedure was established at the Board of Directors' meeting with regard to the elimination of the admission and seat tax. Complete details as to this plan will be sent to the theatre owners of New Jersey at the earliest opportunity. The entire plan is in accord and in co-operation with the national organization.

All available data and statistics bearing on the insurance situation is being obtained and a complete report with regard to insurance and the saving possibilities on premiums will be made to the Board of Directors at the Atlantic City meeting.

Joseph Varblow of Camden, N. J., was appointed counsel for the coming year.

The next meeting of the New Jersey Board of Directors will be held at the Hotel Ambassador, Atlantic City, on Tuesday, August 7, it having been determined to hold the meeting on that date and at that place in order that definite plans for co-operation, including service phases, might be worked out with the Eastern Pennsylvania theatre owners because their convention, as well as a meeting of the National Board of Directors, are both being held in Atlantic City at that time.

Grauman Sells Out

Hollywood, July 17.
[By Wire to Moving Picture World]

Sid Grauman announces the sale of his entire interests in the New Metropolitan Theatre, Rialto and Million Dollar Theatre to Paramount. According to the announcement, the deal involves $4,845,000, of which $1-, 045,000 will be paid to Grauman as half owner. Grauman will remain in charge of all theatres for six months. He still retains his interest in the Hollywood Egyptian Theatre and is laying plans for another new Hollywood Theatre to be built at a cost of approximately $1,000,000. This will be a combination house, running both pictures and legitimate attractions. Grauman also is planning to build new theatres in Riverside, San Diego and other Southern California cities.

Lichtman on Coast

Al Lichtman is in Los Angeles conferring with B. P. Schulberg on production and sales plans for the Preferred Fifteen to be released in the fall. J. G. Bachmann, treasurer of Preferred Pictures, will not join his associates for the present, but will visit the Coast studios in September.

Ralph Hayes Appointed

Ralph Hayes has been engaged as director of the trustees of the New York Community Trust. Offices have been established at 120 Broadway, New York City.

Mayer Enters Denial

Los Angeles, July 14.

My dear Mr. Welsh:

Please print emphatic denial over my signature of story printed in current issue of "Variety," linking my name with supposed amalgamation of other forces in industry and reporting me as being dissatsified with my present releasing relations with Metro and First National. As far as I am concerned, the report of the amalgamation is absolutely unfounded. I have never discussed or entered into any such deal. The $800,000 exhibition value voluntarily placed on my last John M. Stahl production, "The Dangerous Age," by First National should discount entirely the statement made regarding my relations with them.

Furthermore, Mr. Stahl is now devoting all of his time to the cutting of his new picture, "The Wanters," in order that the prints may be ready for distribution through First National in the early fall. Aside from my great personal admiration and friendship for Marcus Loew, I believe that in Metro he has one of the strongest organizations ever built up in this business, and I consider it an honor to be connected with him as an independent producer. Fred Niblo's new picture, "Strangers of the Night," and Reginald Barker's new picture, "The Master of Women," are the two greatest box-office attractions these directors have ever made, and they are both going through Metro, as well as their productions to follow.

Will appreciate your publishing this denial to the trade, and thank you in advance for your courtesy. Kindest regards.

Sincerely,
LOUIS B. MAYER.

To Set Convention Date

Wisconsin Exhibitors Probably Will Convene Middle of August

Definite dates for the annual summer convention of the Motion Picture Theatre Owners of Wisconsin are to be decided upon at the next meeting of the board of directors at Milwaukee, according to Walter F. Baumann, executive secretary. It is expected that the convention will take place about the middle of August.

The board, at its meeting, also is expected to draw up a tentative program. Considerable significance is attached to the coming sessions in view of the developments in the national association following the Chicago convention. It has not been made known whether F. J. McWilliams, of Madison, who was Wisconsin's candidate for the national presidency, will be a Badger candidate.

Ritz-Carlton Announces Valentino as Company's First Star

RUDOLPH VALENTINO, screen favorite of millions, has signed a long term contract with the Ritz-Carlton Pictures, Inc., by which he will appear exclusively under Ritz management and direction. The arrangement becomes effective on the termination of the Famous Players-Lasky contract. The announcement was made simultaneously by J. D. Williams, president of Ritz-Carlton Pictures, and by Mr. Valentino, on the eve of the latter's departure for Europe.

The question of the star's future on the screen has been a matter of widespread comment and speculation for some months, as offers which called for great sums of money have been made to him and refused. Mr. Valentino's decision, it is definitely announced, was made with picture achievement as the first consideration.

The contract and the plans call for productions commensurate with the star's popularity. A special staff is being organized under Mr. Valentino's personal direction that will co-operate in the production of pictures of magnitude, dramatic value and popular appeal. The public, in other words, will be given the opportunity to see the star as it wants to see him, in roles that give him full opportunity for the exercise of his especial talents.

Mr. Williams, whose vision led him first to encourage the great individual star productions, has had an experience in motion pictures that made Mr. Valentino's choice a natural selection, and the exhibitors and the public can expect screen offerings that will be of first importance as attractions. Two important pictures have been definitely arranged for and it is proposed that these shall be the sort of productions that the public requires, in story, technique, atmosphere, action and character portrayal.

Mr. Valentino made the following statement:

"Before leaving for Europe, I am very happy to announce that I have signed a contract with the Ritz-Carlton Pictures, Inc., effective at the expiration of my present contract with Famous Players-Lasky, which will enable me to produce the kind of pictures that I have hoped to do ever since my appearance in 'The Four Horsemen of the Apocalypse.' This new contract will afford me the liberty and opportunity to perfect the art in which I am so deeply interested.

"As I shall be personally responsible for the artistic details of my new productions, it is my intention to surround myself with the finest organization that it is possible to secure. I have already made tentative arrangements for one of the best directors in the moving picture business to direct my first picture, and am at present negotiating for a story that I hope will prove to be the greatest in which I have yet appeared.

"I have been besieged by negotiators and producers with very attractive offers; in fact, some of them have actually offered greater financial inducements than I shall receive from the Ritz company. I rejected all of these propositions, however, because they did not allow me the artistic liberty that I shall enjoy under the new arrangement with Mr. Williams.

"There are several reasons why I preferred to connect with the Ritz company. First of all, the very name itself suggests and the company stands for the class of productions that I hope to make. More than this, I was chiefly influenced by my confidence in Mr. Williams personally. His past accomplishments, ideals and ambition to produce only great, artistic pictures of wide popular appeal coincide so clearly with my own hopes for my future that I am confident our associations will prove a happy one. Then, too, I have found that Mr. Williams enjoys the confidence of the exhibitors of motion pictures, and after all, it is through the theatre owner that our work must reach the public.

"I am leaving for Europe, happy in the prospect of complete artistic liberty and greatly encouraged to carry to a finish the fight into which, through no fault of my own, I have become embroiled."

At a dinner given at the Ritz-Carlton, New York, Wednesday night, Arthur James, toastmaster and a director of the picture company, pleaded against "a willingness to sneer at the player" as only "a poor thing whose only province was to make money for the middleman and get rough treatment for himself." He argued against belittling the player and exalting the salesman.

"We propose," he said, "to give the star the complete and absolute support of an organization that is in sympathy with the creation of the best. A great movement requires great leadership and the Ritz company is blessed with the best in leadership in that greatest of all the creative showmen in the history of motion pictures, J. D. Williams."

Mr. Williams said, in part:

"At the time I started First National, who would have dreamed of the present popularity of Rudolph Valentino, Harold Lloyd, Thomas Meighan and other stars and directors that I might name? In order to be successful you must now handle the product of the biggest artists and you must place their product in the finest theatres.

"In selecting Rudolph Valentino as the first Ritz star, I am sure no one can deny he is the most popular personality in his particular field the screen has ever known, and especially is his popularity very great with the ladies. His worth as an artist in the portrayal of roles that are exceedingly difficult has been fully demonstrated in his work in 'The Four Horsemen,' in 'Blood and Sand,' and other productions that owe their success to his skill as an artist and his great drawing power with the public. He has come up through the hard school of experience and by real work has perfected his natural talents. His qualities of personal magnetism on the screen and his definite screen personality represent definite values which are justly entitled to recognition.

"In each one of the companies which I brought into being, we have always had a definite goal and I have carried on until that goal was reached. In striving toward a new goal I intend to have associated through one distribution channel the greatest artists, be they stars or directors, who are responsible for their own pictures. I want them to be responsible for their own product because I am absolutely convinced that factory methods will throttle all art in whatever way it seeks expression.

"The great stars and great directors who own and control their own pictures have no desire to charge more than their value. They know and appreciate the fact that the drawing power is after all the real price fixer. In support of this I have known several stars who have given exhibitors money out of their own pockets rather than see them lose money on their productions.

"There is no proper place in our business for the middle man who wants it all. There is a need, all through our business, for a square deal with charges in keeping with the number of tickets sold at the exhibitor's box office. One star sells 1,000 tickets, an other sells 500 tickets—and it certainly is fair that these be given the right proportion of rentals and receipts. By this I do not mean percentage booking, because I do not believe exhibitor and star have enough confidence in one another to make this workable at the present time, but of course this is bound to come later in some form or other.

"I have carefully examined Mr. Valentino's present contract and have gone over all the circumstances surrounding its operation, and in my opinion there is no doubt but that Mr. Valentino is in the right."



J. D. WILLIAMS
President and general manager of Ritz-Carlton Pictures, who announces the signing of Rudolph Valentino.



RUDOLPH VALENTINO
Ritz-Carlton Pictures' first star just signed by J. D. Williams.



IRENE RICH

FEATURED IN

"THE STREET SINGER"
With MARY PICKFORD

"BRASS"

"ONE CLEAR CALL"

WATCH FOR HER IN

Pearson Talks of New Pathe Films; Sees Good Fall Business

BESIDES bringing with him a message that predicts "good business" based on keen observation, Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., also sounds a warning, upon his return from the production center of activities on the Coast.

"Never before in the history of the industry has there been such boom and fever pitch of picture-making as the industry has just gone through and is now seeing in and around Los Angeles.

"This is true not only of the Hal Roach, Mack Sennett and George B. Seitz units, making Pathe pictures, but those producing for other companies as well. And while there is a production boom it looks like a favorable reciprocal action at the box-office in the fall, although helter skelter producing does not necessarily mean good business, this fall looks bright."

While on the Coast, Mr. Pearson was instrumental in effecting the amicable distribution relationship now existing between Harold Lloyd, Hal Roach and Pathe.

"Harold Lloyd's next vehicle," he said, "will be a comedy more on the lines of 'Grandma's Boy.' This will follow 'Why Worry,' scheduled for release early in September.

"The Hal Roach unit will have its organization so augumented that by early September, the Roach Studios will be able to send four 2-reel comedies to Pathe each and every month, making fifty-two 2-reel comedies for the year.

"While I was on the Coast, the rushes on Will Rogers' first 2-reel comedy were shown. I believe that patrons will receive a genuine surprise when they view Will Rogers' comedies under Hal Roach's direction.

"Hal Roach is also concentrating new directorial ability on the one reel comedies, and novelties can be expected from this standard line of product.

"Exhibitors will be particularly interested in knowing that the idea back of the new Hal Roach series serial, 'Her Dangerous Path,' is much more fully realized as each episode unfolds. The woman appeal becomes stronger and the thrill element is kept dominant, and each and every episode is reasonably complete to be shown separately.

"'The Way of a Man,' Emerson Hough's novel, now being directed and supervised by George B. Seitz, indicates by the advance rushes, a production in the serial field as great as 'The Covered Wagon' is in the feature field. Both productions are by the same author.

"At the Mack Sennett Studio, besides the Ben Turpin unit, there are three companies working at present on the Sennett two-reel productions.

"While it is too early to make any definite announcements about certain plans, it is pretty well assured that the Sennett organization will be given broader scope in concentrating on the particular brand of comedy which has made them famous and which will greatly augment Sennett activities for Pathe release.

"Production costs," Mr. Pearson said, "are running high as compared with the past. Male and female stars have been engaged at salaries that read a bit too fabulous, even to those accustomed to large figures.

"It is my impression from close observation that the total production costs estimated for this year, will exceed the total film rentals received during any previous year. That looks like a danger crossing that needs a 'stop, look and listen' sign on it.

"Producers often make mistakes by bidding against each other for the most popular leading men and leading ladies. At present many stars work in more than one picture at the same time, and several are drawing salaries from two or three producing companies, and this practice is likely to kill those players' popularity.

"In regard to future activities as far as Pathe is concerned, a comparison is apt.

"Last year Pathe released on an average of eight negative reels per week. This year Pathe is releasing eleven negative reels per week, and by the first of September Pathe will release about twelve negative reels per week. The cost of each of these will be nearly double per reel, over what a reel cost in the past. Sentiment at theatres agrees that there will be a consistently good demand for real good pictures.

"Furthermore, I believe that exhibitors will be more alert to make up variety programs consisting exclusively of Pathe comedies which will be of standard high entertainment excellence. Comedy programs, Pathecomedy days, as distinct from dramatic productions, are coming more in vogue, not only as a relief from dramatic entertainment, but due to the trend in public taste toward comedy and laughter in palatable lengths."

YESTERD D

THE FIRST OF C. B. C'S

COLUMBIA PICTURES
GEMS OF THE SCREEN

KEEP A DATE

Showmen to Wage Tax Battle Through Regional Committees

TO carry forward the purpose of the motion picture theatre owners of America to effect the elimination of the admission and the seat taxes, arrangements were made at a meeting of the Rochester motion picture theatre owners at Irondequoit Bay, Rochester, N. Y., on July 18 to name a congressional committee which will have definite representation in each congressional district in the northern part of New York State Similar arrangements are being made with respect to all states, and these when selected by the regional organization will be certified to the national office.

Exhibitor leaders of the other regional units in New York State affiliated with the national organization were present. These included: A. A. Elliott, of Hudson, N. Y.; F. F. Peters, of Hornell, N. Y.; Dewey Michaels and Howard Smith, of the Buffalo Unit; Sidney Allen, of Medina, and S. Rhonheimer, M. Needles and P. Rosenson of the Greater New York Division of the M. P. T. O. A.

This will place the theatre owners in direct contact with each Senator and Congressman from all of the states, and give the National Body the advantage of the close home association in carrying forward the campaign for the elimination of the taxes in question, as well as attending to any matter of national character in the next session of Congress effecting the theatre owners of the nation.

National President Sydney S. Cohen was the principal speaker at the meeting and brought the message of national organization and its activities, indicating in a specific manner the congressional program and other matters. A hostile legislation of a national character against the industry will be handled in this way. These plans of the M. P. T. O. A. were approved, as well as the report of the national convention at Chicago submitted by the Rochester and Buffalo men attending and representatives from all other units of the National Body in New York State present.

Arrangements then were made for a state meeting of all of the regional units in the fall. This will take place in Greater New York. This meeting will give additional emphasis to the national program, as the opening of the congressional session will be in December. A service station was established at Buffalo at the Palace Theatre Building, with a business manager in charge. This office will serve the theatre owners from Albany to Buffalo and another service station was established at national headquarters in New York City for all theatre owners from Albany to New York City. A definite fiscal policy was decided upon the proposal of the Canadian theatre owners to have the Canadian division of the M. P. T. O. A. formed, which has the approval of the national officers. It was reported and met with the enthusiastic endorsement of the meeting.

The following resolution was unanimously adopted:

Resolved, By the Rochester motion picture theatre owners and representatives of theatre owners' regional organizations in New York State affiliated with the Motion Picture Theatre Owners of America, that we unreservedly condemn the censorship of motion pictures by official bodies of every character, national or state, as being prejudicial to the constitutional guarantees of the right of free expression and calculated to effect a control of this great medium in a manner which will operate to the great disadvantage of the public.

Resolved, That we favor the exhibition of clean, wholesome motion pictures which will have a good entertainment value and also be of an edifying and instructive character, and believe in this connection that the American public, unappointed and unpaid and uncontrolled, are the best and only censors of motion pictures, newspapers, magazines or any other medium of expression.

Resolved that we favor the repeal of the law which created a motion picture censorship board in New York State and pledge our best efforts to bring this about in the next session of the New York State Legislature.

Mayor Van Zandt, Police Commissioner Bareham, Simon Adler, Majority Leader of the New York Assembly and Assemblymen Murphy and Griffiths also attended the meeting.

Capt. Morisson Sails

Captain Joseph Morisson, well known in this country and France as a motion picture actor, sailed this week for Europe to take a leading part in an important Italian production now being made on the shores of the Mediterranean. At the expiration of the contract, probably within two months, he will return to this country.



EILEEN PERCY
FEATURED IN
"THE FLIRT"
"WITHIN THE LAW"
With NORMA TALMADGE
PARAMOUNTS
"CHILDREN OF JAZZ"

WATCH FOR HER IN

TO-DAY'S WIFE

GREAT SPECIAL ATTRACTIONS
OPEN FOR IT

A Brilliant All-Star Cast
Directed by Edward J. LeSaint



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Albany Exhibitors Cured of Apathy Toward Clock Change

There won't be any daylight saving next year in Albany, or in fact in the neighboring cities of Schenectady and Troy, if the exhibitors of these three cities have their say. For the last two years or so the exhibitors have sat quietly back and watched the passing of an ordinance, which has resulted in their losing thousands of dollars. In the first place, the exhibitors in these three cities are not organized. There was plenty of talk against the ordinance last spring, but not a single exhibitor showed up before the common council. During the last few weeks the exhibitors have seen the effects of daylight saving. Not a single house, regardless of pictures shown, has been able to play to a fair sized audience at the 7 o'clock show. Along about 9 o'clock there has generally been a big spurt of business, which shows what might have taken place without daylight saving.

Oscar Perrin, manager of the Leland and the Clinton Square theatres in Albany, is spending each Sunday this summer at Long Beach with his family. Mr. Perrin makes the trip to New York on the boat each Saturday night.

Taking everything into consideration, Harry Symansky, the new manager of the Lincoln in Troy, is showing that he understands the picture needs of that city. Mr. Symansky is carefully booking his pictures, and for the first time in over a year the house is making money.

Realizing the number of houses for which he books, the exchanges in Albany are always willing to go out of their way a bit to welcome Louis Schine, who maintains headquarters at Gloversville and who with his brother is at the head of a circuit of nearly a dozen houses in various parts of the State. Mr. Schine was in Albany the past week, and remarked that his reception was so enthusiastic that he was almost tired of shaking hands.

A trio of well known exhibitors in this part of the State has just been named to the Albany F. I. L. M. Club to represent the houses in straightening out matters with the exchanges. The trio includes Louis Buettner, of Cohoes; William Benton, of Saratoga, and Rae Candee, general manager for the Nate Robbins interests, with headquarters in Utica. The exchanges are represented by G. A. Woodard, of Fox; Alec Herman, of First National, and Jack Krause, of Bond Photoplay. The club started to function Monday with headquarters in the Dolan Building and a paid secretary constantly in attendance. To this latter position Miss Grace L. Ticknor, formerly with the New York State Public Service Commission, has been named.

Frank L. Sands, of Pyrites, has bought the Wonderland Theatre in Hermon and now is operating houses in Pyrites, Russell and DeKalk Junction.

Edgar Weil, manager of the Strand in Syracuse, certainly believes in making his house attractive. With a fringe of plants and vines, intermingling with the national colors along the edge of the marquee, the Strand is presenting a most inviting appearance these days, and the box office records show that the people of this city appreciate Mr. Weil's efforts.

Who knows but that Samuel Suckno, present owner of four theatres in Albany, may not become a director in the cat farm proposed by F. C. Yelverton, of Ballston Spa. Mr. Suckno admits that he may buy a block of stock and take a chance in the venture.

According to Humphrey & Allen, owners of the new Central Park Theatre in Schenectady, the house is making good this summer, with every indication that it will be one of the leading residential theatres of that city during the coming fall and winter. It is using the "Oregon Trial" as a serial this summer.

Charles Greenstone, of the Empire in Glens Falls, together with Fred Elliott and Ollis Stacey, the last named being manager of the Majestic in Albany, attended the Willard-Firpo fight and also got a line on what might be expected from the pictures. Mr. Stacey generally books all fight pictures for Albany.

Ben Apple, of the Griswold and the American in Troy, may weigh better than 200 pounds, but when it comes to being fast on his feet Ben delivers the goods and incidentally brings home the bacon in many an outing in this part of the State. Mr. Apple attended the Kiwanis outing this week and managed to annex one or two prizes in the running races.

Motoring down from Cambridge, L. L. Connors, owner of the Victory Theatre there, was along Albany's Film Row the past week booking his September attractions.

The Hudson Theatre in Albany had a close call one night last week from a fire in the neighborhood, which destroyed a $150,000 business block. The theatre is owned by W. W. Berinstein, of New York. Following the fire it was closed for a day or so, until danger from falling walls was past.

C. H. Moyer, operating theatres in Little Falls and Herkimer, was in town last week, but did little more along Film Row than to say "hello."

Until such time as burlesque is resumed, the Majestic in Albany is playing straight pictures with two changes a week.

The Clinton Square and Leland theatres in Albany are catching the women these days by presenting a souvenir in the way of a powder puff, and incidently advertising the coming of "Temptation" to the Clinton Square Theatre the last of the month.

There is talk in Albany of a meeting of the executive committee of the M. P. T. O. of New York State at Saratoga or Buffalo soon.

H. E. Wilkinson, now of Buffalo but until recently manager of the Lincoln in Troy, was in town the past week.

The street car strike still continues in Schenectady, with little or no indications that it will conclude soon. The houses are suffering badly.

Oscar Perrin is having a most successful summer at the Leland in Albany. When he took over the house, Mr. Perrin made up his mind not only to give the patrons their money's worth, but to use care in booking pictures. Instead of buying a picture at random, Mr. Perrin insists on every picture being screened for him. As a result, the crowds which flock to this theatre during the winter and spring still continue. Mr. Perrin has not let down on his program in a single instance. Despite the heat of last week, there were two or three nights when he had crowds standing in line for a week's run of "Environment."

Charles Sesonske, until recently manager of the Avon in Watertown, swore out a warrant last week for another motorist, claiming that persons obstructed him on a newly oiled state road near Canton, Mr. Sesonske claiming that the other person refused to allow his car to pass.

Oscar Perrin isn't in favor of picture theatres closing during the hot spell in the summer, unless all houses in the city follow a similar procedure. Mr. Perrin believes that once you lose your patrons through the closing of a house even temporarily, the other house is a gainer and that it is far better to operate at a loss, or on a small margin, than to close down entirely.

Light music has replaced the usual heavy stuff at the Mark Strand in Albany this summer, and the change appears to be pleasing to the patrons.

While the big theatres in this section are booking their fall attractions at the present time, the little fellows are holding off until after September. Present plans call for all houses to get in full swing on Labor Day. Houses now closed will open that day and it is expected that with a fairly cool fall business will reach normal proportions.

A Fortunate New Hampshire Exhibitor

Peter M. Gagne is the mayor of Somersworth, N. H.; he controls the Strand and Somersworth theatres; he is a member of the New Hampshire House of Representatives; he owns a pool room; he is married and has three children. Is there any other exhibitor in the world quite so fortunate?

Mayor Gagne was born in Somersworth nearly 47 years ago. He knows the business of administering the city government fully as well as he does the art of choosing pictures for his theatres that help him "get along" with his annual salary of $500 as mayor. You see, Somersworth is a city of only 6,800 souls.

He doesn't spend much time in the pool room, which is managed by his brother, but he always can be found at one of his theatres when he is not carrying out his mayoralty duties. A visit to the city hall indicated that Mayor Gagne's chief interest apparently is in his theatres, for the main entrance to the building was filled with poster frames advertising the shows. His greatest source of recreation is fishing and he has just returned from a week's thrashing of Vermont waters for trout. Governor Brown, also a resident of Somersworth, was with him.

Mayor Gagne has been in the picture business for several years. He is sole owner of the Strand, an exclusive film house, and is manager of the Somersworth, which plays combination attractions including motion pictures.

Better Parcel Post Service Promised in Buffalo Region

Buffalo and western New York exhibitors who receive their film via parcel post are about to get much improved service. At a meeting of the Film Board of Trade of Buffalo, this matter was thoroughly discussed and ways and means for bettering this method of shipment suggested by both exchange managers and Postmaster Robert W. Gallagher and F. R. Barclay, inspector in charge of the General Post Office. Both these officials attended the meeting. John W. Donaldson, representing Will Hays' office, also was present. Much of the shipping is now done by motor truck, but there are many towns reached only by parcel post.

Buffalo exchange men were not invited to the outing of the Rochester Motion Picture Exhibitors Association this year. The event was held last Tuesday at Weidle's Hotel, Point Pleasant. There is much feeling in Rochester against the Buffalo Film Board of Trade and this is taken to be the reason the film men were not "among those present."

Vincent R. McFaul has just returned from a week's vacation at Niagara-on-the-Lake all popped up for the fall season, now not so far away. The Shea Hippodrome manager is determined to make the coming season the most successful in the history of the big Buffalo picture house.

Niagara Falls is going to settle the daylight saving question for all time at the next election, when the question will be submitted to the voters for final decision.

M. Marks, of Butler, Pa., has taken over the Venango Theatre in Oil City, Pa., formerly owned by Mrs. J. J. Graham.

Elmer C. Winegar, who for years managed the Central Park and Premier theatres in Buffalo, and who for a year or so has engaged in the making of industrial film, is considering re-entering the exchange or exhibiting field. Mr. Winegar has had several offers in both ends of the business.

Charlie Bowe, manager of the Frontier Theatre, was coming out of one of the exchanges with an armful of one sheets and other advertising matter the other day. Eddie Weinberg, manager of the Renown exchange, thought Charlie was a newsie. Eddie went up to him and asked him what papers he was selling.

E. A. Williams, brother of George Williams, manager of the Olympic, is now in charge of the advertising department at the Paramount exchange. E. A. formerly managed the Linden Theatre on Jefferson Street.

W. A. Mack, manager of the Buffalo Pathe office, announces that the world premiere of Harold Lloyd's new comedy, "Why Worry?" will be shown at the Eastman Theatre, Rochester, the week of September 2.

Newark, N. J., is to have a new theatre. W. G. Croucher is building a house which will soon be completed. It will be the Crescent. Mr. Croucher is a cigar dealer in Newark.

The Plaza Theatre in Corning, N. Y., is now open only one day a week. Manager E. B Hendricks has gone to Boston on a vacation.

George Williams, manager of the Olympic, Buffalo, took a shot at the ponies at Fort Erie last week and came out about eight cents to the good. George insists you can beat the game if you keep at it.

The fish down in the Alleghanies are keeping under cover. Charlie Babcock, of the Babcock Theatre, Wellsville, is down there with his book and line and woe to any poor fish who sticks his head near Charlie's bait

Leah Baird is sojourning in Buffalo this week. Leah is appearing in person at the Lafayette Square where her picture, "Is Divorce a Failure?" is being shown.

Dissolution papers have been granted by the Secretary of State at Albany to the Eastern Star Theatre Company of Buffalo. Dewey Michaels recently took over the Eastern Star and is operating it under the name of the Avon.

Fred Perry, manager of the Strand, Watertown, N. Y., is reported to be dickering for theatres in Theresa, Sandy Creek and Mexico.

Fred M. Shafer, managing director of the Lafayette Square Theatre, leaves next week for a two weeks' vacation in the West. Fred is taking his car on the boat to Detroit, and from that point will spend most of his time stepping on the gas. During his absence the house is in charge of William Francis Van Dyne, assistant managing director.

Connecticut

A labor mixup among musicians at the Strand and Broadway theatres in Norwich, Conn., still appears to be far from settlement. Manager Davidson reiterates his statements that there is no labor trouble in his houses and the musicians, who were given a two-weeks' notice on June 26, are doing picket duty outside the theatres. The trouble is said to have been caused when the director of one of the orchestras demanded an increase in salary.

In a statement on July 14 Manager Davidson said that he had done everything possible to bring out-of-town musicians to Norwich, but the musicians' union refuses to give them transfer cards.

"Why the musicians who were released because they refused to transfer from one theatre to the other insist on refusing transfer cards to other union musicians is a mystery to me," said Mr. Davidson.

Music at the two theatres now is being furnished by pianists only.

The picture business in New London, Conn., was introduced at the Empire Theatre. Now the management says the business does not warrant keeping the house open except three days a week. Sunday is one of the days.

Representatives of a large theatrical operating concern, whose name has been withheld, have been in Danbury, Conn., looking over property with a view to purchasing it as a site for a theatre.

The Regent Theatre in Norwalk, Conn., is not for sale, according to David Esterson, proprietor, who also owns the Palace. His denial is in answer to a rumor that a New York syndicate was about to take control of the Regent.

"There is absolutely no basis for such a story," said Mr. Esterson. "I have no intention of selling the Regent Theatre and certainly wouldn't dispose of it without also selling the Palace Theatre. I hope to make Norwalk my home for many years to come."

"Children of Jazz" drew great crowds to the Olympia Theatre in New Haven, Conn., on its first night, Sunday, July 15.

Will D. Harris, resident manager of the Olympia Theatre in New Haven, Conn., for the last seven months, has gone to Portland, Me., where he will become general manager of the Eastern Amusement Company. The concern operates a chain of photoplay houses throughout the New England states.

Mr. Harris' successor is Charles E. Mansfield, until recently manager of the Gordon Theatre in Brockton, Mass.

"Bill" Cotter of Poli's in Meriden, Conn., had a cameraman at a big factory picnic recently and got a fine bunch of views to screen. "Bill" formerly packed 'em in at stock shows and he can do it just as well with a film policy. He used some pretty "spiffy" advertisements on "Children of Jazz."

Connecticut theatre managers are getting their own names and the names of their theatres on the front pages of the newspapers in some of the cities by offering a certain number of free tickets for each performance. Here's how the majority of them appear to be doing it: The names of three persons are selected daily at random; the names are printed in the newspaper front pages, too, with the announcement that each person (the one named who calls at the newspaper office and exhibits a copy of the newspaper) will receive two tickets. Some of the managers are getting their programs inserted free of charge also.

Summer resorts seem to be reaping a harvest this season and it is no wonder that Sunday night film shows are presented virtually to the musicians and ushers only.

Ye scribe has found one of the best organists he ever has heard in a picture theatre, seated at the console of the organ in the Globe Theatre, New Haven, Conn. Frank Tiernan, organist at the Olympia in the same city, also knows how to "hit the pipes" the right way.

And by the way—here's something worth noting. The Globe, a small but neat theatre, is the only downtown film house in New Haven with a daily change of program and it seems to be the right idea, for the business there, even on the hottest nights, is no cause for complaint.

The Garden Theatre, New Haven, has a very polite ticket seller. Scribe called at the box office one night recently and asked if the feature picture had started and was told that it had; asked if there was to be a comedy following it; was told there would not be; that the feature closed the show. Had whole family with me, so didn't have to go down in jeans. Walked away. Try again some time. Nice to find real polite "ladies" in the box office. Dropped my money at one the other night and was told to step aside. It was a two-cashier office, too.

The Princess in Hartford keeps right on giving its patrons the very first of First National pictures. Business surely must be good. The Strand, while now leaning toward two programs weekly, is showing excellent pictures despite the warm weather.

Theatre managers of New Haven read in newspaper that 700 students are attending sessions at Yale this summer. Wonder how many of the former watch for the latter? Scribe couldn't see a college boy in any theatre he's been in any time.

Vaudeville will not be discontinued at the Palace Theatre in New Britain, Conn., when the new Capitol is opened. Both theatres will have vaudeville and picture policies.

W. A. True and Joseph W. Walsh of Hartford, Conn., will attend the general meeting of the M. P. T. O. A. in Atlantic City August 6-8.

Massachusetts

Elias M. Loew, owner of several New England theatres, has purchased the remaining stock in the Capitol Amusement Company in Central Square, Lynn, Mass. The Capitol is now in charge of George Corbett. The new season, which will open on Labor Day, will bring Charles L. Benson as manager.

The Capitol and Bijou theatres in Springfield, Mass., Abraham Goodside, general director, now are on their summer reduced price schedule and the same programs are being continued so far as quality and quantity are concerned—hence the lack of complaint about business thus far this summer.

Sam Harding's Revival Week Suggests Good Summer Stunt

The Liberty Theatre, a Kansas City downtown house owned by Sam Harding, staged a Revival Week recently. Three masterpieces of the recent past were again presented for public showing, "Three Musketeers," "Through the Back Door" and "Way Down East."

The reviewers, as a rule, pick out the ten best pictures at the close of each year. Varying opinions swell the number of the recognized "best" to nearly fifteen. Why wouldn't it be a good idea to group these pictures into a week's entertainment and send them around the country just to show what the films had done?

The Apollo Theatre, Kansas City suburban house, has been purchased by the Ralph Amusement Company, the officers of which are: Ralph Fink, president; Ruben Finklestein, secretary-treasurer, and Archie Josephson, vice-president. Among other theatres controlled by the company are the Strand, Victory, Penn Valley and Gillham theatres, all of Kansas City.

Jack Roth, manager of the Isis Theatre, will leave his present position to become manager of the Strand and Apollo theatres.

H. K. Wareham of Manhattan, Kas., and Clair M. Patee of Lawrence, Kas., two of the oldest exhibitors in years of service in the world, were in Kansas City last week. Both have been in the show business for half a century.

R. G. Liggett, president of the M. P. T. O. of Kansas, has been appointed a member of the National Executive Committee at large of the M. P. T. O. A. The committee is made up of twelve prominent exhibitors appointed by the national president, Sydney S. Cohen.

A young bandit took a bag containing $2,500 from Samuel Branson, treasurer of the Main Street Theatre, Kansas City, and Taylor Myers, a special officer accompanying Branson, July 11, about 1 o'clock in the afternoon. As the two men were about to enter their coupe at the theatre to take the money to the bank, the bandit stepped on the running board of the car and ordered them to drive on according to his directions. They were put out a few blocks away after being disarmed and the abandoned car was found two blocks away some time later.

On April 8, Branson was locked in a vault at the theatre and robbers got away with $6,000.

E. W. Buchanan, of the Emerald Theatre at Buckner, Mo., is opening the Elms Theatre, which is at Bristol Station, a short distance from Kansas City.

Wilson and Weldon, who formerly operated the Gem Theatre at Olathe, have opened the Airdome at Overland Park, Kas. They are making a picture house of the Airdome by building a permanent structure around and over the present walls and equipment.

Among the out-of-town exhibitors in Kansas City last week were: W. D. Fite, of Wichita; C. M. Gott, of the Skydome at Warrensburg; John Masquelier, of the Empress at Arma, Kas.; Clair M. Patee, of the Patee Theatre, Lawrence, Kas.; M. W. Westcott, of the Isis at Brunswick, Mo.; C. Swiercinsky, of the Majestic at Washington, Kas., and H. K. Wareham, of Manhattan, Kas.

Colorado

G. A. Loveland, owner of the Odeon Theatre at Colorado Springs, Colo., expects to spend $30,000 fixing up his house this fall. Among the improvements contemplated is raising the roof of the theatre four feet, which will give him about 100 more seats in the balcony. He plans a new front with the box office in the corner of the building instead of the present location in the center of the building. A ladies' rest room will be built on the main floor and the office will be moved to the balcony. The plans call for a larger operating room and the addition of new equipment of the latest type. An organ of the latest type will be installed and the musical programs of the house will be made larger to conform with the movie features.

When Manager Loveland came here twelve years ago there were two storeroom nickelodeons. He opened his house on Nevada avenue with 600 seats and the exclusive use of the General film service. In those days if they liked the feature they would stand out in the weather, either snow or rain, and wait patiently to get in and pay their dime to see the show. He says that one of the best bets of the early days was "The Battle of Gettysburg" and they packed them in to see the great civil war drama.

The past season has been a good one for the Odeon and Manager Loveland reports a very healthy increase over the previous year. The outlook is favorable for continued good business. One of the best methods to keep a satisfied list of patrons is to keep your prices at a standard, said Manager Loveland, so that your movie fan will know that he can always find a good bill at your theatre for a regular admission charge and get his money's worth from the evening's entertainment.

San Francisco

Louis R. Greenfield, who conducts a chain of picture theatres in this city, Santa Cruz and Honolulu, returned recently from a vacation spent in Los Angeles and vicinity.

The Balboa Theatre Building in Westwood Park, one of San Francisco's most charming residence districts, has been sold by Samuel H. Levin to A. Sugerman and H. Heppner. Mr. Levin will continue to operate the theatre under lease from the new owners of the building.

W. Steuart Webster, proprietor of Webster's Granada Theatre, Woodland, Cal., was a recent visitor in this city. He announced that he had closed the house for a few weeks during the summer and that it would be redecorated during this period.

Mrs. Harry Oastler, of the American Theatre, Winnemucca, Nev., has arrived at San Francisco for a stay of a month and will shortly be joined by Mr. Oastler.

Paul Reardon, formerly of Tulare, Cal., has arranged to open a picture house at Cascada, in Central California, where work is under way on a power development project.

E. M. Masterson and Mrs. Masterson, of the Orpheum Theatre, Lovelock, Nev., are spending a vacation in California.

The Bay Station Theatre at Alameda, Cal., has been purchased by Mischa Gulisksman and is being remodeled.

Plans are being made for the erection of a new theatre at Stockton, Cal., to be used as a second-run house.

Plans have been completed for the 1,800-seat theatre to be erected by Samuel H. Levin on Union street, between Webster and Buchanan, San Francisco, and bids for construction work have been invited.

E. B. Buckwalter, of the Orpheum Theatre, Susanville, Cal., and W. H. Leughead, of the Westwood Theatre, Westwood, Cal., have sent notice of contemplated business trips to San Francisco early in August to arrange fall bookings.

Exhibitor Ultimatum

The Kansas City Film Board of Trade was dealt a blow by the M. P. T. O. of Kansas at the directors' meeting held July 12. The exhibitor organization is for a joint board of arbitration heart and soul, according to C. E. Cook, business manager, but they do object to an unequitable working basis.

Thus far, every question has been settled according to the dictates of the Uniform Contract, which exhibitors have rejected. If an agreement cannot be made soon, members of the theatre owners' organization will be advised not to abide by any of the decisions of the present board of arbitration. In event that the matter can be straightened out, members will not be notified to ignore decisions.

The board of directors is composed of J. R. Burford, Arkansas City; Harry McClure, Emporia; Stanley Chambers, Wichita; G. L. Hooper, Topeka; M. B. Shanberg, Hutchinson; A. F. Baker, Kansas City, and R. R. Biechele, Kansas City.

The Casino Theatre has been taken over by the Plymouth Theatrical Enterprises and it is planned to offer pictures in conjunction with melodrama and musical comedy.

The Midgeley Company, controlled by the owners of the American Theatre, Oakland, Cal., have taken a long term lease on property near this house, covered with ramshackle buildings almost fifty years old, and is constructing twenty modern stores. The improvements will remove a neighborhood eyesore and are expected to benefit the theatre, as well as good financial returns.

Mrs. Gabriel Moulin, 145 Buena Vista Terrace, San Francisco, is arranging to erect a picture theatre on Foothill Boulevard in the suburban city of Oakland.

Cleveland

The Stillman Theatre, Cleveland, may not be closed this summer, especially if the revival pictures, showing there, continue to do well. The revivals were started for one week and now they are into their third week, and a fourth has been booked. General Manager Fred Desberg, of Loew's Ohio Theatres, announced these pictures booked for the fourth week:

"Nan of Music Mountain," "The Hottentot," "The Kid," "Smilin' Thru," "The Silent Man," "Barbary Sheep" and "The Old Nest."

The pictures are booked for one day each. The older ones seem to go as well as those of recent release.

Keith's Palace Theatre, advertised as the world's finest house, already is closed for alterations, after being opened for about eight months. A large section of the concrete floor is being torn up and replaced according to a proper sight line. Many rows toward the front of the house were out the sight-line, and the public soon got so wise to it that they wouldn't buy the seats.

Martin Printz, manager of the Circle Theatre, is spending his vacation in Los Angeles, while the theatre is closed for the summer.

James Surrell is the new house manager for the Savoy Theatre on St. Clair Avenue.

Jack Kuhn, of Loew's Ohio theatres, is spending a two weeks' vacation on a trip up the Great Lakes on a freight steamer.

Myer Fine, local chain theatre exhibitor, is on his honeymoon in California, having been married the first week in July.

Chamberlain's Dream Theatre Comes True in Mt. Carmel, Pa.

The New Victoria Theatre, Mt. Carmel, Pa., formally opened last week, marks the crowning success in the career of L. J. Chamberlain, president and general manager of the Chamberlain Amusement Enterprises, Inc. It also realizes Mr. Chamberlain's old ambition to give Mt. Carmel the best picture house possible, for fifteen years ago he opened his first theatre in that thriving community. Now he has eight theatres.

The appreciation of residents was shown at the opening when the mayor and other local notables congratulated and thanked Mr. Chamberlain. Twenty-eight film men motored from Philadelphia, picking up en route Dr. H. J. Schad, president of the M P. T. O. of Eastern Pennsylvania, and his business associate, John Cook, of the Carr & Schad Company, Reading, Pa.

An exceptionally interesting feature was the presentation on the first night of "The Great Train Robbery," a film seventeen years old and the first shown in the original Mt. Carmel house, the Theatorium. "The Exciters" furnished contrasting entertainment.

The Chamberlain management leased the Sheldon Hotel for visiting guests and open-house liberality prevailed. After the dinner autos conveyed the guests from the gaily decorated hotel to the likewise gaily decorated theatre. Mr. Chamberlain there responded to the congratulations of the mayor by modestly attributing his success to local support. Boyd Chamberlain, his son, in a few words paid tribute to his father's enterprise and ideals. After the opening performance Philadelphians motored to Shamokin, arriving in time for a midnight hotel banquet that lasted until sun-up.

The new Victoria occupies an entire block. Architecturally and in appointments it represents the last word in artistic and safe construction. At the sacrifice of space, wide and gently sloping main aisles were provided, and with an equal sacrifice wide spaces between chairs. There are rest and retiring and smoking rooms for ladies and gentlemen, elegant furnishings in rich draperies and mural paintings, a three color lighting system of most approved type with an auxiliary system for emergencies; a fine organ with registration equivalent to a 126-piece orchestra, installed in two sound-proof rooms in the roof of the theatre and representing an investment of $30,000.

The resident manager is W. H. Gracey, identified with all branches of theatricals for more than twenty years, and the organist is Samuel S. Grand, for two years at the Grant Theatre, Philadelphia, four years on Broadway at the Arena, Tivoli, and Rivoli, and later as a student in Bremen, Germany. Assistant general manager of the company is Boyd Chamberlain. The stage, one of the largest of inland Pennsylvania, is 75 feet wide and 35 feet deep, with proscenium 40 feet and fly-loft 75 feet high.

Those who attended the opening from among the Philadelphia trade were: David Barrist, Charles Goodwin, Mr. and Mrs. Harry Marcus, Mr. and Mrs. Lewis Goldstein, L. Corson, David Segall, Michael Levinson, Anthony Luchesse, Earl Sweigert, Dan Mason, John Cadoret of Scranton, Felix Mendelsohn, Edgar Moss, Dr. Schad and Lewen Pizor of the Phoenixville Theatre, Phoenixville, Pa.

With the talk of rising coal prices permeating the various conventions of miners now in session at Scranton and at the seashore, there seems to be little fear on the part of the miners in the coal regions as to the possibility of a long rest from work and lack of funds, for they are patronizing the movies in that section with greater zest than ever before and the funds from box offices are mounting with more reality than the soaring of anthracite prices. During the Scranton convention the theatres were packed to capacity and the owners prepared programs especially appealing to those who go down into the mines.

In order to give the patrons of the Regent Theatre, in Harrisburg, the benefits of high-class musical programs, Peter Magaro announces the acquisition of Larry Baraldi, formerly with the Victor Herbert Orchestra, as organist for the coming season.

The Stiefel combination, consisting of Abraham Stiefel and his sons Samuel and Nathan, which already controls several theatres in the Philadelphia territory, has taken over the Elite on Germantown avenue. It is the plan of the Stiefel organization to practically reconstruct the building and to introduce a modern enterprice.

Fred G. Nixon-Nirdlinger, managing director of the Nixon-Nirdlinger interests in this city, sailed on the Majestic last week for a four weeks' vacation in Europe. He will spend a week in London and another in Paris looking over theatrical novelties. He also intends to scrutinize the interior decorations of theatres and picture houses, with the hope of finding some particular phase that could be adapted for local use. He is also on a mission for one of the large producing firms. It was announced at the local office no information on that matter is to be given out at this time.

Reminiscenses

The Regent Theatre in East Liberty will be closed for redecorating and renovating the week of July 23. "Bill" Kirsch, booker for Rowland and Clark's Theatres, in designating the bookings for the various houses simply wrote "House Closed" in the Regent space for that week. The publicity department's office boy caused a lot of mirth when he inquired: "Help me out, I've looked over all the trade journals and press books and can't find it; tell me what exchange handles 'House Closed.'"

This put General Manager Casper in a reminiscent mood and he recalled his days with the Gus Sun Vaudeville Circuit. The clerk in making up the route sheets for the various actors and troupes would write: "Sam Jones, Monday, Tuesday and Wednesday, New Castle; Thursday, Friday and Saturday, optional." Not infrequently one of the actors would inquire: "Where the Sam Hill is this town 'Optional?'"

Morrow in Fairmont, W. Va.; Newsy Bits in Pittsburgh

Floyd D. Morrow, who came from the Nelson Theatre, Fairmont, W. Va., a year ago to handle publicity for Nat Wallen at the Palace Theatre, Washington, Pa., has taken over the Regent Theatre there and is laying big plans for the coming season. Floyd has been particularly successful in putting over big productions. He designed and installed the curtains and built the stage settings for the Blue Ridge Theatre at Fairmont and he transformed the old Casino into the Palace at Washington by changing the color scheme, designing and installing draperies, etc.

C. G. Becker, former manager of the Virginian Theatre Company at Charleston, W. Va., has taken over a sixteen-year lease on the Grand Theatre at Butler, the retiring owner being O. J. Sybert. The house changed hands on July 1, at which time it was closed to permit of extensive remodeling and redecorating. It will again be thrown open to the public early in September.

Mr. Becker was in Pittsburgh the past week looking over the feature market, and booking some productions for early showing. He is an old-timer in the theatre business, and says he remembers when he booked films at the old General exchange. His many friends are glad to see him back in harness again so close to the Iron City, and the World joins them in wishing him the best of success in Butler.

Charlie Smouse, manager of the Opera House, Houtzdale, Pa., has gone went and done it. Yes, indeed—Smouse gave up his liberty and independence for the future, and just because he fell in love with a Houtzdale young woman and married her last week.

Mr. Kuhn and son, of Cameron, W. Va., opened their new Elmo Theatre on July 12. The new picture house seats 239. The building is not a new structure, but the Kuhns have put in an entirely new interior.

Maurice Baum, of the Nittany Theatre, State College, is sporting a new Studebaker sedan, while John Buck, of the Arcadia at Vandergrift, has a new Maxwell sedan.

The Grand Theatre at Morgantown, W. Va., has closed down for two months and will reopen early in September.

George Wilson, of the Wilson Theatre, Tyrone, made one of his periodical trips to Baltimore last week. Wilson has a beautiful theatre there.

T. C. Brown, proprietor of the Scenic Theatre and the Opera House at Bellefonte, has closed the last-named house for the summer. He states, however, that he will continue to operate the Scenic Theatre six days a week.

A. M. Burt, of Burt's and the Idle Hour theatres, Mannington, W. Va., has returned from his auto tour of the eastern states. Burt says his health is not so good, and he lost 42 pounds in weight on his trip.

Milan Salowich, of the National Theatre, Johnstown, went bass fishing a few days ago. He journeyed down to Newport, Pa., as he had heard that the Juniata river was alive with fish. He brought six bass back with him after being out two days and one night, and then his help said that he bought them.

James B. Clark, head of the Rowland and Clark theatres; Jerome Casper, his general manager; E. R. Swindell and L. E. Herwitt are on a fishing trip in the Thousand Islands district. A novel way of making money by the lucky fishermen of the quartet was put into effect. The man who caught the first fish each day collected one dollar from each of the other three men. Mr. Clark stated that he intended to cop all the money in sight in this way. He said there's no money in the theatre business at the present time, so he had to make it some way.

Mr. and Mrs. H. B. Kester, of the East Liberty Cameraphone, left Thursday of last week in their new Stearns sedan on a ten-day vacation trip to Canada, Mr. Kester's former home. During his absence, R. J. La Voise will have charge of the theatre.

Guy F. Gregg, of the Camden Theatre, Weston, W. Va., accompanied by his family, is spending the hot months at his summer home in Mountain Lake Park, Md. During his absence "Bill" Pritchard is manager.

R. J. La Voise, manager of the East Liberty Cameraphone, is seriously contemplating entering Mrs. La Voise in some of the auto races one of these days. Recently Mr. La Voise purchased a new Stearns touring car and Mrs. La Voise decided to take a trip to her home in Peoria, Ill., in the same. She left in company with her two boys, aged 9 and 11 years, on Friday, June 29, and the same evening landed in Indianapolis, Ind., a distance of 400 miles. The next day she resumed her journey bright and early and arrived in Peoria Saturday evening, having traveled a distance of 720 miles in the two days. Only one mishap occurred on the entire trip, a blowout, fourteen miles from her home. That's going some.

Louisville's Hot Weather Evokes Exhibitor Opinions

The record-breaking hot weather experienced in Louisville for the past several weeks has cooled to an amazing degree the ardor of the motion picture fan, so that most of the first-run houses here are losing money. Fred G. Dolle, manager of the Alamo Theatre and interested in the Broadway Amusement Company, attributes the loss of patronage of the better houses not only to the excessive heat but also to the inferiority of the shows.

"The crowds always slump in the summer," he said, "but the lure of the swimming pool is not the only explanation. At least 40 per cent. of the decrease is due to the fact that the film companies will not release pictures that have any box office appeal. Co-operation between the film companies and the managers of the various picture houses is necessary, if first-run houses are to be kept open during the summer, for the public is not going to a poor movie when there is so much first class stuff outside."

On the other hand, Mr. Dolle is strongly convinced that a really good picture will always draw the crowd, regardless of atmospheric conditions.

"The producers promise us twenty pictures a year," he continued, "then they release about sixteen good ones, and towards the end of the season, buy up four cheap, ordinary pictures which they sell us, thus making up the total number promised. The good pictures are held back for the fall season, when more money can be demanded for them."

Mr. Dolle was emphatic in his opinion that producers require too much money for their pictures the year around. This overcharge he expressed as being especially apparent during the summer months, when the pictures are not good enough to lure the public from out-of-doors amusements, and when, therefore, the first-run houses must lose money upon any considerable expenditure. Asked about business in the eleven suburban theatres in which he is interested, he said that this was not appreciably hurt during the summer season. These houses show second, third and fourth-run pictures, from which the management can pick the cream of the releases of the year at a moderate cost. At 10 and 15 cent prices the public can see pictures worth their while—pictures so good that they don't mind paying a nominal price of admission to see them even for the second time.

Mr. Dittmar of the Rialto, Louisville's newest and most costly picture theatre, said that business for him in the Rialto and in the Majestic, the other house in which he is interested, had run true to form this season. Mr. Dittmar believes that the falling off of the crowds during the hot weather months is the natural result of the appeal of picnics, swimming parties, motor drives, etc. He admitted, however, that it is impossible to get bookings ahead at this time of the year.

The Kentucky, Louisville's foremost second-run theatre, is doing a good business despite the heat, according to Earl Paine's statement.

"Business has dropped off very little during the hot weather, but that is because we can offer at 15-20 cent prices such pictures as 'The Bright Shawl,' 'White Shoulders,' 'Within the Law,' 'Safety Last' and other such productions."

The Strand Theatre is to be closed during the summer months. For a while the management tried giving the public second-run pictures, but this experiment was not a success.

The Majestic has lowered its prices from 25-30 cents to 15-20 cents for the summer, and is showing the signal successes in the releases of the year. The opening feature was a return engagement of "Robin Hood."

C. N. Koch, manager of the Rex Theatre, Louisville, and head of the American Motion Picture Co., Louisville, was a member of the Board of Trade's Booster Party, which recently covered 1,200 miles of the Eastern Kentucky territory, stopping at thirty or more towns. Mr. Koch made moving pictures during the trip, which will have their first showing within a few days at a special meeting of the Board of Trade, after which they will be shown here and out in the state.

The Walnut was closed July 9 for repairs. It is estimated that it will require at least two weeks for the repairs which are in the contemplation of the management. The Walnut has been running continuously for the past four or five years, this being the first time that the owners have deemed it necessary to change the color scheme.

Articles of incorporation were recently filed for the new Lexington Opera House, Lexington, Ky., capital, $50,000, C. H. Berryman, James A. Todd and J. C. Carrick, all of Lexington. Berryman has been connected with theatrical and picture developments for a number of years.

William E. Carrell recently filed notice with the Jefferson County Clerk, Louisville, in which he affirmed ownership of the Aristo Theatre, located at 1601 South Second street.

Indiana

A. F. Brentlinger, former vice-president and general manager of the theatres owned and operated by the Consolidated Realty and Theatres Corporation, suffered a stroke of apoplexy at his home in Indianapolis a few days ago. He has been confined to his home since he was stricken but is reported to be improving. Mr. Brentlinger has been a theatre brother since his retirement a few months ago from the Consolidated corporation.

The Gayety and Rialto theatres in Indianapolis have passed into the hands of Frank J. Rembusch. He now operates a circuit of seventeen theatres. He has one in Greenfield, two in Noblesville, two in Columbus, two in Martinsville, one in Shelbyville, three in Marion and six in Indianapolis.

Patrons of the Palace Theatre at South Bend who do not wish to leave their small children at home will find great convenience in the newly equipped nursery and playroom in the basement of the theatre. Two trained nurses are constantly in attendance and articles for indoor play and comfort of the children have been provided by the management.

The Consolidated Realty and Theatres Corporation has bought from the Hook Holding Company, of Indianapolis, a 99-year lease on the Park Theatre at the northeast corner of Capitol avenue and Washington street. According to F. H. Gruneberg, Jr., of Chicago, vice-president of the corporation, the company plans to erect a fifteen-story hotel building on the site. The Consolidated corporation is the owner of a large number of picture theatres and hotels in various parts of the state.

South Bend will have another new picture theatre if the plans of John P. McGill are carried out. Mr. McGill has purchased the property at the northeast corner of La Salle and Michigan streets and expects to erect a new theatre building on the site. Interested with Mr. McGill is L. F. Allardt, of Chicago, who formerly had an interest in the Orpheum Theatre in South Bend.

A new ventilating and cooling system was installed in the Orpheum Theatre at South Bend recently, and the staff of ushers and doormen have been equipped with new uniforms. George Gordon is resident manager.

Frank G. Holland, who succeeded W. C. Meek as manager of the Victory and Strand theatres at Evansville, is a song writer of some note. Mr. Holland, who formerly managed the Murray and Murrette theatres in Richmond, has written a number of songs.

Chicago

Harry Savericde and Alexander Frank of the Frank Amusement Company of Waterloo, Iowa, have dissolved their partnership and Mr. Frank will continue the business of the Frank Amusement Company in the future.

James Johnson of Indiana Harbor, Indiana, has been awarded the contract for the construction of a 1,000-seat house in that city for James Pinaronas at a cost of $100,000. The house will be modern in every respect and work will commence at once.

Another exhibitor has done it. This time it is Jimmy Chrissis of the new Regent and Charm theatres. He was married last week and the big doings wound up with a dance and a reception at the Hotel Sherman, with Bill Sweeney as best man and chief usher.

According to the latest reports, Theodore McCoy has bought the Elite Theatre at Golconda, Ill.

More travel notes from the exhibitors. Here is Bill Beynon of the Divernon Opera House going abroad and Frank Ditzenberg of the St. Clair Theatre at East St. Louis going to the West Coast. Guess the boys know how to save their nickels for the summer vacations, all right.

The LaGrange Theatre, at LaGrange, Ill., under the Evans management, will increase the seating capacity and make other improvements.

Sam Bernasek and S. J. Geogory have received plans for the new movie house they are going to build at 22nd and Ridgeland avenue. It is expected the cost will be $500,000 and the plans call for a two-story theatre building, with stores and offices in the front of the structure.

S. Zeigfried, owner of the Bijou Theatre at Decatur, Ill., has closed his house for three weeks for a general overhauling. When completed, the Bijou will be one of the niftiest houses in the city.

The Girard Theatre at Mattoon, Ill., is being redecorated and will reopen in the near future with feature programs.

L. H. Cox of this city has bought the Pythian Theatre at Marshall, Ill., from S. E. Pirtle of Jerseyville, Ill., who has several houses in that part of the state.

Ben Rover of the Amuse-U Theatre at Springfield, Ill., is fixing up his house and adding some new equipment. Two Simplex machines have been added to the projection room and now the house can handle the largest programs.

Bob Cluster, the chain theatre owner of the coal country, has added the Girard Theatre at Sparta, Ill., to his list, which includes houses at Johnson City, Salem and Pinckneyville, all in Illinois. Bob is a booster for his part of the country and says that they are live-wires down there.

J. Weber of the Steel Theatre at Steeleville, Ill., has added a new Simplex machine to his projection room equipment.

The Southeast

The beautiful Oldham Theatre, McMinnville, Tenn., is nearing completion. Mr. Oldham has just purchased a complete lobby display of the Newman brand through the Lucas Theatre Supply Company.

John Snyder and Bruce Snyder of Bessemer, Ala., are two exhibitors who are having a wonderful trip. They motored from their home to Wrightsville Beach and returned last week.

C. D. McConnell, of Prattville, Ala., was a visitor on Atlanta's film row the past week. He owns the Palace in his home town.

St. Louis Showmen Innocent of Amusement Tax Evasions

There has been no attempt on the part of theatre owners of St. Louis and vicinity to avoid payment of the federal tax on theatre admissions, according to Walter Freimeth, chief field deputy of the Internal Revenue Department attached to the local offices. In discussing press dispatches from the East, which alleged several attempts to defraud the government by refusing to make proper amusement tax returns, Freimeth said that such conditions did not prevail here.

"Of course there have been a few delinquencies reported to this office by our investigators," Freimeth said. "However, upon making a thorough investigation it was found in practically every case that the persons who had technically violated the law were new at the theatre business and were not entirely familiar with the provisions of the tax laws. Their errors were purely unintentional and in no sense could be construed as a deliberate attempt to avoid making correct returns."

Quincy, Ill., is to have a new $250,000 theatre. Pinckelman and Corey, the promotors, and owners of five small Quincy theatres, have purchased the site for the house on Hampshire street near Fifth street. Work of clearing the site will get under way in about ten days. The new structure will front 85 feet on Hampshire street by a depth of 191 feet. It will be four stories high and in addition to the theatre will contain a number of stores, offices and apartment suites. It will be strictly fireproof and rank with the leading houses of the Central West.

Harry Strickland, formerly local manager for the American Releasing Corporation, is the new manager of the Aubert Theatre, Aubert and Easton avenue. He succeeded Barney Fegan.

The Yale Theatre, Shelbyville, Ill., has been sold by the Illmo Amusement Company to F. S. Russell of that city. Russell operated the Yale several years ago and decided to get back into the business again.

Exhibitors seen along Picture Row during the week included: Joe Hewitt, Strand Theatre, Robinson, Ill.; Tom Reed, Duquoin, Ill.; D. E. Lonay, New Janus Theatre, Shelbina, Mo., and J. Wilson of Ava, Mo.

A number of St. Louis theatres have closed for the summer months. The managers believed that a little layoff from pictures for their patrons would pep up the attendance when the houses reopen next fall.

Minneapolis

One of the most important deals in the Northwest was reported closed this week when the Seventh Street Theatre, an Orpheum Circuit house in Minneapolis, became the property of Joseph Friedman, St. Paul exhibitor, and the Clinton-Meyers interests of Duluth. The deal is said to involve $750,000. Acquisition of the vaudeville house means that the new owners will convert it into a high-class picture house and that Finkelstein & Ruben, who control most picture houses of the Twin Cities, will have opposition in Minneapolis.

Mr. Friedman and the Clinton-Meyers interests are well known in the Northwest. Mr. Friedman built and has successfully operated the Tower Theatre, St. Paul. At one time he entered the Minneapolis field and showed United Artist pictures at the Auditorium. He had a short season contract there and closed when the Minneapolis symphony Orchestra opened its season. This venture was successful. The Clinton-Myers company, with headquarters at Duluth, operate the Lyceum Theatre there and a string of picture houses in Northern Minnesota and Wisconsin.

The Seventh Street Theatre was built by the Orpheum Circuit nineteen years ago. In the fall of 1922 it became a Junior Orpheum house and the main Orpheum bills moved over to the Hennepin-Orpheum on Hennepin avenue. The Seventh Street is located directly across the street from the Garrick and Strand theatres, two of the most important "F-R" houses in Minneapolis. The Garrick is closed for the summer.

Mr. Friedman is now in New York.

Charles W. Leake, of Toronto, Can., was elected grand president of the Theatrical Mutual Association at the international convention which closed here Thursday. The next convention will be held at San Francisco in 1925. Many persons identified with the picture industry are members of the organization.

Extreme warm weather in Minneapolis and other points of the Northwest has seriously affected box office receipts during the last few weeks. Many theatres in small towns throughout Minnesota, North and South Dakota have closed for the summer.

Cincinnati

As a result of the officials of A. F. of M., Local No. 1, presenting the Cincinnati theatre managers with a revised wage schedule representing about 35 per cent. increase, effective September 1, Manager I. Libson has dispensed with the 15-piece orchestra at his Strand Theatre. Libson also controls the Lyric, Capitol, Walnut, Palace and Family theatres, all prominent downtown houses, but it was impossible to learn at this writing whether or not the union musicians at the other Libson houses would be similarly dealt with.

The musicians are seeking a weekly salary of $65, as compared with the present scale of $48.50, contending that this compares favorably with the compensation of musicians playing the theatres in other cities of equal size or larger than Cincinnati.

According to reports which have reached the writer's desk, the Grand Theatre, Morgantown, W. Va., has closed, and will be dark for some 60 days, during which time extensive improvements will be made. Manager W. R. Evans adds that he expects to reopen the house around Labor Day. Stafford's Theatre, Niles, Ohio, is likewise "shut" for the summer, and will resume early in September, after the house has been remodeled.

The Rialto Theatre, Hamilton, Ohio, has completed the installation of a new cooling and ventilating system. Manager Schwalm says, "When it comes to good pictures and cool air, that something we ain't got nothing else but."

John A. Schwalm, president of the Jewel Photoplay Company, Hamilton, Ohio, has been elected one of the directors of a local bank in that city.

Texas

John Miller has taken over the management of the Cozy Theatre at Thurber, Texas.

Manager A. B. Walters, of the Opera House at Schulenburg, Texas, visited in Dallas.

Henry Sparks and Mrs. Sparks, of the Gem and Grand theatres at Cooper, Texas, have gone on an extended trip to Atlantic City,

Baltimore

Receivers have been appointed for the Circle Theatre Corporation due to an order which has been signed by Judge Charles F. Stein in the Circuit Court. James E. Tippett and W. W. Parker are named as receivers in the order and they are under a joint bond of $10,000. This action came about due to a suit which William J. Given, a stockholder, brought against the corporation, in which he charged it with being insolvent and asked that receivers be appointed.

The incorporation of the Circle Theatre Corporation took place on February 15, 1921, and the authorized stock was $675,000. A total subscription of $113,500 of stock was sold. A plot of ground was purchased on Park Heights avenue near Carlin's park. The foundations were started but the theatre was never finished.

All the assets of the company are ordered to be turned over to the receivers, according to Judge Stein's order. The receivers are instructed to turn the assets into cash and distribute it to the stockholders. John J. Carlin, owner of the amusement park, has said he will take over the land which was to have been the site of the theatre, it is stated in the receiver's report.

A. M. Seligman, manager of Nixon's Victoria Theatre, 415 East Baltimore street, is out selling life insurance while the theatre is closed for the summer months. The Victoria will reopen on Labor Day, it is announced.

John A. Jones, who has managed the Opera House at Centreville, Md., for a number of years, has resigned his position to become associated with a life insurance company in Baltimore. He has been succeeded by Mrs. Mildred Seward Dewing, who will now operate the theatre.

The Carolinas

Phelps Sasseen, who travels the Carolinas for Al Lichtman corporation, has sold his Lyric Theatre, Easley, S. C., to E. A. Armistead of Social Circle, Ga., and Brandentown, Fla. Mr. Armistead took charge of the theatre immediately. Mrs. Sasseen has been operating the theatre for the past year and will continue her residence in Easley.

J. W. Prevo, Thomasville, N. C., will open his new 1,000-seat house on October 15. The theatre will cost $70,000. The policy will be feature pictures, vaudeville and road attractions.

O. L. Crabtree opened his new Gem Theatre at Hillsboro, N. C., on July 15. The house seats 300 and Powers projectors are used. The policy is a daily change of pictures, and it is a very attractive, strictly modern house in every respect.

William C. McIntyre will remodel the Rose Theatre in Burlington, N. C. The Mack Theatre will open while the Rose is undergoing repairs.

F. W. English, owner of the Premier Theatre at Pilot Mountain, N. C., has opened a colored theatre of 200 seats at Mount Airy.

Mr. W. J. Allen has taken over the Strand at North Wilkesboro, N. C.

P. A. Boone, resident manager of the Broadway at Mount Airy, N. C., is busy superintending the remodeling of the Broadway. This is one of the very few smaller cities in the state which puts on elaborate prologues with its picture presentations and Mr. Boone is one of the livest showmen in the state.

The Auditorium, Winston-Salem, will put in Keith vaudeville for three days a week, opening September 1.

U. K. Rice is on a vacation trip, leaving the Broadway, Winston-Salem, in the hands of W. W. Grist, Jr., his capable assistant.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Bamberger Defends the Power of Passes to Help Business Slumps and Get Coin

By LEON J. BAMBERGER

Asst. Mgr. Dir. of Exploitation Famous Players-Lasky

IT'S human nature to want "something for nothing." I have found this to apply especially to theatre tickets, even though the price at the box office may be only 15 or 20 cents. There's a peculiar psychology to this.

Even wealthy folks will go out of their way and exert no little effort to obtain a pass. Sometimes they do it for the fun (and glory) of winning it in a contest. Many others feel a sense of importance when they are guests of the house.

Of course those who are not so financially well off are happy to save money on a show they would otherwise possibly pay to see. I've found only one place where a great many people would rather pay than accept passes. That is in Mexico.

The Mexican Paradise

Here we gave a considerable number of tickets among others to those who could well afford to pay 50 cents. We saw them buy their tickets anyway, the Latin temperament probably being responsible for their desire to show that they could and would pay their way.

In Mexico and probably in our country I have the distinction of having given away more free tickets than any other exploiteer or exhibitor. I have found that the judicious distribution of the "Annie Oakley" pays big dividends.

I have seen it turn many a "white elephant" into a well paying theatre. My methods have been often severely criticized until the final results on the right side of the cash statement proved the efficacy of my liberality.

I would rather have a full house with one-third of it "paper" than a half a house, all cash. So would you, because not only will you get more money that way, but your theatre looks more popular and you are selling your "goods" to pass holders by the most effective means—a sample, and you can count on a goodly percentage of these prospective customers for future sales.

Prosperity Breeds Safety

An empty seat is a liability. You can use it as an advertising medium, directed not only to the person occupying it but to his friends whom he will tell about your show. In saying that I would rather have a full house with two-thirds of it cash, I figure that you would have had a half a house anyway and that in distributing passes you can figure that at least one out of every three pass holders will bring a paying customer with them. This is the big idea behind the judicious distribution of free tickets, outside of the advertising and "sampling" value. For comparatively few people enjoy going to a show alone and many can not go alone. The young man wants to take his sweetheart, the husband must take his wife, the bachelor seeks the company of a crony, etc. (The average is more generally 5 or 7 to ten.—Ed.)

In building up a theatre, I have never yet failed to find that on the days or weeks that we gave out a large number of passes, the cash receipts were larger than during corresponding periods when we didn't. May I cite just one recent instance? We designed a merchants' tie-up page on To Have and to Hold, which was used all over America as we wrote most of each ad and supplied all the tie-up scene cuts from New York.

The Famous Contest

This page included a contest. Prizes consisting of various numbers of free tickets were given to all newspaper readers who could form a certain number of words from the letters in the picture's title. They had to take their lists to one of the stores whose ad appeared on the page to get the tickets. It was an easy contest. The merchants in many towns where this page appeared were deluged with lists. The exhibitors had to supply the tickets gratis to the merchants. Some of them got "cold feet" and limited the number of lists to be accepted.

These exhibitors did not do so well with this exploitation as their brothers who were wise enough to go the limit. Consider Atlanta. Here the staff of the first run Howard Theatre were tearing their hair as the days rolled on and the distribution of the passes mounted into the thousands. But they stuck to it, figuring a heavy loss on the week's engagement but figuring it should be good advertising. What was the result? No less than 8,000 passes were written and yet that week the Howard did the greatest cash business in its history. The same thing happened in many other towns.

Contests and puzzles of all kinds are a most effective means for distributing passes for the tickets then take on the rosy hue of prizes, the contests in themselves are interesting and enjoyable to a large number of people, and at the same time you are constantly selling them on your show, so that many of them will pay to see it if they are not fortunate enough to win the free tickets. In giving out passes in contests, always make them "Admit One" so that you can profit by the large percentage of holders who will bring cash customers with them.

Whenever possible arrange to have the passes given out at the theatre. That will mean a little more advertising value for you as the public sees the line at your box-office. There are innumerable contests and puzzles that are suitable for any picture including those to be used in newspapers, in windows, in lobby, by mail or house-to-house distribution, etc. You will find accounts of them every week in the exploitation sections of the various papers.

Be liberal with passes in other directions. You can't give too many to all those who work on newspapers, from the owner to the copy boy and pressmen. This is obvious, but really I have found several cases recently where the newspaper was bitterly antagonistic toward the theatre manager because the latter would never extend the courtesy of free admission.

The exhibitor claimed that he had to pay for his ad space so why should he let the newspaper men in free? Be liberal with passes to city officials, school teachers, ministers and to merchants who tie up with you on exploitation stunts.



A Goldwyn Release

A HAND-PAINTED DISPLAY FROM THE BLACKSTONE

The banner above the box office is drilled to let light through, outlining the letters with comparatively few bulbs. The figures in the box are lighted from below to increase their prominence. It was all very effective.

Shirt Boards Help Rename a Theatre

When the Blue Mouse Theatre, Minneapolis, decided to change from the name of a long-forgotten play to the Lyric, Gus Carlson figured that shirt boards might help. These are the pasteboard cards over which the laundered shirts are folded. Carlson figured that men are apt to change their shirts before going out in the evening, and that he would get them at the psychological moment when he is in the most receptive frame of mind.

Got 100,000 Boards

To this end Carlson had 100,000 boards printed up, to be distributed to the laundries in allotments of from 5,000 to 6,000 and for the next three months you can't get away from the Lyric unless your wife washes your shirts.

There is much to be said for Mr. Carlson's contention that a shirt board is right on the job when it can do the most good.

Adds Music

In addition to saying it with flowers, C. B. Stiff set the words to music when he played Mighty Lak a Rose at the Tivoli theatre, Chattanooga. In other words he specialized in florists and phonograph and music stores to put over the First National, and found that the double tie-up was all he required.

One window shows an elaborate cutout of a rose with foliage instead of the more conventional cards, and that seemed to attract the most attention. Apparently it was done with a jigsaw or compoboard or veneer.

Food for Thought

Finding that he could hook Kelloggs Corn Flakes to any picture he wanted, Eli Orowitz, Philadelphia Paramounteer, let out a joyous whoop and hustled up to Harrisburg, where he arranged with P. Majaro, of the New Regent Theatre, to distribute several thousand sample packages of the fodder in behalf of Bella Donna as a tryout.

Now he is using it to sell several other picture, including You Can't Fool Your Wife and The Rustle of Silk. The houses supply the stickers and the concern donates the samples, glad to get them into good hands.

All is fish that comes to Orowitz's net—even corn flakes.



A Fox Release

YOU CAN COUNT THE THREE JUMPS IF YOU LOOK

Two are on the cliff and one is in the air on this different display from the Rialto Theatre, Augusta, Ga. The display was worked out by Frank J. Miller, manager of theatres for Southern Enterprises in that city.

Somewhat New

Once a First National exhibitor put on Jackie Coogan without a kid parade and an old clothes matinee and they coaxed him to New York and shot him in the cellar. No such fate befell Loew's State theatre, Los Angeles. They had an old clothes matinee and a kid parade, but the latter was a little different. Because the newsboys had been run off their feet, they staged a parade of the military schools and other cadet organizations, under the auspices of the Examiner, and got about 3,000 uniformed boys in line.

Marbles Too

Always on the look out for a chance to horn in somewhere where it costs nothing, Ed Olmstead, space grabber for the Missouri Theatre, St. Louis, read with interest of an approaching marble championship contest sponsored by a local paper.

He sat right down and wrote the editor that all the fuss in The Trail of the Lonesome Pine (shortly to be shown at the Missouri), had its inception in a game of marbles, and he would be glad to present the finalists in the tournament with passes to the show.

That got him right in the leading local interest story of the day and it cost nothing but the passes. Pretty nice work.

Buddy Functions

Buddy Stuart, exploitation man for Goldwyn in the Boston district, got two effective handouts for A Blind Bargain.

The first was an envelope printed up: "Do you want to live to be one hundred and fifty years old?" If you did you opened the envelope and were told to see Dr. Lamb at the Capitol Theatre.

The other was merely a card reading: "Would you part with one of your glands to give long life to someone else?" This was a bit daring, but a thousand cards were in great demand.

Five Windows

Four dry goods stores in Providence were tied to lingerie displays by Goldwynner Buddy Stuart when it came time to put over Vanity Fair at the Emery-Majestic Theatre. Then a fifth shop was tied to a beauty soap, after which Buddy sat down and wept because most of the schools had been closed for the vacation season, and he could not sell them. He cheered up a bit when he landed four thousand heralds in the mail boxes of hotels, and this encouraged him to circularize the mill hands as they came from work.

After getting two hundred cards and two hundred ones in four hundred windows, Buddy called it a day.

One Space Scheme

Various devices are tried to get the best results from newspaper advertising, and the latest is reported by Cliff Denham, of the Royal Victoria theatre, Victoria, B. C.

When he started in on Fury he took 5½ inches on Thursday, ran up to 12 for Friday and cut to five for Saturday. Monday he made a smash with 80 inches, and went back to fives for the rest of the week. He drove them in the day he needed them most, and the word was passed around that it was a good show. He might have left off the fives, after that.



A First National Release

A MINIATURE MODEL AUTO SUPPLEMENTED THE CUTOUT

The Monogram Theatre used the car for street work, and F. M. Phipps writes that most of the children in town followed the car around and then went home and told the folks about the car with a few well-chosen words about The Hottentot.



A First National Release

A LOBBY DISPLAY THAT MEANT REAL MONEY TO CLARKE

H. B. Clarke, of the Garing Theatre, Greenville, S. C., credits this display with beating the business done on Sonny with the same star. He sold The Bright Shawl on the shawl and sword idea to real cold weather receipts.

Had Single Stunt for Two Theatres

Buddy Stuart, Boston Goldwynner, engineered a tie up with the Boston Telegram for Enemies of Women. This opened at the State, with a second week at the Orpheum, and while the stunt was tied to the opening week, it also ran for the continuation.

The Telegram ran a daily coupon with the statement that when filled in by any Gold Star Mother it was effective as a pass to the State at any matinee between Monday and Friday.

This got almost as much material out of the Telegram as the Hearst paper gave, and doubled up the publicity.

Shod the Fence

The white picket fence is one of the exploitation standbys, but Earl Settle gave it a new twist at the Palace Theatre, McAlester, Okla.

He used it on The Kentucky Derby, and he made the entrance gate a horseshoe seven feet high. It ran right up to the banner across the top of the lobby, with the title itself lettered directly over the shoe, where it would hook in to the greatest advantage. This was done without cutting the fence to let in the arch, so Settle still has the fence for a repeat and can use the shoe again without the fence.

Prayers and Ukes

Generally the ukelele is connected with the reverse of prayerful thoughts, but Bill Danziger, Paramounteer, used the two putting over The White Flower at the Garden Theatre, Harvey, Ill.

After tying the music stores to the Hawaiian guitars, he slid out and got enough interviews from local physicians to run for several days. These interviews dealt with the possibility of praying a person to death, as is shown in the picture, and Bill had the answer from the film in that not prayer, but the imagination did the trick.

It made good hot weather reading and it pulled in a bunch of extra patrons. If you have the story yet to play, get after the Christian Scientists, too.

Bread Inserts

Bread inserts are being largely used by Goldwynner on Enemies of Women on the argument that the hot oven is one of the enemies of women.

Just to show that the stunt is flexible H. T. Snowden planned with Manager C. L. Hunter, of the Luna Theatre, La Fayette, Ind., to use similar enclosures on The Christian. The slips read: "Bread is your best friend. The Christian, Hall Caine's masterpiece, is the best entertainment in La Fayette this week. See it at——" and the day and date. It's not a very intimate connection, but it got 6,000 pieces of advertising where they would do some good.

Matinee tickets were presented the purchaser of each copy of the book in advance of the run, and a dry goods house was induced to tie up a window of yellow fabrics to the statement that yellow was the favorite color of Mae Busch.

Orowitz Stunt Used for Window Showings

Recently we showed where the mounted police had to ride the sidewalk to handle the crowds in front of Evans' Drug Store, Philadelphia, when Eli Orowitz pulled an identification stunt in the window for Bella Donna.

Now Orowitz has reshaped the idea to get a number of windows, and has contributed a stunt that will work well on any picture, and give the merchant as much as the theatre gets.

As worked in Allentown, he sent out a photographer in a much decorated car to snapshot crowds. Many of the exposures were made without a plate in the holder, to permit many shots to be made without undue expense. Enough real pictures were made to provide one for each card to be used, and these were mounted, one to a card, with certain heads ringed. If you could identify yourself in one of the rings, you went inside and the merchant presented you with a pass to Adam's Rib at the Colonial Theatre.

If you did not find your picture on one card, you went on to the next window. By the time you either gained a pass or were convinced you were out of luck, you were pretty thoroughly sold on the Rib.

Arrange in advance for the showing of the cards, provide a different photograph for each card, but snap as many dummy exposures as you can. Have the cards all ready and get the pictures into the window as soon as possible after the ballyhoo is over. Do not have too long an interval between the making of the pictures and the display.

Hair's One

Something different in the resemblance contest was the Pola Negri Bella Donna Contest at the Palace Theatre, Hagerstown, Md.

The prize was not for facial resemblance, but the closest approach to the coiffure of the star in that play, as shown by the displayed stills.

For once bobbed haired girls were out of luck.



A Hodkinson Release

THIS IS THE BEST ON DOWN TO THE SEA IN SHIPS

It was done by J. B. Carroll, of the Victory Theatre, Tampa, Fla. The cyke is a combination of cutout and hand-painting and the stuff in the foreground was loaned by a local chandler. Just over the boat's stern is the box office.

Told Oklahoma That Robin Hood Was Due

Getting Robin Hood for the first time in his territory, S. S. Wallace, of the Criterion Theatre, Oklahoma City, went out of town in search of additional patronage.

He ran a two tens in a list of sixteen papers in towns close enough to be interested, and spread his paper over a radius of fifty miles. He got special write-ups in all of the papers which carried the ads, and he drove hard on the local columns, where special advertising put the editorial staffs in a receptive mood.

Two thousand letters were sent out of town to a selected list, and for the house hand-painted cutouts of the star were placed on the stairway, his shield naming star and title. After the opening, these were used to dress the marquise.

By playing up the "first time" angle Mr. Wallace managed to work out a new house record in the face of the usual summer slump. It's just a case of working hard and intelligently.

Sample Copies

Having made considerable alteration in the house, the Broadway theatre, Cisco, Texas, sent out free tickets to its mailing list with the request to come as the guest of the house to see the improvements made. These were described at length in a well-written circular letter; a letter that could not well be improved upon, since it tells of the alterations clearly and with pride, yet entirely without boast. It is one of the best letters we have seen in a long time, and we think that it did the house a lot of good.

Rustled the Silks

J. P. Read, of the Gem theatre, Palestine, Texas, borrowed a display of silk for his lobby for a week before Betty Compson was shown in that title. He also tied up the two best windows of the store making the exhibit, painting the title on the glass and splitting the window between more silk and the stills and cards. The store put in extra newspaper advertising to help move the goods, and that reacted for the theatre. Mr. Read spent only $4 in additional advertising and made a neat improvement in business.



A Goldwyn Release

AN AIRDROME IN A WINDOW IN TACOMA FOR THE CHRISTIAN

Charles McManus, of the Colonial Theatre, put a spare projection machine in a shop window and ran off the trailer to The Christian. The machine barely shows on the extreme right. The screen is masked with foliage in a very charming effect.

Rode Around

H. A. Brownlee, of the Capitol Theatre, Oklahoma City, used a street worker for The Trail of the Lonesome Pine. This was a mountaineer on a burro who rode the streets with banners reading: "I am on The Trail of the Lonesome Pine. Capitol Theatre." A rifle and a couple of jugs of more or less moonshine were thrown in for local color.

The lobby was a cutout of Miss Minter, Moreno and the pine, and the sides and top of the lobby were broken with cut foliage border. On the floor were two jugs marked "Moonshine, 100% strong." Now we are wondering whether this is innocence on Brownlee's part or he is trying to alibi. It must be the latter. Most people in and around Texas know that liquor is quoted in proof and not percentage.

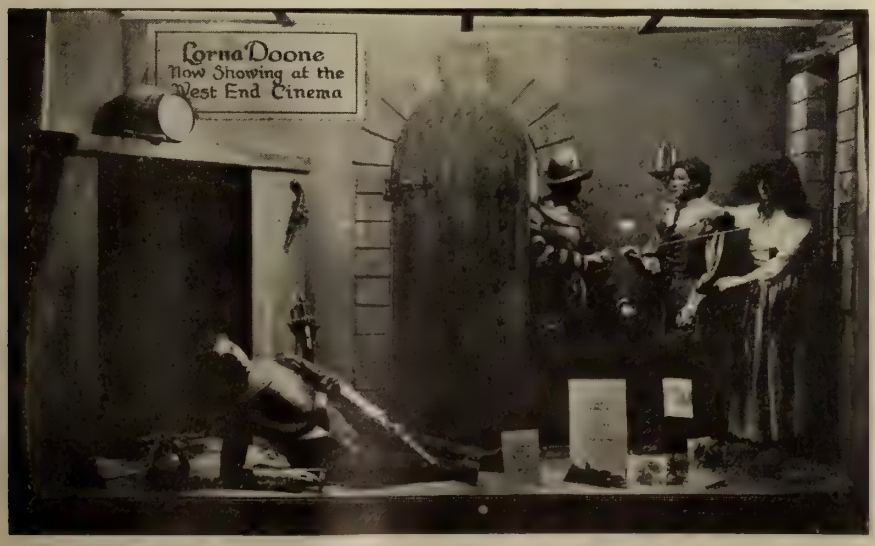
It is not just exploitation that counts. You need a good show to work on.

Put a Fan Light on a Battleship

Generally a fanlight is a sort of transom to a door, but the fanlight Marshall Taylor, of the Kinema theatre, Salt Lake City, used was a fanlight. He made a large model of a battleship for his lobby display on Masters of Men and the searchlight was mounted on an oscillating fan, which caused it to sweep the area in front of the theatre without constant attention.

That was only one of a bunch of stunts, including some trick wording on the Navy recruiters A boards. A companion feature at the Kinema was the picture made when Secretary Hughes visited the exposition at Rio de Janiero, and the copy ran: "Rolling down to Rio with Masters of Men. Official U. S. Navy film." Of course, this applied only to the shorter length, but it ran for both.

In addition to a heavy lithographic display, twenty-five sets of stills were worked into prominent windows and the cars were one-sheeted.



A First National Release

ANOTHER INTERESTING EXAMPLE OF BRITISH WORK

The window of Selfridge's, London, on Lorna Doone. The young 24-sheet in the upper corner is not a part of the artistic display but is an act of vandalism by the First National publicity hound.

Chaplin Cut Sold Face in the Fog

Making Charlie Chaplin sell The Face in the Fog was the somewhat unusual stunt of H. A. Brownlee, of the Capitol Theatre, Oklahoma City. He had small cards printed up with a character head of Chaplin in line and this text:

"A face you have all seen—On the other side of this card is a face you will all want to see. Over."

People all turned the card over wondering whose face would greet them, but the reverse was destitute of any cut and instead was: "The Face in the Fog at the Capitol Theatre" with dates and prices.

These cards were peddled by a man in convict suit who wore on his back a banner reading: "I am Boston Blackie, the slickest crook in Oklahoma City, now working in The Face in the Fog at the Capitol Theatre."

He was instructed to hand out the cards with the Chaplin cut uppermost.

Ten dollars worth of cards brought in a lot of extra business.



A Universal Release

CAPTURED STILL SOLD DRIVEN IN JACKSONVILLE

Charles Morrison, of the Rialto, kept three mountaineers on the job several days in advance of the showing of this picture and used them for a variety of stunts, which put the picture over to better than usual business for the season.

A Drive on Driven Offsets the Hot Days

Charles Morrison, of the Rialto Theatre, Jacksonville, used three fake mountaineers to help put over Driven, and added a fake bet between himself and Charles Lester, of the Universal Exchange, whereby Lester had to drag Morrison in a buggy to the theatre door, and they thoughtfully selected a time when a crowd right in front of the door would be most useful.

The first start of the mountaineers was when they visited Pablo Beach, the Coney Island of the Florida metropolis. Arrangements had been made with the authorities. Each carried a little banner upon his back, but no other descriptive matter.

The following day they came up to town and were pinched (by arrangement) just as they were about to take a drink of moonshine before their lunch. The pinch was so realistic that bystanders rushed to the aid of the police when the mountaineers were apparently trying to smash the demijohn of incriminating liquor.

The opening day they were loaded into a truck, along with a fake still, and paraded with a sign reading "Captured in a raid on the Tollivers. For further information see Driven, etc." Each of the stunts brought a sizable story in the daily papers, and while no records were broken, a nice business was done for this time of year.

Jackie Clothing Good for Summer

Looking for something a little different from the last hook-in to the Jackie Coogan clothes, Earl Settle, of the Palace Theatre, McAlester, Okla., arranged to give a free admission to Oliver Twist to every youngster wearing one of the Coogan caps. This gave him a window and put all of the boys in town on his list of special press agents for this play.

Mr. Settle used a cutout from the 24-sheet, but he used the entire width instead of merely the figure. It pretty nearly covered the front and gave much greater attention value to the lobby. As a rule the 24-sheet width is too cumbersome in the lobby, but no more so than a built in structure, and it lets in more light.

As a clincher he put one sheet on all car fronts, but his entire exploitation stood him only $10, from which it is to be inferred that the car fronts were a donation. You can get them for nothing if you can argue the management into the belief that the extra attendance will make them business too.

Wired the Stars

The paper on You Can't Fool Your Wife shows the three stars each at the telephone. This gave the idea for the lobby used by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas.

He cut out the three figures and placed one in the centre of the rather narrow lobby with another on either side. Back of each cutout a telephone pole rose to near the top of the lobby and from these were strung real telephone wire running to the other two, with the result that they seemed to be on the same wire, suggesting the possible complications. Each of the telephones was backed by a bell on a flasher circuit, which caused them to ring intermittently and gave a noisy ballyhoo that brought people across the street to see what it was all about. You can't ask more than that of any stunt.

This feature was run on Mother's Day and a special program was provided. All mothers chaperoned by a son from one to five years old was admitted free. It cost only 43 pairs of seats and had much greater selling value.

For Hot Weather

Now that it is getting hotter and hotter, the old Jackie Coogan impersonation is headed into storage because fond mothers will not let the youngsters parade and get sunstroke.

But when they came to play Daddy, Pantages theatre, Kansas City, felt lost without the usual contest. It seemed unreal, so the house staged a photographic contest. All the youngsters had to do was to leave their photographs at the box office when they got their tickets, and the newspapers printed the picture of the winner, which was prize enough.

To get things started, Monday was denominated Dad's day and the children were urged to bring their daddies with them.

Plenty of Coin

Money bags and money heralds put over Nobody's Money at the Capitol Theatre, Oklahoma City. H. A. Brownlee ran strings of money heralds from the box office to the four corners of the lobby, pasted them all over the backing of a cutout bust of Jack Holt and stuffed them into the tops of real coin bags borrowed from one of the banks. A safe with opened door served as a repository for the bags and a pedestal for the cutout. Cutout money bags, each bearing one letter of the title, were strung along the top of the lobby. The display literally looked like the traditional million dollars.

Henry Helped

If Henry Ford runs for president, he should get the support of the picture houses, for the Fords have done a lot for exploitation.

The latest is reported from Atlanta, where William Bedell, of the Rialto, hooked a U-Drive-It service to Walter Hiers in Sixty Cents an Hour. The banners told that the fat comedian made his memorable trip in a U-Drive-It car hired at sixty cents an hour, and the parade was made the first three days of the run.



A First National Release

A RATHER UNUSUAL TREATMENT OF A TWENTY-FOUR SHEET

Usually this figure is cut out and used without the lettering when set on the ground level, but Earl Settle, of the Palace Theatre, McAlester, Okla., used the entire sheet for a lobby front sign on Oliver Twist, and then tied a clothing company to a sale of caps.

Contrasting Styles for One Attraction

These two displays on The Ninety and Nine are interesting as much through contrast as for their individual work. One is from the Alhambra Theatre, Toledo, and the other from the Colonial Theatre, Indianapolis. The first is four twelves and the Indianapolis three tens. That for the Alhambra has a clear title, without ornamentation, where the Colonial strips the signature with "Pick o' the Pictures—Music that charms." The regular theatregoer knows without reading that this is the Colonial, but the stranger must stop and puzzle out the house name if he wishes to know where to go. The Colonial gets a good display on the title, because it closely approximates regular type, but the hand lettering obscures much of the announcement and Warner Baxter gets a better display than Colleen Moore because the letter forming his name is more solidly built. The type of letter used for Miss Moore's name might be all



A Vitagraph Release

THE TOLEDO DISPLAY

right on a Christmas card, but it is not to be advised on an advertisement for quick reading. It does not stick up as does the solid Gothic on the Alhambra space. The latter is not a pretty letter, but you can't help getting the name at a single glance where you will have to stop and puzzle out the name on the Colonial announcement. Both displays use the same design of a locomotive, but where one is killed off between another cut and the black border, the other has the right of way in a clear white space. It is only an inch and a quarter higher than the other but it looks much more than that because it is not dwarfed by its surroundings. The copy for the Colonial is better, but so poorly lettered that it gets over only to the careful reader. And the surprising part is that some artist was actually paid to mess this thing up and keep the advertisement from advertising. That is the puzzling part. If the hand lettered affair were a supplied cut, there might be some reason for its use, but the house actually paid to have the advertising value of the display reduced fully fifty per cent. And this is being done all over the country every week by managers who seem to think that they get more attention with hand lettering. The money paid the house artist would go toward paying for a larger space, but a larger space would not be necessary. The Alhambra could do about as well in three col-



A Vitagraph Release

THE INDIANAPOLIS AD.

umns as it does in four except for the fact that Toledo advertisers in general take larger spaces than they really need. Since 140 by 3 is enough in Indianapolis, it would not be necessary to take more space if only the display were readable, and the money could be put to other advertising uses to better effect. There are occasions when hand lettering is better than straight type, but generally this applies only to the very small spaces or where other text is to be placed between the title and the star. Then there is some reason for using hand work instead of a mortise, but generally even here there is small excuse. Some day we hope to meet a manager who can explain just why he uses hand lettering, but in the past twelve years we have failed to find a logical explanation. We think that these two spaces speak for themselves.

Some Clever Ideas in This Seattle Ad.

Four twelves is generally an awkward length, but this space from the Coliseum Theatre, Seattle, offers some nice points. The handling of the cut is the chief attraction. Generally these cuts are centered and do not look well, but this is placed so far to the right that some of the squares have been left out of the border to let in the back hair.

Better still is the handling of the selling talk. There are three lines of small all capitals, but most of the talk is upper and lower and even though not leaded, it can be read without effort. The display lines are so set that they get full value, the title being taken down to where there is less competition from the mass of hair. This may seem to be a refinement of care, and it is, but it gives at least 25% better display to the title than would be possible were the letters moved up to where the small type bank is. This looks like some of J. W. Sayre's work. If it is not, it is as good. The placing of the type with relation to the cut material is a matter to which many give little heed. They have a title and they put it in without regard or possible competition from the cut. They oppose black with black and lose both, and yet these same men would never think of putting an important still frame in a dark corner of the lobby. In the newspaper space display is of greater importance than in lobby work, because it costs more, yet week after week the unthinking throw cuts and type and hand lettering into a space without the slightest consideration as to how the matter will blend. They will permit a minor line to kill a major announcement where a slight change in placement or even in the choice of the type face would bring a vast improvement. Learn to visualize your advertising layouts and you'll avoid a waste that is none the less important because it does not show in the form of money taken



A Goldwyn Release

NICELY HANDLED

out of the bank. The money you never get the chance to put in to your credit is just as important as the sum you take out, but because you cannot express it in exact dollars and cents, you do not realize your loss. You should.

Unusual Layout for The Covered Wagon

This advertisement from the Boston papers on The Covered Wagon is published more as a curiosity than because it will do the exhibitors any present good, since the production is reserved until fall. The Boston management sells the story through emphasis on the fact that only four cities will see the production this season and that Boston is one of the favored four. This idea is put over with a graphic emphasis that almost any other form would lack. It does not say, but it shows, the limited runs. These four and no others have the go-cart. But perhaps you can make some use of this

display, if you are to have the picture in the fall, by posting it in your lobby now to show the city runs. In any event you can get the idea that may help you to put over some other picture, perhaps. For example, you have a picture the same time as the city house. You reproduce their space in your own to show the closeness of the run, or you can show that the city house had it one week and that you offer it the next. These uniform advertisements are not actual displays, for each theatre uses its own methods and each takes larger space, with the exception of New York, but the uniformity is what sells the idea. This is along the lines of the reproduction of the city advertising quoting the two dollar rate where you offer the same picture for a fourth of the price. You can *say* that the cities charged two dollars, but if you *show* that they did it carries far more weight.

Meat Chopper Works on This Lettering

Now it's the First National that is running its title letters through the grinding machine, spoiling the appeal of the title with the interrupted surface. The idea seems to be that the action radiates out and sprays the lettering, but it does not help much, and a well lettered title might have gotten more than the cut yields. The cut was utilized by the Rivoli Theatre, Baltimore, and put into a very compact space. Most houses



A First National Release

SHREDDED WHEAT

would have needed two or three inches greater depth for such a cut, but the Rivoli has done very nicely by packing the smaller lines into the odd spaces. The selling line is apparently lifted from the plan book and is almost good enough to atone for the damaged lettering, but that selling talk with a clear title would have been twice as good. When you come to sell your title, you cannot state it too plainly. It does not pay to work in a fanciful lettering. You want to get every advantage possible to put over the title so that it will stick in the memory and leave the mind open for other advertising approaches. No hurried reader will get this title. He has not the time or the inclination to pause, and he can get away from the space with no message. But if this title were clearly conveyed, it might be the start of a cumulative campaign through the billboards and lobby. To use an obscure title is to lose a decided advantage.



A Paramount Release

AN EFFECTIVE DISPLAY FOR THE COVERED WAGON IN BOSTON

If you can't get a cut with clear lettering, slice the cut and set the title in type.

Plenty of White Gives Emphasis

There is nothing elaborate about this layout from the Sun Theatre, Omaha, on Masters of Men, but in spite of that this is a much better than usual display because it gets the idea over better than a majority of picture advertisements. It's nothing to put in a gilt frame as regards pictorial effect, but it is a splendid example to paste up on the wall as a reminder that the most elaborate displays are not always the best.



A Vitagraph Release

A WELL DISPLAYED TITLE

In the first place there are four repeats of the title. You are sold that top, bottom and sides. If you merely glance at the space, you must get the title, and if you get only that you are in a receptive mood for other advertising appeals on the billboard and elsewhere. In addition to that, the valuation of the important lines is capital. The author's name—and Morgan's name has a real box office value—is set so that it connects on either side with one of the titles. Then the stars are set so that they contact with the sides and bottom. The slogan line is right between the two titles, and the three lines below, while a little too wide for the best value, can be read where five or six lines would be passed up. There is not too much talking. This picture was sold under the auspices of the local temple of the Mystic Shrine, probably to get money for the trip to the convention, so the fact is announced, but the addition made, "but not a Masonic picture," which is about the best evidence of thoughtfulness in the entire display, since the co-operation with the Shrine might suggest a picture of no interest to the non-Mason. We have had much more elaborate displays from the Sun, but we do not recall any space which more thoroughly advertises, without waste, the picture to be put over. It is only a three-eighths, but it works about as well as a half page less carefully laid out. Not the least advantage is the amount of white space, which renders the use of an attractor cut unnecessary.

Most managers make some special effort to get a good opening house for the benefit of the verbal advertising, and various schemes have been adopted.

Add to the list the idea of the Royal theatre, Victoria, B. C. The house offers a Music Lovers Night each Monday, with the idea of making that day expecially attractive to the discriminating. It was inaugurated on First National's Refuge, and worked so well that it has been made a permanency for the time being at least.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

American Releasing

WHAT FOOLS MEN ARE. (6,087 feet). Star, Lucy Cottin. A program picture. Can be bought right. Used newspaper, lobby. Had good attendance. Draw working class in town of 8,000. Admission 10-22. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. As good as any comedy we have ever played, but after paying our rental had absolutely nothing left. Where do we come in on this kind? Everything possible for advertising. Had fine attendance. Draw mixed class in town of 3,500. Admission 20-35. P. L. Vann, Opera House, Greenville, Alabama.

F. B. O.

CANYON OF THE FOOLS. Star, Harry Carey. A western drama with a punch and plenty of action and pep. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

CAPTAIN FLY-BY-NIGHT. (4,940 feet). Star, Johnny Walker. Not as good a picture as "Mark of Zorro," by the same author. It should please at least two-thirds of patrons seeing it. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

First National

BRAWN OF THE NORTH. (7,650 feet). Star cast. A wonderful picture. Strong appeal. Had good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CROSSROADS OF NEW YORK. (6,292 feet). Star cast. Advertised as a comedy drama, patrons are still wondering where the comedy was. Not as big as it's advertised. Used ones, slides. Had fair attendance. H. W. Mathers, Morrs Run Theatre, Morris Run, Pennsylvania.

DADDY. (5,738 feet). Star, Jackie Coogan. Not much of a story, but "Jackie" will please them for he is most entertaining in this picture. It's an inexpensive production; that might interest you when you purchase. Draw health seekers and tourists. Advertising, heralds and so on. Attendance good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Great comedy. Had big attendance. Draw family class in city of 17,000. Admission, 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Very good feature, Satisfied all. Had fair attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (429 seats), Belvidere, New Jersey.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. One of the best box office bets of the year; if you don't book this you are "crazy." Booked it for three days, downtown, second run, and played to capacity, despite heavy rain all during run. Extended engagement for balance of week and it never weakened! Get it and go after it. Lobby and newspapers gave great attendance. Draw elite class in city of 250,000. Earl Hall Payne, Kentucky Theatre, Louisville, Kentucky.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy Mackaill. Too long drawn out and padded to hold interest throughout —that was the local verdict. Draw health seekers and tourists. Used heralds and so on to get fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MY BOY. (4,967 feet). Star, Jackie Coogan. One of Jackie's best. Everyone seemed pleased. Don't miss this one. I did very good business, but had to pay it all for rental of film. Rental too high. Used threes, ones, slide, window cards, auto signs. Had very good attendance. Draw mill class in town of 1,786. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

PILGRIM. (4 reels). Star, Charlie Chaplin. Enjoyed by all. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. For good wholesome comedy this picture fills the bill. The last four reels of the picture are western. Pleased one hundred per cent. Some of our patrons who had seen this picture in another town came to see it again. Used threes, photos. Had fair attendance. Draw rural class. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

SALVATION NELL. (7,681 feet). Star, Pauline Stark. Pleased about seventy-five per cent. Good picture but plot somewhat overworked. Cut down to five or six reels would have been better. Advertised with ones, threes, slide. Attendance fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Better than the average program picture. Excellent outdoor scenes and plenty of action. Poor attendance, due to warm weather. Moral tone average. Suitable for Sunday, no. Poor attendance. Draw all classes in town of 3,500. Henry Tucker, Tucker Theatre, Liberal, Kansas.

SEVENTH DAY. (5,335 feet). Star, Richard Barthelmess. Just a very fair picture featuring Barthelmess, not in the class of "Tol'able David," but we got by with it. Pleased about seventy-five per cent. Usual advertising brought good attendance. Draw farmers and loggers in town of 400. Admission 35-15. L. E. Silverman, Columbia Theatre (300 seats), Skamokawa, Washington.

SKIN DEEP. (6,500 feet). Star, Milton Sills. A very fine picture that went over strong. It's the kind that goes over big with a small town audience, lots of action and thrills. You can't go wrong on a picture like this. Used extra heavy advertising. Had very good attendance. Draw farmers and loggers in town of 400. Admission 35-15. L. E. Silverman, Columbia Theatre (300 seats) Skamokawa, Washington.

SONNY. (6,900 feet). Star, Richard Barthelmess. One of the best pictures of the season. Everyone praised it and nobody condemned it. Barthelmess well liked in Oklahoma City, therefore, his pictures always draw well when shown here. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. Some reports have given this picture "a lemon," but I really thought it was good and so did all my patrons. Mix always gets the money for me. Had good attendance. Draw small town class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

ARABIA. (4,448 feet). Star, Tom Mix. Not a standard Mix picture. A few laughs for the kids, but could not stand a two-day run. The old Tom Mix action is missing. Should stand a one-day run, however. Regular panels and newspaper brought good attendance. Draw mixed class in town of 5,000. Admission 10-25. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

BELLS OF SAN JUAN. (4,581 feet). Star, Charles "Buck" Jones. A good program picture, but not up to the usual Buck Jones' standard. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

BOSS OF CAMP 4. (4,235 feet). Star, "Buck" Jones. This is the roughest picture yet. Full of action. Can't hold them in their seats. Fox pictures are O. K., if you can stand the price. Book them heavy. They never fail to draw a good attendance. Used ones, threes, photos. W. H. Sebastian, Royal Theatre, West Liberty, Kentucky.

CHASING THE MOON. (5,092 feet). Star, Tom Mix. The usual Tom Mix picture. Will do very well for a program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

CRUSADER. (4,780 feet). Star, William

Russell. Splendid five-reel program feature that pleased all who saw it. Well directed, good scenery, and Russell at his best. Advertised with ones, threes, slide. Attendance poor account heavy rain. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

CUSTARD CUP. (6,166 feet). Star cast. My last Fox special this year and the worst one yet. Nothing to the picture. Hardly a fair program picture. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

GREAT NIGHT. (4,346 feet). Star, William Russell. Better than the average Russell picture. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

GREAT NIGHT. (4,346 feet). Star, William Russell. Usual style comedy drama that this star puts over. Light entertainment that will only satisfy the steady picture-goer. Usual advertising brought fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. The best picture Gilbert has ever made. Full of thrills, a good plot. Hurrah for Gilbert! He's the coming star. Used ones, three, photos. Had excellent attendance. Draw small town patronage. W. H. Sebastian, Royal Theatre, West Liberty, Kentucky.

MONTE CRISTO. (8 reels). Star cast. We did not have very good attendance for this picture, but the ones that did see it were more than pleased. Our class of patrons do not care for deep stories such as Monte Cristo. Regular panels brought fair attendance. Draw mixed class in town of 5,000. Admission 10-25. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. Good program picture that pleased a majority. Kid in picture does some good acting. Good photography. Advertised with ones, threes, slide. Had fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

OVER THE HILL. (11,000 feet). Star, Mary Carr. A wonderful subject with much truth in it, but print in awful bad condition. Promised me a new print, but you know how much you can depend on promises. Pleased all and only complaint was so much of subject missing. Go the limit on advertising. Had fair attendance. Draw small town and country class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

QUEEN OF SHEBA. (4,780 feet). Star cast. A wonderful production that is sure to please in any man's town. You can't boost it too much, but buy it right. Had good attendance. Draw small town class in town of 2,500. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

ROMANCE LAND. (3,975 feet. Star, Tom Mix. Good. An improvement over "Arabia." Ralph Spence's sub-titles will keep them laughing. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. Average Mix productions. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

SHAME. (8,322 feet). Star, John Gilbert. A good program picture and good if your patrons like John Gilbert. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Saw some bad reports on this, but can't see why. This is a good picture. The story is very interesting, and you can get a thrill, when the lion breaks from the cage during the circus scenes. Some brother kicked because they didn't show a circus all the way through. He was confused by the title. When you have a good story like this, you surely don't need a circus to put you over, do you? Hand it to Shirley on this one. It is going to get over most everywhere they play it. Fine print. F. P. Werner, Queen Theatre, Trinity, Texas.

Between Ourselves

A get-together place where we can talk things over

This week—the Index to Reports again.

Only for the month of July, because there would be no space for reports if we kept building it up till the end of the year.

The June Index to Reports was for six months; with this additional month you have a complete Index to Reports from January to July by consulting the two magazines. And since the next Index to Reports will cover July and August, and the one after that will cover July, August, September, you will always be able to get a line on every tip since January by using only two reference copies. This is the simplest way I can dope it out for you; but if you see any better scheme any time—you know I'm always glad to hear from you. VAN.

SNOWDRIFT. (4,617 feet). Star cast. Picture fair but draws well. Used newspapers, posters. Had good attendance. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Crackerjack to draw big crowd. Regular newspaper brought big attendance. Draw mixed class in town of 4,500. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

Goldwyn

BROKEN CHAINS. (6,190 feet). Star cast. Here is one of the best pictures I have ever shown. Lots of clean comedy and a fight at the end that lifted them out of their seats. If you want summer business, play it and boost it. Moral tone splendid. Suitable for Sunday, yes. Town of 3,000. Excellent attendance. Giles Master, Strand Theatre, Gallup, New Mexico.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers.. A good picture of the classic type, will appeal to the better class. Had fair attendance. Draw all classes in town of 3,000 whites, 1,225 negroes. Admission 10-20. W. L. Landers, Gem Theatre (500 seats), Batesville, Arkansas.

HUNGRY HEARTS. (6,540 feet). Star cast. Jewish picture that may please the Jewish people. Not as good as expected. Used ones, slides. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

INVISIBLE POWER. (6 reels). Star, House Peters. It pleased most of the few that saw it. It rained something fierce just at showing time and knocked everything to pieces. Usual advertising brought poor attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

LOST AND FOUND. Star, Pauline Starke. Played this on a Saturday and it was sufficiently melodramatic to get by. Would not class this as more than a program picture. Draw health seekers and tourists. Usual advertising yielded Saturday patronage, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MR. BARNES OF NEW YORK. (4,804 feet). Star, Tom Moore. Not up to Moore's standard. Have shown a lot better to my knowledge but he pleases 'cause it's Moore, here, so we got by without any kicks at all. Usual advertising gave fair attendance. Draw all classes in town of a thousand. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

PARDON MY FRENCH. (5,500 feet.) Star, Vivian Martin. Every time a producer releases such stuff he helps powerfully to drive people away from the movies. A number of people inquired what it was all about. Impossible to tell them. I don't believe the director himself would have known had he been present. Had poor attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SIN FLOOD. (6,500 feet). Star cast. Gave general satisfaction at program prices. Seemed to lack "pull," as we did not quite break even. Usual advertising brought poor attendance. Draw local and rural class in town of 300. Admission 20-30, 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

THEODORA. (10,000 feet). Star cast. No good. Most of people walked out on this one. Used slides, ones, threes, heralds. Had fair attendance. Draw all classes in town of 600. Admission 10-20-25. W. J. Nichol, Majestic Theatre (200 seats), Charleston, Tennessee.

YELLOW MEN AND GOLD. (5,224 feet). Star, Richard Dix. Here's a good sea story. This picture is not so very new, but it is a good one. We bought it right, and made money on it. There is a volcano scene in this picture that is good, and you can play it up in your advertising. The picture also has some good fast action in it. A good fight out in the water by the lead and the "willun" will make the boys sit up and take notice. Don't think you will make a mistake in playing this one. Fine Saturday program. F. P. Werner, Queen Theatre, Trinity, Texas.

Hodkinson

AFFINITIES. (5,700 feet). Star, Colleen Moore. Did not get over for us. Some walked out on it. It is light comedy and might do all right for one day where the audience is of high mentality, but she's no good for melodramatic houses. Advertising slants, Mary Roberts Rinehart, Colleen Moore. Had awful attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750 seats), Jonesboro, Arkansas.

RAPIDS. Star, Harry Morey. Insertion of pulp industry and views of steel mills makes an interesting move for different pictures. An outdoor picture. Suspense is held until the end thereby holding the interest of the spectator. Not a big picture but nevertheless good amusement. Seemed to please. Good print. Used newspapers, program. Had typical summer attendance. Draw better class in city of 35,000. Admis-

sion 15-25, 15-30. P. A. Wills, Park Theatre (600 seats), Champaign, Illinois.

Metro

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. A corking good picture that you can boost with a clear conscience. Draws well and pleases. Star getting better all the time, though she "fidgets" a bit too much in this. Advertising slants, star, production. Had good attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

CAMILLE. (6 reels). Star, Nazimova. Was a good play, but print cut badly. People liked it; generally more of a classic play. Used heralds, four ones, one three. Had fair attendance. Draw farmers and commuters in town of 2,700. Admission, 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

CRINOLINE AND ROMANCE. (6 reels). Star, Viola Dana. This picture drew well and gave good satisfaction. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. A fairly good show but altogether too long. Had fair attendance. Draw mixed class in town of 4,034. R. H. Marsden, Noble Theatre (650 seats), Marshfield, Oregon.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. A wonderful picture, great acting, not much of a small town picture, however; better for a first-run house. I'd say, buy it if you can secure it reasonable. Used billboard, newspaper, lobby. Had fair attendance. Draw working element in town of 8,000. Admission, 10-22. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

FIGHTIN' MAD. (5,436 feet). Star, William Desmond. A real western and anybody that likes them, this is a real one. Makes my second time to play it. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Not a special by any means. Have seen Dana in much better program pictures. Any of her last year's pictures are better than this one. Had fair attendance. Draw small town and country class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

I CAN EXPLAIN. (5 reels). Star, Gareth Hughes. Some very nice settings. Story punk. Not well liked. Used heralds, slide, newspaper, stills. Had below average attendance. Draw all classes in town of 400. Admission, 35-15. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. A very clean Dana program subject. Viola Dana good drawing card for me. Usual advertising brought fair attendance. Draw all classes in town of 450. Admission, 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. Only fair picture. Usual posters brought poor attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

PRISONER OF ZENDA. (10,467 feet). Star, Lewis Stone. The picture, while rather long, is well worth seeing and should be a good picture to book. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. No better picture made than this one. Full of pep and interest from start to finish. I have nothing but praise to offer for this very entertaining and well executed picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Talk About "Mixed Country Attendance"—

"Dear Friend Van: Perhaps you may have noticed my reports say 'mixed country attendance'; that is somewhat vague and you never would guess how 'mixed' and how 'country' the attendance really is.

"Recently a patron harnessed his trusty steed and drove the two miles from his home to the theatre to witness a well advertised picture.

"When he arrived at the theatre he was greeted by giggles, grins, shouts and roars. When he got out of his wagon to hitch his horse you can imagine his surprise to find HIS PET PIG HAD FOLLOWED HIM TO THE MOVIES!

"Can you beat it? I certainly believe now it pays to advertise!"—Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. Lots of kale spent on this punk. DeMille has made far better than this one. Broke even with it, that's all. Advertised with everything possible. Had good attendance. Draw mixed class in town of 4,034. R. H. Marsden, Noble Theatre (650 seats), Marshfield, Oregon.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. This stood up with Straight From the Shoulder reports. Gave satisfaction to all who saw it. Will pull anywhere. Used regular advertising to fair attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Meighan's best and we did great business for four days' second run downtown. Book it and hit it hard. Used newspapers, slides. Had splendid attendance. Draw very best class in city of 250,000. Earle Hall Payne, Kentucky Theatre, Louisville, Kentucky.

BRIDES PLAY. (6,467 feet). Star, Marion Davies. A very good picture that was well directed with beautiful settings. Used ones, photos, slide. Had fair attendance. Draw church community in city of 250,000. Admission 10-20. P. J. DelGrande, Parkland Theatre, Louisville, Kentucky.

BURNING SANDS. (6,909 feet). Star, Milton Sills. Pleased almost all of our audience. I must say, though, that the Pennsylvania Board of Censors take the pep out of the pictures. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

CIVILIAN CLOTHES. (6,000 feet). Star, Thomas Meighan. Did fairly good business and pleased immensely. Even the women enjoyed it, despite the satire on their sex. Usual advertising brought fair attendance. Draw local and rural class in town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. A good program picture, but not as much action as the patrons generally expect of a western. Used slide, billboards. Had fine attendance. Draw mixed class in country town. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

CRADLE. (4,698 feet). Star, Ethel Clayton. Ethel Clayton is just splendid in "The Cradle." Is a picture well worth seeing and all patrons seeing this picture will be well pleased for both time and money spent. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

CRIMSON CHALLENGE. (4,942 feet). Star, Dorothy Dalton. Mediocre western. Many misframes in film. Usual advertising brought good attendance. Draw usual small town class in town of 1,200. Admission 10-25, 20-30. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

ENCHANTMENT. (6 reels). Star, Marion Davies. This is old, but drew well for me and pleased nearly one hundred per cent. Played it a few weeks after "Knighthood." Advertising slants, boosted as star of "Knighthood." Had good attendance. Draw average small town class in town of 3,000. Admission 15-20. A. LaValla, Community Theatre (300 seats), Bethel, Connecticut.

END OF THE WORLD. Star, Betty Compson. An extra good picture. The only objection to it is that it is about two reels too long. Draw silk stocking and ruff necks in town of 2,000. Admission 10-25. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

FOG BOUND. (5,692 feet. Star, Dorothy Dalton. Seventy-five per cent better than "Dark Secrets." However, Dalton is slipping, she does better in pictures of "Fog Bound" types. Bought it reasonable. Used newspapers, lobby. Draw working class in town of 8,000. Admission 10-22. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

FOOLS PARADISE. (8 reels). Star, Dorothy Dalton. Excellent picture. Too long, however, to hold interest. Film O. K. Usual advertising brought fair attendance. Draw usual small town class in town of 1,200. Admission 10-25, 20-30. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

GAME CHICKEN. (5 reels). Star, Bebe Daniels. Fairly interesting picture; last reel may save it. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

GAME CHICKEN. (5 reels). Star, Bebe Daniels. A picture that crows for joy, and very entertaining and interesting, and in which Bebe Daniels is shown at her very best. A money making picture to book. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. Just a light comedy that will get by. Does alright at the box office where Reid is still popular. Advertising slants, star. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

GLIMPSES OF THE MOON. (6,562 feet). Star, Bebe Daniels. Gorgeous gowns, beautiful gowns, but that's all in this seven-reel society show. It may go over in a city, but not in our town. Bebe and Nita deserve

better than this. Usual advertising brought fair attendance. Draw lumbering class in town of 4,035. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

GO-GETTER. (7,771 feet). Star, T. Roy Barnes. Great picture, best Kyne story since "Palomar." Advertising slants, American Legion. Had good attendance. Draw best class in city of 75,000. W. H. Lusher, Strand Theatre, Pasadena, California.

GO-GETTER. (7,771 feet). Star, T. Roy Barnes. People who have not read Kyne's story will like this one, but those who have may be disappointed. It isn't anything like the book. It's too long. When will they make 'em in five reels? Usual advertising brought good attendance. Draw small town lumber center in city of 4,035. Robert Marsden, Noble Theatre (700 seats), Marshfield, Oregon.

GRUMPY. (5,621 feet). Star, Theodore Roberts. This picture of Roberts is a masterpiece and you can put all you have behind it when it comes to advertising. We and our audience believe that he surpassed any character work that he has ever attempted in this one. The picture is all Roberts, but it lacks nothing for either box office value or audience value. One of the high spots of the thirty-nine. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A real knock-out. The best thing that Roberts has ever made. Our patrons were delighted with this one. Used twenty-fours, sixes, threes, ones. Had extra good attendance. Draw mixed class in town of 4,034. R. H. Marsden, Noble Theatre (650 seats), Marshfield, Oregon.

HER GILDED CAGE. (6,249 feet). Star, Gloria Swanson. Not up to her standard. Did not draw on account of hot weather and glad of it. It could be better. An ordinary picture, but not what we want. Used threes, sixes. Had poor attendance. Draw mixed class in town of 3,000. Admission 15-25. J. L. Katz, Lyric Theatre (400 seats), Woodbine, New Jersey.

HER HUSBAND'S TRADEMARK. (5,101 feet). Star, Gloria Swanson. A good picture full of glad rags as well as action. Town of 2,000. Admission 10-25. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

HUMORESQUE. (5,987 feet). Star, Alma Rubens. Second time we ran it. Got it reasonable, but made only one dollar on it. Pleased one hundred per cent. Had poor attendance. Draw railroad men and farmers in town of 600. Admission 10-25. Joseph Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

IS MATRIMONY A FAILURE. (5,612 feet). Star cast. This is a crackerjack picture with a dandy cast. Didn't cost much to make, but probably pleased a greater percentage of my people than any of Paramount's highbrow, alleged knock-'em-dead pictures, and I've had a lot of 'em. This included some of DeMille's nightmares, too. Draw mostly farmers in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. Good picture, but has the wrong title. Hard to get it, people can't understand the title, therefore they stand back on it. Had poor attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

JUST AROUND THE CORNER. (6,173 feet). Star cast. A good picture with plenty of sob stuff. If you like that kind of picture, will go over good. Used threes, ones, photos, slide, heralds. Had good attendance. Draw medium class in town of 2,400. Admission 10-25. E. T. Dunlap, Dunlap Theatre (400 seats), Hawarden, Iowa.

An Optimist

You've got to hand it to B. F. Trammell, Moran Theatre, Moran, Texas. You don't catch him growling and boohooing because the mercury in the thermometer is butting against the top of the tube. Read his note and cheer up!

"Dear Van: Did you say hot? Well, yes! But the heat doesn't kill 'em down here; or at least not all of them; but it may be knocking them some because every night some of my old patrons fail to show up.

"But I just hang up a little more crape, with a wish that Old Sol won't claim all before summer is over, and the heat where some of 'em go is much worse than here and they will probably drift back and be with me again this winter, so here is hoping that when the cold, cold winds blow over the building we'll be nice and cozy with the house full."

That's the spirit!

KICK IN. (7,074 feet). Star, Bert Lytell. Great story well produced. Fine suspense. Properly acted. Convincing and will please all classes unless they come just to look for something wrong, which will be hard to find Worth boosting. Used newspaper, lobby, scattered posters. Had fair attendance. Draw all classes in town of 5,000. Walter F. James, Coliseum Theatre (499 seats), Cherokee, Iowa.

LADIES MUST LIVE. (7,482 feet). Star, Betty Compson. Big, high-class Special. If you haven't played it and have it on the list, run it as a Special, as it will back up anything you say about it. Big cast of good players. Advertising slants, star and cast. Had good attendance. Draw small town and transient patronage in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

LADIES MUST LIVE. (7,482 feet). Star, Betty Compson. Good picture rather complex story and some couldn't get the drift of it. Paramount Theatre, Rochester, Indiana

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. This picture proved to be very, very satisfactory, indeed. It holds your attention from start to finish. Not one kick was registered. Regular advertising brought fair attendance. Draw small town and rural class in town of 950. Admission 15-25. J. F. Schlez, Columbia Theatre (275 seats), Columbia, North Carolina.

LOVE CHARM. (4,540 feet). Star, Wanda Hawley. Just a fair little program. Needs a good comedy to put it over. Attendance didn't pay for picture. Draw medium class in town of 2,400. Admission 10-25. E. T. Dunlap, Dunlap Theatre (400 seats), Hawarden, Iowa.

MAKING A MAN. (6 reels). Star, Jack Holt. Good; if there are any snobs in your crowd, this one may give 'em a hint. Star very good. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. One of the best Jack Holt pictures we've played this year. Film in excellent condition and patrons well pleased. Used ones, threes, sixes, photos, local paper. Had good attendance. Draw small town class and farmers in town of 1,500. Admission, twenty-five cents. F. M. Knight, Opera House (450 seats), Blenheim, Ontario, Canada.

MAN UNCONQUERABLE. (5,795 feet). Star, Jack Holt. A good picture. Plenty of good action, and the star is good in this one. They will all like it. It has enough action to suit the "roughs," and enough real good acting to please the more particular. Old, but is O. K. if you can get a good print, and I believe you can from the Dallas branch. F. P. Werner, Queen Theatre, Trinity, Texas.

MISS LULU BETT. (5,904 feet). Star cast. Theodore Roberts would be good in the rottenest picture in the world. "Miss Lulu Bett" is a very bum production for a town like mine. They like Roberts in anything, but a few pictures like this would wreck him for life. Only played one night. Had poor attendance. Proud of that fact. Advertising slants, Theodore Roberts. Draw transient and small town class in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre (245 seats), Trinity, Texas.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Our patrons like this very much. We would say just an average picture. Draw mixed class in town of 4,034. R. H. Marsden, Noble Theatre (650 seats), Marshfield, Oregon.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Not up to average Meighan picture. Good business as star is always a good bet. Tropical advertising brought good attendance. Draw best class in city of 75,000. W. H. Lusher, Strand Theatre, Pasadena, California.

NICE PEOPLE. (6,244 feet). Star, Wallace Reid. My patrons don't want to see any more Reid's now as the pictures have not got the life in them that they should have. I am compelled to run these Reids as they were contracted for before his death, the result I am taking a big loss on them right now as this one was bought as a special and paid big price for it, worth just about one-third what I paid for it. Had fair attendance. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Fair, nothing extra. Went over fair. Two days' run, but you know Jack Holt will draw, but I do like to please 'em. I don't like big bluffs. I want to run the picture without noise. I want the audience to advertise the picture. Had two hundred present. Draw very high class. Admission, 25-10. Charles R. Holz, Strand Theatre (250 seats), San Anselmo, California.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Holt is well liked here. People were pleased to see Holt in a comedy such as "Nobody's Money." This picture was well acted. This is the first comedy I have seen with Jack Holt. Did good in it. He is a very good actor. Used plenty posters. Had very good attendance. Town of about five hundred. J. M. Vidinha, New Mill Theatre, Eleele Kauai, Hawaii.

NORTH OF THE RIO GRANDE. (4,770 feet). Star, Jack Holt. Although a Western picture, which usually go over big, this picture lacked the necessary punch to be attractive. Films in good shape. Used 11x14, ones, slides. Had good attendance. Draw miners in town of 1,700. Admission, 10-17. H. W. Mathers, Morris Run Theatre (280 seats), Morris Run, Pennsylvania.

OVER THE BORDER. (6,837 feet). Star, Tom Moore. Very ordinary northwestern mounted police picture. Cost twice what other moving pictures cost, just to see Paramount brand on it. Film O. K. Usual advertising brought good attendance. Draw general small town patronage in town of 1,200. Admission, 10-25. S G. Hirsh, Princess Theatre (275 seats), Mapleton, Iowa.

PINK GODS. (7,062 feet). Star, Bebe Daniels. The most unreasonable story ever heard of. Some liked it, others didn't. If it hadn't been for Bebe Daniels I suppose the people would have mobbed me. All in all, the picture is too long and story weak. Used

heralds, photos, slide and posters. Had good attendance. Draw neighborhod class in town of 4,200. Admission, 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Missippi.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. Excellent picture and one that will stand liberal boosting. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. You simply cannot go wrong on Lloyd. When box office tonic is needed buy a Harold Lloyd super special. Used newspaper, sixes, school, lobby. Had standing room only. Draw rural class in town of 325. Admission 10-25. Jesse S. West, New Princess Theatre (225 seats), Yamhill, Ore.

Preferred Pictures

RICH MEN'S WIVES. (6,500 feet). Star, House Peters. It is all right in every way. Big social drawer. Walter Odom, Dixie Theatre, Durant, Mississippi.

Selznick

DAUGHTER PAYS. (5 reels). Star, Elaine Hammerstein. Fine. Some good acting and fine scenes. End and part missing. All satisfied who saw it Bad weather and we just broke even on it. Had poor attendance. Draw railroad men and farmers in town of 600. Admission, 10-25. Jos. Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

PAIR OF SILK STOCKINGS. (5,000 feet). Star, Constance Talmadge. Good. Some fine acting. Pleased all and we made one hundred per cent. on it. Had poor attendance. Draw railroad men and farmers in town of 600. Admission, 10-25. Jos. Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

United Artists

DOWN ON THE FARM. (5,000 feet). Star cast. This one is several years old, but went over good. They have whittled this down to five reels and there is only a flash of Turpin left in it. Town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

GIRL I LOVED. (7,100 feet). Star, Charles Ray. Pretty well drawn out, but on the whole pleased fairly well. It's a character study, not a picture, or drama, but Charles Ray fans will like it. Did not pull here. Draw health seekers and tourists. Usual advertising. Attendance not good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. Above the average for Mayo. Our people pronounced it good. Price is reasonable. Used ones, photos, slide. Had small attendance. Draw labor class in city of 80,000. Admission, 10 cents straight. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

DON'T SHOOT. (5,130 feet). Star, Herbert Rawlinson. Good. The most complimented program picture I've shown yet. Got me more money at regular prices than a special did the previous day at advanced prices. Regular advertising brought good attendance. Draw agricultural class in town of 1,474. Admission, 5-10, 20-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Summer is hot but you need the "tin." Stick to the theatre. Get them in! Don't lose your nerve for you're all good sports. KEEP THE HOUSE OPEN AND SEND REPORTS!

FLAMING HOUR. (4,508 feet). Star, Frank Mayo. A good program picture. Town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

FORSAKING ALL OTHERS. (4,462 feet). Star, Cullen Landis. Good picture that pleased 90 per cent. Had good attendance. Draw small town and country class in town of 2,500. Admission, 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

HEADIN' WEST. (4,548 feet). Star, Hoot Gibson. A humdinger. My kingdom for a horse—I mean another producer-distributor like Universal. Then the others may cut from "one hundred four to fifty" a year if they like. Advertising slants, star, story, ballyhoo. Had good attendance. Draw all classes in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Consider this equal to, if not better than, "The Storm." Depicting life as lived in the Ozarks with the rustic inhabitants furnishing some good wholesome comedy and a "mother" characterization that rivals that of "Over the Hill." This picture pleased so well that we got permission to show it two days. Used threes, photos, heralds. Had good attendance. Draw rural class in town of 200. Admission, 25-10. D. B. Rankin, Co-Operative Theatre (225 seats), Idana, Kansas.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Good picture, but not up to my expectations. Used it on a holiday with opposition all around in nearby towns. Pleased 75 per cent. Used ones, sixes, slide, heralds. Draw all classes in town of 900. Fair attendance. C. E. Robinson, Town Hall, Carmel, Maine.

MARRIED FLAPPER. (5 reels). Star, Marie Prevost. As fine a picture as anyone could ask for. Better than "Don't Get Personal," which was also a splendid picture. We lost money on this show, which was no fault of the picture, but the roads were very bad and outsiders could not get in. Would advise you to play this by all means. Advertising angles, star, title, story. Had very light attendance. Draw better class in town of 443. Admission, 15-25. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

MOONLIGHT FOLLIES. (4,468 feet). Star, Marie Prevost. Rather light, but it is entertaining. Some good comedy and some wonderful close-ups of Miss Prevost. She can act, too. Used photos, ones Had poor attendance. Draw town and country class in town of 600. Admission, 10-30, regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

NO WOMAN KNOWS. (7,031 feet). Star, Mabel J. Scott. A splendid, high-class picture in every respect. Good photography; first reel rather dark. There is some Jewish propaganda very cleverly inserted in this picture, which may offend in certain localities. However, it seemed to give good satisfaction here. Many said it was not like the book, although it was a good picture. Some said it was too sad. Advertising angles, title, author. Had fair attendance. Draw better class in town of 443. Admission, 15-25. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

REPUTATION. (7,153 feet). Star, Priscilla Dean. Not much good for me. A story of the stage life. Too many close-ups of Miss Dean in angry moods. Left a bad taste. Used photos, heralds, ones. Had poor attendance. Draw town and country class in town of 600. Admission, 10-30, regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

SHOOTIN' FOR LOVE. Star, Hoot Gibson. A real good Western, and most all of Hoot Gibson's are. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

Vitagraph

BLACK BEAUTY. (7 reels). Star, Jean Paige. Play this one for school. Appeal to the old ones, then they will remember the story and take the kiddies. Used sixes, school, lobby, cards, mailing list. Had good attendance. Draw rural class in town of 325. Admission, 10-25. Jesse S. West, New Princess Theatre (225 seats), Yamhill, Oregon.

DEAD MEN TELL NO TALES. (7 reels). Star cast. Too much killing. Most of my patrons like a little rough stuff, but this is different. Used heralds, slide, newspaper, stills. Had fair attendance. Draw all classes in town of 400. Admission, 35-15. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

FRONT PAGE STORY. (6,000 feet). Star cast. Classed as a special and will about qualify. Had poor attendance. Draw country class in town of 7,300. Admission, 10-25. Arthur B. Smith, Fenwick Theatre (673 seats), Salem, New Jersey.

HEART OF MARYLAND. (6 reels). Star, Catherine Calvert. Why worry about producers cutting down their schedule of big pictures and putting the price up? Go back and get some of the really good ones cheap! Advertising slants, story, star, heart interest. Had good attendance. Draw all classes in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. Very good, clean picture. The press book says that Morgan Robertson knew how to write sea stories. He sure did. Cullen Landis very good. First day had fair attendance, second day good. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

MY WILD IRISH ROSE. (7,650 feet). Star cast. Fairly good picture, but failed to draw for me and I lost money. No kicks. Usual advertising on specials returned poor attendance. Draw general class in town of 1,364. Admission, 10-25. E. F. Keith, Strand Theatre (200 seats), Granbury, Texas.

MY WILD IRISH ROSE. (7,650 feet). Star cast. Very good picture and pleased everybody. Used heralds, window cards, etc. Had good attendance. Draw small town class and farmers in town of 1,500. Admission, 25 cents. Tom Marksby, Opera House (450 seats), Blenheim, Ontario.

PLAYING IT WILD. (5,360 feet). Star, William Duncan. Very good Western comedy-drama program. Nothing extra, but no kicks. Usual advertising brought poor attendance. Draw all classes in town of 5,000. Admission, 10-25. Walter F. James, Coliseum Theatre (499 seats), Cherokee, Iowa.

PRODIGAL JUDGE. (7,803 feet). Star cast. Vitagraph specials will not please my patrons. While this is a fair program picture only and should have pleased a few, I failed to find anyone that liked it. Usual advertising brought poor attendance. Draw small town class. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Comedies

HARD LUCK (Metro). Would advise the small town exhibitor not to overlook these old Metro comedies of Keaton's. "Hard Luck" has a finish that's a scream. Good film. Used slide. Draw farmers and townspeople in town of 800. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

HAROLD LLOYD REISSUES (Pathe). These are all good one-reel comedies, all slapstick and full of action. Used ones. Had fair attendance. Draw small town and rural class in town of 950. Admission, 10-25, 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

HELLO PARDNER (Fox). Roaring two-reel comedy. Sunshines are generally all good. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MUDDY BRIDE (Universal). Not as good as "Circus Clowns" or "Chums." Will please the kids and their mammas, but the men and young folks crave the slapstick. My opinion is that it is fair. Not bad enough to hurt nor good enough to get excited over. However, the majority of the Century Comedies were good for us. Advertising angles, star. Had fair attendance. Draw small town and rural class in town of 443. Admission, 10-20. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SAVING SISTER SUSIE (Educational). One of the best comedies I ever had. Well filled and no slow places. Educational comedies are getting better all the time. Used ones. Had fair attendance. Draw small town and rural class in town of 955. Admission, 10-25, 10-30. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

And Everywhere Else

"The Moving Picture World is not the only trade paper I receive, but I do honestly consider it THE ONLY PAPER FOR A NEW ENGLANDER! Me for it! Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

State Rights

ANY NIGHT (East Coast Prod.). Stars, Robert Edeson, T. Mandell. (5 reels). Good story, well acted. A very pleasing picture. A good audience picture. Play this during Holy Week. Had fair attendance. Julius Lamm, Shakespeare Theatre, Chicago, Illinois.

DEVIL'S BOWL (Arrow). Star, Neal Hart. A fair Western. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LIFE'S GREATEST QUESTION (C. B. C.). Star, Louise Lovely. A picture of much merit and interest. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Straight From the Shoulder Index

For July

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Across the Border (Paramount). July 21.
Across the Continent (Paramount). July 14.
Adam and Eva (Paramount). July 7-July 14.
Adam's Rib (Paramount). July 14-July 21-July 28.
Adventures of Tom Mix (Aywon). July 14.
Affinities (Hodkinson). July 28.
Afraid to Fight (Universal). July 7.
Altar Stairs (Universal). July 14-July 21-July 28.
Anna Ascends (Paramount). July 7.
Another Man's Shoes (Universal). July 14-July 21.
Any Night (East Coast Prod.). July 28.
Arabia (Fox). July 21-July 28.

B

Bachelor Daddy (Paramount). July 7.
Back Home and Broke (Paramount). July 7-July 28.
Barnstormer (First National). July 7-July 28.
Beating the Game (Goldwyn). July 7.
Beautiful and Damned (Warner Brothers). July 21.
Bella Donna (Paramount). July 7-July 14.
Bellboy 13 (First National). July 7.
Bells of San Juan (Fox). July 28.
Black Beauty (Vitagraph). July 28.
Blind Bargain (Goldwyn). July 14.
Blood and Sand (Paramount). July 14-July 21.
Bobbed Hair (Paramount). July 14.
Boss of Camp 4 (Fox). July 7-July 14-July 28.
Boston Blackie (Fox). July 7.
Bought and Paid For (Paramount). July 14-July 21.
Brass (Warner Bros.). July 14.
Brawn of the North (First National). July 14-July 28.
Bride's Play (Paramount). July 28.
Bright Shawl (First National). July 7-July 21.
Broadway Gold (Truart). July 14, page 151.
Broadway Madonna (F. B. O.). July 14.
Broadway Rose (Metro). July 28.
Broken Chains (Goldwyn). July 14-July 21-July 28.
Brothers Under the Skin (Goldwyn). July 14.
Brute Master (Hodkinson). July 7.
Bucking the Barrier (Fox). July 7.
Bulldog Drummond (Hodkinson). July 14.
Burning Sands (Paramount). July 21-July 28.
Burning Words (Universal). July 14.
By Right of Purchase (Selznick). July 14.

C

California Romance (Fox). July 14.
Calvert's Valley (Fox). July 21.
Camille (Metro). July 21-July 28.
Canyon of the Fools (F. B. O.). July 28.
Cappy Ricks (Paramount). July 14.
Captain Fly-By-Night (F. B. O.). July 7-July 28.
Cardigan (American Releasing). July 21.
Catch My Smoke (Fox). July 7.
Chasing the Moon (Fox). July 21-July 28.
Child Thou Gavest Me (First National). July 14.
Civilian Clothes (Paramount). July 28.
Clarence (Paramount). July 14.
Clouded Name (Playgoers). July 21.
Come On Over (Goldwyn). July 21.
Conflict (Universal). July 14.
Connecticut Yankee in King Arthur's Court (Fox). July 7-July 14.
Cordelia the Magnificent (Metro). July 21, page 231.
Cowboy and the Lady (Paramount). July 14-July 28.
Cradle (Paramount). July 28.
Crashing Through (F. B. O.). July 21.
Crimson Challenge (Paramount), July 21-July 28.
Crinoline and Romance (Metro). July 21-July 28.
Crossed Wires (Universal). July 21.
Crossroads of New York (First National). July 7-July 28.
Crusader (Fox). July 7-July 14-July 28.
Cup of Life (First National). July 21.
Custard Cup (Fox). July 28.

D

Daddy (First National). July 7-July 14-July 28.
Dangerous Age (First National). July 21.
Dangerous Game (Universal). July 14.
Dark Secrets (Paramount). July 14.
Daughter Pays (Selznick). July 28.
Dead Game (Universal). July 14.
Dead Men Tell No Tales (Vitagraph). July 28.
Dead or Alive (Arrow). July 7.
DeLuxe Annie (Selznick). July 14.
Deserted at the Altar (Goldstone). July 7.
Determination (Lee-Bradford). July 7.
Devil's Bowl (Arrow). July 28.
Devil's Garden (First National). July 7.
Devil Within (Fox). July 14.
Dictator (Paramount). July 14-July 21.
Dinty (First National). July 7.
Do and Dare (Fox). July 14.
Don't Shoot (Universal). July 14-July 28.
Don't Tell Everything (Paramount). July 14.
Doubling for Romeo (Goldwyn). July 14.
Down On the Farm (United Artists). July 28.
Down to the Sea in Ships (Hodkinson). July 21.
Dr. Jack (Pathe). July 7-July 28.

E

East Is West (First National). July 7.
Ebb Tide (Paramount). July 21.
Enchantment (Paramount). July 14-July 28.
End of the World (Paramount). July 28.
Environment (Principal Pictures). July 21.
Exciters (Paramount). July 21, page 231.
Eternal Flame (First National). July 14.
Evangeline (Fox). July 14.

F

Face in the Fog (Paramount). July 7-July 14.
False Brands (World). July 21.
Famous Mrs. Fair (Metro). July 28.
Fascination (Metro). July 7.
Fightin' Mad (Metro). July 7-July 28.
First Degree (Universal). July 21.
Five Dollar Baby (Metro). July 28.
Flame of Life (Universal). July 14.
Flaming Hour (Universal). July 14-July 28.
Flirt (Universal). July 14.
Fogbound (Paramount). July 28.
Foolish Wives (Universal). July 14.
Fools and Riches (Universal). July 21.
Fool's Paradise (Paramount). July 14-July 21-July 28.
Footlight Ranger (Fox). July 14-July 21.
Footlights (Paramount). July 21.
Forbidden Fruit (Paramount). July 14.
Forbidden Trail (Sunset). July 21.
For Big Stakes (Fox). July 21.
Forsaking All Others (Universal). July 7-July 14-July 28.
Fourth Musketeer (F. B. O.). July 14.
Fox (Universal). July 21.
Friendly Husband (Fox). July 14.
From the Ground Up (Goldwyn). July 21.
Front Page Story (Vitagraph). July 7-July 14-July 21-July 28.
Fury (First National). July 14.

G

Gallopin' Kid (Universal). July 21.
Gallopin' Through (Arrow). July 7.
Game Chicken (Paramount). July 28.
Garrison's Finish (United Artists). July 7.
Get-Rich-Quick-Wallingford (Paramount). July 14-July 21.
Ghost Breaker (Paramount). July 21-July 28.
Ghost in the Garret (Paramount). July 7.
Gimme (Goldwyn). July 7-July 14.
Girl I Loved (United Artists). July 7, page 80-July 28.
Girl of the Golden West (First National). July 7, page 80.
Girl's Desire (Vitagraph). July 7.

Glimpses of the Moon (Paramount). July 14-July 21-July 28.
Go-Getter (Paramount). July 28.
Good-Bye Girls (Fox). July 21.
Gossip (Universal). July 21.
Grandma's Boy (Associated Exhibitors). July 7-July 21-July 28.
Great Alone (American Releasing). July 7.
Greatest Truth (Paramount). July 7.
Great Night (Fox). July 28.
Grumpy (Paramount). July 14-July 21-July 28.

H

Hands of Nara (Metro). July 14.
Headless Horseman (Goldwyn). July 28.
Headin' West (Universal). July 28.
Head Over Heels (Goldwyn). July 7.
Heart of Maryland (Vitagraph). July 28.
Held by the Enemy (Paramount). July 7.
Heliotrope (Paramount). July 7.
Her Fatal Millions (Metro). July 14.
Her Gilded Cage (Paramount). July 7-July 14-July 21-July 28.
Her Husband's Trademark (Paramount). July 28.
Hero (Preferred). July 7-July 21.
Homespun Folks (First National). July 21.
Homespun Vamp (Paramount). July 21.
Home Talent (First National). July 21.
Hottentot (First National). July 14-July 21-July 28.
Hound of the Baskervilles (F. B. O.). July 14-July 21.
Human Hearts (Universal). July 7-July 28.
Humoresque (Paramount). July 28.
Hungry Hearts (Goldwyn). July 7-July 28.
Hunting Big Game in Africa (Universal). July 7-July 14-July 21.

I

I Can Explain (Metro). July 28.
Idol of the North (Paramount). July 21.
If You Believe It, It's So (Paramount). July 14.
Impossible Mrs. Bellew (Paramount). July 14-July 21.
In the Name of the Law (F. B. O.). July 7-July 14.
Invisible Power (Goldwyn). July 28.
Iron Trail (United Artists). July 7.
Isle of Lost Ships (First National). July 14-July 28.
Is Matrimony a Failure? (Paramount). July 7-July 14-July 28.

J

Java Head (Paramount). July 14-July 21-July 28.
Jim the Penman (First National). July 14.
Just Around the Corner (Paramount). July 28.
Just Tony (Fox). July 21.

K

Kentucky Derby (Universal). July 21-July 28.
Kick In (Paramount). July 14-July 21-July 28.
Kid (First National). July 14.
Kindred of the Dust (First National). July 21.

L

Ladies Must Live (Paramount). July 28.
Lahoma (Pathe). July 7.
Lavender Bath Lady (Universal). July 7.
Law and the Woman (Paramount). July 7-July 21-July 28.
Leopardess (Paramount). July 14-July 21.
Life's Greatest Question (C. B. C.). July 28.
Light of the Desert (Fox). July 21.
Lights of New York (Fox). July 21.
Lorna Doone (First National). July 7-July 14.
Lost and Found (Goldwyn). July 28.
Lotus Eater (First National). July 14.
Love Charm (Paramount). July 28.
Love Gambler (Fox). July 21-July 28.
Love In the Dark (Metro). July 28.
Loves of Pharaoh (Paramount). July 7.
Love Special (Paramount). July 21.
Luck (C. C. Burr). July 14.

M

Madness of Youth (Fox). July 14.
Main Street (Warner Bros.) July 14. page 153.
Making a Man (Paramount). July 7-July 28.
Man from Home (Paramount). July 7-July 21.
Man Killer (Paramount). July 21.
Man of Action (First National). July 21, page 231.
Manslaughter (Paramount). July 21-July 28.
Man to Man (Universal). July 7.
Man Unconquerable (Paramount). July 14-July 21-July 28.
Marriage Chance (American Releasing). July 14.
Married Flapper (Universal). July 28.
Masters of Men (Vitagraph). July 7, page 80-July 28.
Midnight Bell (First National). July 14.
Mighty Lak' a Rose (First National). July 7-July 14-July 28.
Missing Husbands (Metro). July 14.
Missing Millions (Paramount). July 7.
Miss Lulu Bett (Paramount). July 7-July 28.
Mixed Faces (Fox). July 21.
Monte Cristo (Fox). July 28.
Moonlight Follies (Universal). July 28.
Moonshine Valley (Fox). July 21-July 28.
Mother o' Mine (First National). July 21.
Mr. Barnes of New York (Goldwyn). July 14-July 28.
Mr. Billings Spends His Dime (Paramount). July 7-July 14-July 28.
My American Wife (Paramount). July 14.
My Boy (First National). July 7-July 21-July 28.
My Friend the Devil (Fox). July 21.
My Wild Irish Rose (Vitagraph). July 7-July 28.

N

Ne'er Do Well (Paramount). July 28.
New Teacher (Fox). July 21.
Nice People (Paramount). July 21.
Ninety and Nine (Vitagraph). July 7-July 14.
Nobody's Money (Paramount). July 7-July 14-July 28.
Noise in Newboro (Metro). July 21.
North of Rio Grande (Paramount). July 28.
No Woman Knows (Universal). July 28.

O

Old Homestead (Paramount). July 7.
Oliver Twist (First National). July 21.
One a Minute (Paramount). July 7.
One Clear Call (First National). July 14.
One Exciting Night (United Artists). July 7.
One Glorious Day (Paramount). July 7.
One Wonderful Night (Universal). July 21.
On the High Seas (Paramount). July 7-July 14-July 21.
Outcast (Paramount). July 21.
Over the Border (Paramount). July 28.
Over the Hill (Fox). July 7-July 21-July 28.

P

Pair of Silk Stockings (Selznick). July 28.
Pardon My French (Goldwyn). July 14-July 28.
Parish Priest (Garfield). July 21.
Parted Curtains (Warner Brothers). July 7.
Penrod (First National). July 7-July 14.
Pilgrim (First National). July 7-July 14-July 28.
Pink Gods (Paramount). July 28.
Playing It Wild (Vitagraph). July 28.
Polly of the Follies (First National). July 7.
Pride of Palomar (Paramount). July 7-July 21.
Primitive Lover (First National). July 28.
Prisoner (Universal). July 7.
Prisoner of Zenda (Metro). July 14-July 28
Prodigal Judge (Vitagraph). July 28.

Q

Question of Honor (First National). July 14-July 21.
Quincy Adams Sawyer (Metro). July 7-July 14-July 21-July 28.
Queen of Sheba (Fox). July 28.

R

Racing Hearts (Paramount). July 7-July 21-July 28.
Rags to Riches (Warner Brothers). July 7-July 14.
Rapids (Hodkinson). July 28.
Reckless Youth (Selznick). July 21.
Red Hot Romance (First National). July 21.
Refuge (First National). July 21.
Remittance Woman (F. B. O.). July 7.
Rent Free (Paramount). July 7-July 21.
Reputation (Universal). July 28.
Restless Souls (Vitagraph). July 7.
Rich Men's Wives (Preferred). July 28.
Riders of the Dawn (Hodkinson). July 14.
Ridin' Wild (Universal). July 21.
Robin Hood (United Artists). July 7-July 14.
Romance Land (Fox). July 28.
Rough Shod (Fox). July 7.
R. S. V. P. (First National). July 7.
Ruling Passion (United Artists). July 21.
Ruse of the Rattler (Playgoers). July 14.
Rustle of Silk (Paramount). July 7, page 81.

S

Safety Last (Pathe). July 7-July 14-July 21.
Salvation Nell (First National). July 28.
Scars of Jealousy (First National). July 28.
School Days (Warner Brothers). July 7.
Sea Lion (First National). July 7.
Secret of the Pueblo (Arrow). July 21.
Secrets of Paris (C. C. Burr). July 21.
Seein's Believing (Metro). July 21.
Seventh Day (First National). July 28.
Shadows (Preferred). July 14-July 21.
Shame (Fox). July 28.
Sheik of Araby (F. B. O.). July 7.
Shirley of the Circus (Fox). July 14-July 21-July 28.
Shock (Universal). July 7.
Shootin' for Love (Universal). July 28.
Sign of the Jack O'Lantern (Hodkinson). July 7.
Silent Call (First National). July 7-July 21.
Silver Wings (Fox). July 7.
Sin Flood (Goldwyn). July 28.
Singed Wings (Paramount). July 7-July 21.
Single Handed (Universal). July 7-July 21.
Siren Call (Paramount). July 21.
Sixty Cents An Hour (Paramount). July 7, page 80-July 21, page 231.
Skin Deep (First National). July 14-July 21-July 28.
Sky Pilot (First National). July 21.
Slander the Woman (First National). July 14, page 151.
Smilin' Through (First National). July 7-July 14.
Snowblind (Goldwyn). July 14.
Snow Bride (Paramount). July 14, page 151.
Snowdrift (Fox). July 28.
Snowshoe Trail (F. B. O.). July 7-July 14.
Something to Think About (Paramount). July 21.
Sonny (First National). July 21-July 28.
Son of Wallingford (Vitagraph). July 14.
South of Suva (Paramount). July 7.
Steelheart (Vitagraph). July 7.
Step On It (Universal). July 21.
Stepping Fast (Fox). July 7.
Storm (Universal). July 14-July 21.
Stormswept (F. B. O.). July 21.
Strange Idols (Fox). July 14.
Suzanna (United Artists). July 21, page 233.

T

Tailor-Made Man (United Artists). July 7.
Temptation (C. B. C.). July 21.
Ten Nights in a Barroom (Arrow). July 7.
Tess of the Storm Country (United Artists). July 14.
That Girl Montana (Pathe). July 21.
Theodora (Goldwyn). July 28.
Third Alarm (F. B. O.). July 7-July 14-July 21.
Third Leather Pushers (Universal). July 14, page 154.
Three Jumps Ahead (Fox). July 14-July 28.
Three Musketeers (United Artists). July 7.
Three Who Paid (Fox). July 14-July 21.
Thru a Glass Window (Paramount). July 21.
Thunderclap (Fox). July 21.
To Have and to Hold (Paramount). July 14.
Toll of the Sea (Metro). July 7-July 21.
Top o' the Morning (Universal). July 7.
Town That Forgot God (Fox). July 7.
Trailin' (Fox). July 7.
Trailing African Wild Animals (Metro). July 21.
Trail of the Lonesome Pine (Paramount). July 7-July 21.
Trap (Universal). July 21.
Travelin' On (Paramount). July 21.
Trimmed (Universal). July 7.
Trooper O'Neil (Fox). July 14.
Trouper (Universal). July 7.
Truxton King (Fox). July 7.

U

Up and At 'Em (F. B. O.). July 21.
Under the Lash (Paramount). July 7.
Under Two Flags (Universal). July 7-July 21.

V

Valley of Silent Men (Paramount). July 7-July 14.
Very Truly Yours (Fox). July 7.
Village Blacksmith (Fox). July 7.
Virgin Paradise (Fox). July 21.
Voice from the Minaret (First National). July 14-July 21.
Voice in the Dark (Goldwyn). July 14.

W

Watch Your Step (Goldwyn). July 7-July 14-July 21.
Way Down East (United Artists). July 14.
Westbound Limited (F. B. O.). July 14, page 151.
West of Chicago (Fox). July 7-July 14.
What a Wife Learned (First National). July 21.
What Fools Men Are (American Releasing). July 28.
What No Man Knows (Equity). July 14.
What's Your Hurry? (Paramount). July 21.
What Wives Want (Universal). July 14.
When Knighthood Was in Flower (Paramount). July 7.
When Romance Rides (Goldwyn). July 21.
Where the Pavement Ends (Metro). July 7-July 14.
While Satan Sleeps (Paramount). July 14-July 21.
Who Am I? (Selznick). July 14.
Who Are My Parents? (Fox). July 14.
Why Change Your Wife (Paramount). July 14.
Wild Honey (Universal). July 21.
Within the Law (First National). July 14.
Without Compromise (Fox). July 21.
Without Fear (Fox). July 14.
Wolf Law (Universal). July 7.
Woman Conquers (First National). July 21.
Woman In His House (First National). July 21.
Woman With Four Faces (Paramount). July 21, page 231.
World's Applause (Paramount). July 14.

Y

Yellow Men and Gold (Goldwyn). July 28.
Yosemite Trail (Fox). July 14.
You Can't Fool Your Wife (Paramount). July 7-July 14.
Young Diana (Paramount). July 21.
Young Rajah (Paramount). July 21.
Youth to Youth (Metro). July 14.

Short Subjects. July 7, page 84-July 14, page 155-July 21, page 234.
Serials. July 7, page 84-July 14, page 155-July 21, page 234.
Comedies. July 7, page 83-July 14, page 155-July 21, page 234.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

IN THIS ISSUE

Broadway Gold (Truart)
Broken Hearts of Broadway (Cummings)
Captain Kleinschmidt's Adventures in the Far North (Lee-Bradford)
Gentlemen of Leisure, A (Paramount)
Hell's Hole (Fox)
Itching Palms (F. B. O.)
Radio-Mania (Hodkinson)
Soft Boiled (Fox)
Victor, The (Universal)

"The Victor"

English Nobility in the Prize Ring, Theme of Universal Feature with Herbert Rawlinson

Reviewed by Mary Kelly

Universal has utilized a good story by Gerald Beaumont in providing Herbert Rawlinson with his latest screen romance. The action keeps up very well and the picture on the whole has a spirit that will appeal to the majority of program audiences.

Edward Laemmle, the director, has shown a skill in making the footage count. Every scene has entertainment value and even if there are no remarkable effects, all of it offers easy entertainment for the average patron. Rawlinson's role is moulded to typical fan standards. He plays a titled Englishman who repairs the family fortune by entering into the prize ring, and further, defies ancestral precedent by falling in love with an actress. This affords opportunity for comedy touches and a romance that will please the masses.

The prize fight scenes supply the chief dramatic interest and are entertainingly done with effective ringside detail. Much of the star's performance is marred from an artistic standpoint by a rather forced manner of smiling and striking the same physical attitude at all times. In this case he has a rather colorful role which could have been made more effective. Frank Currier gives an excellent performance as the father and the rest of the cast gives good satisfaction.

Cast

Hon. Cecil Fitzhugh Waring.....Herbert Rawlinson
Teddy Walters.....Dorothy Manners
Lord Waring.....Frank Currier
J. P. Jones.....Otis Harlan
Chiquita Jones.....Esther Rawlston
Porky Schaup.....Eddie Gribbon
Jacky Williams.....Tom McGuire

Based upon story, "Two Bells for Pegasus," by Gerald Beaumont.
Scenario by E. Richard Schayer.
Direction by Edward Laemmle.
Photography by Clyde De Vinna.
Length, 4,880 feet.

Story

The finances of Lord Waring were at a low ebb and he suggested that his son, the Hon. Cecil Fitzhugh Waring, go to America and establish a matrimonial alliance with the daughter of a rich American. Cecil didn't like the idea, but came to America with the idea of seeking a job. One hungry morning he met Teddy Walters, of a late theatrical job, now broke, but with a couple of doughnuts left which she gladly shared with Cecil. They became very chummy. In an impromptu argument, he knocked out a prominent prizefighter. His fistic ability was noticed by an ex-fight promoter and Cecil became his protege. The Britisher finally won the middleweight crown and saved the family estate and offered his title to Teddy.

"Broadway Gold"

Truart Production for Elaine Hammerstein Has Many Popular Angles.

Reviewed by Mary Kelly

Melodramatic events in the life of a pretty and unsophisticated chorus girl are pictured here with a glamor that will appeal strongly to the fans. It will be attractive from a number of different angles. Particularly will it hold a fascination for the theatres distant from New York where Broadway and its daily drama are more or less of an unknown quantity.

Elaine Hammerstein is at her best in the stellar role. She acts with exceptional vividness and shows more of a versatility than usual. She is a convincing type for the girl who has a certain unsophisticated charm that lavish clothes and settings do not change.

The action is sensational in a number of places. The girl's life involves a procession of cabaret parties, automobile accidents, which victimize her two suitors, a visit to a man's apartment, a murder, a luxurious sojourn at a Long Island mansion, and the sudden restoration of the crippled man upon realizing that he is about to lose her.

It has been well constructed on the whole, has a light touch now and then and adequate suspense. Kathlyn Williams enlivens it with a characterization of the show girl's pal who acts as a good-natured advisory committee when the situation becomes critical. The settings are charmingly done. The interiors are in good taste and some of the shots of the residential grounds are unusually impressive. A good standard of acting, directing and photography is maintained throughout.

Cast

Sunny Duane.....Elaine Hammerstein
Jean Valjean.....Kathlyn Williams
Eugene Durant.....Elliot Dexter
Elinor Calhoun.....Elois Goodale
Cornelius Fellowes.....Richard Wayne
Page Poole.....Harold Goodwin
Jerome Rogers.....Henry Barrows
The Driver.....Marshall Neilan

Story by W. Carey Wonderly.
Scenario by Kathlyn Harris
Direction by Edward Dillon and J. Gordon Cooper.
Photography by J. R. Diamond.
Length, 6,800 Feet.

Story

Sunny Duane, a chorus girl in a Broadway show goes out to dinner with a wealthy man who is murdered the same night. Before suspicion gets to her she is married to a man who believes he is going to die and wants to leave her his fortune. He recovers but is helplessly crippled. Sunny is about to be arrested but a confession of an old sweetheart of her's saves her Her husband finds that he can walk when a crisis arrives and Sunny realizes that she loves him.

"Itching Palms"

Melodrama and Comedy Combined in F. B. O. Production Featuring Tom Gallery

Reviewed by Mary Kelly

A fairly generous amount of action and suspense carries the interest through a rather loosely constructed drama in this. Several scenes will appeal because of their liveliness and a slight mystery element. Despite an atmosphere of improbability and a lack of unity the picture will be entertaining to many of the fans.

The fact that the action has a way of jumping from one situation to another may not appear to be a fault with all patrons as there is so much variety that it is bound to appeal for that reason to some. Comedy is rather plentiful and crops out unexpectedly. The chief comedian is a tramp who proves to be an ex-surgeon, coming to the rescue of the heroine in a moment of extreme need. The village deaf mute proves to be a member of the secret service. These touches seem highly improbable but as the whole picture is done in a rather free, irregular style, they are not so strikingly inconsistent as one might expect.

A hidden fortune stolen by a scamp involves a number of innocent persons in an exciting search. The scenes in the haunted house are well managed. Also the money has a mysterious way of fluttering upon the scene that is baffling and funny all at once. Tom Wilson is an amusing figure as usual and Tom Gallery in the leading part acts with enthusiasm and charm. The fire scenes are done with good melodramatic effect and provide a few spectacular shots.

Cast

Jerry.....Tom Gallery
Jerry's Father.....Hershal Mayall
Virgie.....Virginia Fox
Mac.....Tom Wilson
Obadiah Simpkins.....Joseph Harrington
The Village Dumbbell.....Victor Potel
Grandma Gano.....Gertrude Claire
Doctor Peak.....Robert Walker
Judge Barrett.....Tom Lingham
Constable Coman.....Richard Cummings

Story and adaptation by Wyndham Gittens and Helmer Bergman.
Directed by James W. Horne.
Photography by William Marshall.
Length, 6,600 feet.

Story

Grandma Gano goes in search of a stolen fortune which her son, now dead, had hidden near a haunted house. The only other person who knows of it is Doctor Peak, who is the real thief. He follows Grandma but does not discover the treasure until a terrific fight with Jerry, her grandson, reveals to them both the money hid in a well. From then on it is a terrific conflict as to which one gets it first, Jerry's sweetheart nearly losing her life in the struggle, but the ending being satisfactory for the deserving.

"Broken Hearts of Broadway"

Irving Cummings Makes Debut as a Distributor with Heart-Interest Picture of Stage Life

Reviewed by C. S. Sewell

Irving Cummings, well and favorably known both as an actor and a director, makes his bow as a distributor with "Broken Hearts of Broadway," which he is offering

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Popular Players in "Other Men's Daughters"

"Other Men's Daughters," a Grand Asher production, enjoys the distinction of having had some of the best moving picture men in America working on its production. The picture was produced by Ben Wilson, who also directed it. The assistant director was Webster Cullison. Two well known camera men, Eddie Lyndon and Jack Stevens, shot the picture.

Bryant Washburn plays the lead, with Mabel Forrest, a newcomer to the silent drama, in the leading feminine role.

Kathleen Kirkham, well known for the important parts she has played in moving pictures for a number of years, stands out in the production as one of her finest characterizations.

A difficult but spectacular role is carried by Wheeler Oakman. Sidney De Grey and Martha Franklin have also distinguished themselves in their work before the camera.

The story of "Other Men's Daughters" was written by Evelyn Campbell, who has for some time been a very popular novelist. The scenario was prepared by Frank Sullivan.

Oldknow in N. Y.; to Confer With Lesser

Oscar S. Oldknow, president and general manager of the Southern States Film Company, arrived in New York City on July 18, having journeyed from the Southland to confer with Irving Lesser, of Principal Pictures, regarding the distribution of that company's Super Five series in the eleven Southern states which constitute Mr. Oldknow's territory. The exchanges from which this large territory is served are maintained in Atlanta, New Orleans, Dallas, Charlotte and Oklahoma City.

Mr. Oldknow states that he closed for the Super Five series with Mr. Lesser immediately after the pictures were screened for him, and also that he considers himself exceptionally fortunate to have such product to offer during the hot summer months.

"Broadway Broke" Nearing Completion

"Broadway Broke," the Earl Derr Bigger story published in the Saturday Evening Post, which Murray W. Carsson has produced, is now nearing completion at Atlantic City, where George V. Hobart, George M. Arthur and J. Searle Dawley are using a specially constructed projection room in the final titling of the story.

Warner Denies Combination with Lichtman-Mayer Organization

The reported amalgamation between the Lichtman-Schulberg interest, the Warner Brothers and Louis B. Mayer, whereby the three organizations would combine in a producing and releasing combination, in a theatrical paper is vigorously denied in a statement issued by Abe Warner, who arrived East last week from the Warner Brothers' coast studios.

"There is absolutely no foundation whatever to the story," said Mr. Warner. "We do not contemplate any such procedure, nor will we at any time join forces with any other organization. Our business has been built on its own merits and we don't propose to chain ourselves to the plan of other producers and distributors.

"The idea that the state rights people cannot meet the advance payments on our productions is preposterous. Our association with these people has been of the finest calibre and we are thoroughly satisfied with their business methods. Incidentally, we are getting great exhibition value out of our current series of pictures. They are being booked without any trouble, and our forthcoming series of eighteen classics are now being sought by the best showmen in the country."

Florida Likes Johnny Hines Big Comedy, "Luck"

Immediately following the closing of the contract between C. C. Burr and Enterprise Distributing Corporation for the Southern and Middle Western rights to five of the Burr specials, comes word from Wm. N. Jenkins, general manager of Enterprise, that the Johnny Hines melocomedy hit, "Luck," has been very heavily booked throughout Florida.

Florida exhibitors, owing to the extremely hot weather in that territory, have more to contend with in the way of getting business in the summer than other theatre owners. They are constantly looking for good hot weather attractions and, Mr. Jenkins reports, welcomed "Luck" with open arms.

Bookings have been made for the following list of big first-run theatres: The Imperial in Jacksonville, the Court in Fort Myers, the Fairfax in Miami, the Grand in St. Petersburg, the Beacham in Orlando, the Jefferson in St. Augustine, the Star in Arcadia and the Draka in Deland.

The Enterprise Distributing Corporation controls the territorial rights on "Luck," "Secrets of Paris," "You Are Guilty," "Sure Fire Flint" and "The Last Hour" for eighteen states through the South and Middle West. The importance and bigness of the deal between Mr. Burr and Mr. Jenkins has already been the cause of much newspaper comment in the South; the New Orleans-Times-Picayune devoting considerable space to the deal.

Closes for Principal Productions

One of the important deals which A. H. Blank closed during his recent visit to New York was the acquisition of the territorial rights from Principal Pictures Corporation to the Super Five series; "Mind Over Motor" and "Environment" for Kansas City and Western Missouri. The Super Five consists of "Temporary Marriage," "Bright Lights of Broadway," "Gold Madness," "The Spider and the Rose" and "East Side, West Side." "Mind Over Motor" serves as a starring vehicle for the effervescent comedienne, Trixie Friganza, and Alice Lake and Milton Sills are the luminaries of "Environment."

This transaction was made between Mr. Blank and Irving Lesser, personally. With the exception of "Environment," which is distributed through the Liberty Film Company of Omaha, the A. H. Blank Enterprises have handled all of the Principal product in Iowa, Nebraska and Kansas.

Mae Marsh to Star in "Daddies"

Mae Marsh has just signed a contract to star in the Warner Brothers' picturization of David Belasco's play, "Daddies," which was written for the stage by John L. Hobble, according to an announcement by Harry M. Warner. Miss Marsh will play the part of Ruth Atkins. The direction of the Warner classic, "Daddies," has been entrusted to Harr Beaumont, who is at present directing another Belasco play, "The Gold Diggers."

Principal Pictures Sells Foreign Rights

Principal Pictures announced that they have sold the rights to "The Spider and the Rose" for France, Belgium, Switzerland, Italy and Spain to Reginald Ford.

Mr. Ford, whose offices are located at 586 Fifth avenue, is acquiring American-made product for his European territory. His company on the continent is known as Lafayette Films, and the headquarters are located in Paris. He is also producing at his studios at Nice, which is about 200 miles from Paris. He is taking over to France for each production an American director, cameraman, male and female leads and electricians, and he will produce pictures there which will find a ready market in America.

Semon Confers With Officials in N. Y.

Larry Semon arrived in New York for a final conference with M. H. Hoffman, vice president and general manager of Truart Film Corporation, with whom the comedian recently signed his big contract, before starting work, early in the Fall, upon the first of his series of feature-length comedies.

While the first two vehicles have already been selected and the continuity completed on the first production, Truart is not prepared to announce their names further than to state that they are adaptations of well-known and extremely successful New York stage plays. It is expected that no definite announcement of vehicles will be made until the completion of the present contract of Larry Semon which has a short while to run.

Semon leaves for the Coast at the end of the week to complete the last of his work under the old contract and will immediately start work on his first Truart release.

Buffalo News Notes

Allan S. Moritz, former manager of the Paramount exchange, is now district manager for New York State of Preferred Pictures, with headquarters in Buffalo.

Robert T. Murphy, former manager of the Local Renown office, is now covering Syracuse for Bond Photoplays.

Maurice Cohen is now representing Select Pictures as a salesman. Mr. Cohen is one of the veterans of the business in Western New York. He was recently in charge of the Warner Brothers' exchange.

Henry E. Wilkinson, who a few years ago managed the local R[illegible]lart exchange, is back in town as W. B. manager. Henry is well known in western New York. He has also managed several theatres in Buffalo.

Eddie Weinberg is out in the sticks trying to scare up some business these hot days. Eddie is getting a taste of how it feels to sell films instead of buying them. It is much tougher, eh, Ed?

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

Skouras Brothers Closes for Principal Pictures Super Five

Spyros and Charles Skouras, and Tom Meyers, of Skouras Brothers Enterprises, Associated First National Pictures, City Amusement Co., and St. Louis Film Exchange, of which Harry Hynes is manager, have closed with Irving M. Lesser, vice-president and general manager of distribution of Principal Pictures, for the Super Five and "Mind Over Motor" for Missouri and Southern Illinois.

In comenting upon this transaction, Charles Skouras said, "By acquiring the rights for our territory to the Super Five and "Mind Over Motor" our concern is only continuing its policy of serving the exhibitor by securing for him the very cream of all productions which are obtainable on the open market. We have distributed for Missouri and Southern Illinois every foot of film ever offered by Principal Pictures, and not only that, but also every foot of film turned out by the same concern when it was known as Western Pictures Exploitation Co. This is not only a most trenchant expression of our opinion of the quality of the product, but, far more, it epitomizes our regard for and estimate of the men behind the company—and, in any line of endeavor, that is the cardinal factor. Sol and Irving Lesser, and Mike Rosenberg are men whom I am most proud to call my friends."

"Skouras Brothers and the St. Louis Film Company," said Irving Lesser, "by securing the Super Five and 'Mind Over Motor' are now one hundred per cent Principal distributors, and they are our oldest account amongst the territorial buyers. To me, this seems to be the most potent selling argument for our product. Having withstood the test of time, and not having been found wanting, my associates and I are only inspired to redouble our efforts and constant striving to merit this encomium."

Baum Goes to Europe

Louis Baum, vice-president of Equity Pictures Corporation, sailed for Europe during the past week on a month's tour of the principal European film cities. While Mr. Baum is also taking the trip as a vacation, he nevertheless intends to close some important deals on "The Daring Years," the Daniel Carson Goodman special, now ready for release.

Garsson's "Success" Is Popular

Business booked to date indicates that every college and preparatory school in the United States will have played "Success," Murray W. Garsson's great human interest picture, before January 1, 1924.

The reasons for this are, first, the remarkable scenes from "King Lear" and, second, the perfect example of continuity of action and dramatic technique, which are unparalleled in the history of the screen.

Next Goodman Special Ready for Release

During the past week Daniel Carson Goodman completed the titling and editing of his latest special, "The Daring Years," to be distributed by Equity Pictures Corporation, and the officials of that corporation now announce to the trade that the picture is ready for release. The production has been cut to seven reels and at that length possesses all of its power and strength.

"Yesterday's Wife" to Be Produced by C. B. C.

Having given the independent producing field a complete and thorough study at close range, Jack Cohn and Joe Brandt, who head the C. B. C. Film Sales Corporation, are firmly convinced that there is a big demand for pictures of state rights calibre if the picture has the merit to satisfy the exhibitors.

In helping supply this demand, the C. B. C. officials are enthusiastic over the producing of a big, live story of today, entitled "Yesterday's Wife," that was written by Evelyn Campbell and published as a magazine story in Snappy Stories.

"Yesterday's Wife" is the first of a series of Columbia Pictures that will be distributed by the C. B. C. Film Sales Corporation, with others to follow in succession throughout the year. Among others that are scheduled for early release under this new big feature plan are "The Marriage Market," "Discontented Husband" and "Restless Wives."

Miss Campbell's story created such an impression throughout the country that there were big and many offers for its rights for the screen. Messrs. Cohn and Brandt outbid the others and arranged for its production, with Edward J. Le Saint as the director. King Gray was entrusted with the photography.

In arranging the story, the producers promised the author that it would be screened in its original theme and that no wild liberties would be taken with its picturization.

By way of giving the story greater popularity it has been decided to have a pocket edition of "Yesterday's Wife" published that can be sold at a popular price and to also have the romance syndicated through thirty-six newspapers of the big cities.

In the selection of the cast, the following players were cnosen: Irene Rich, Eileen Percy, Lottie Williams, Josephine Crowell, Lewis Dayton, Philo McCullough and William Scott.

Dog Featured in New Warner Classic

The complete print of Warner Brothers' "Where the North Begins," featuring Rin-Tin-Tin, the internationally famous police dog, arrived last week in New York from the Warner Coast studios, according to an announcement. The picture was directed by Chester M. Franklin under the personal supervision of Harry Rapf.

"Where the North Begins" will be the first release of the new series of classics being produced by the Warners for the coming season. While no definite date has been set, it is said that the picture will be distributed early in August. The initial presentation of the film will be held at Loew's State Theatre, Los Angeles, during the week of July 28. Following this engagement the picture has been booked for Loew's Warfield, San Francisco, the largest of the chain of theatres in Northern California controlled by the West Coast Theatres.

The production is declared to contain a number of thrilling incidents performed by the dog, Rin-Tin-Tin, recognized as the world's highest jumper. Among the incidents are an eighteen foot leap into the window of a log cabin, a stirring fight with a wolf dog, and a leap from a high cliff onto the back of a mad horse.

The cast includes Claire Adams, Walter McGrail, Pat Hartigan, Myrtle Owen, Fred Huntly and Charles Stevens. The story and scenario was written by Fred Myton and Mr. Franklin.

English Editor Visits Grand-Asher Studios

Frank A. Tilley, editor of "The Kinematograph," an English trade magazine, made a tour of inspection of the Grand-Asher studios in Hollywood which was conducted by Samuel V. Grand and Bryant Washburn, who has just completed two of the twelve features he will make for Grand-Asher Productions.

While at the Grand-Asher studios he discussed at length the art of directing and producing feature pictures with Ben Wilson, who is producing features for Grand-Asher release. Mr. Tilley said after his interview that England still has much to learn before that can equal such pictures as are produced by men as competent as Ben Wilson.

In the discussion of directorial details Mr. Wilson stated that he was a firm believer in infusing the human interest element into every picture for the screen. "We must keep away," he declares, "from the merely superficial effort to portray something novel. The error in so many pictures is that in striving for a completely new idea or situation they are ruined with an unnatural atmosphere which does not stand out as truth."

Big Demand for Hepworth Pictures

The officers of the Hepworth Distributing Corporation are highly enthusiastic at this time due first to the wholesome demand for their product as is evidenced by the sales contracted for by Joe Di Lorenzo, general manager in charge of distribution who has just returned from a trip across the continent and the further announcement from Hepworth Picture Plays of England that production on their three big specials have just been completed and prints forwarded to this country.

The first of these, "Pipes of Pan" is based upon an original story by George Dewhurst. The whole of the picture was taken in the south and southwest of England.

"Lily of the Alley" is No. 2 in the program and is also a six reeler. "This picture," said Captain Kimberley, general manager of the English Hepworth Company, "achieves the seemingly impossible, for from the moment the title and cast appear upon the screen until the word 'Finis' is shown, there will not be a single title or subtitle shown. The story will tell itself."

"Mist in the Valley," featuring Alma Taylor, will also be released shortly. The locale is widely spread, ranging from London on the Thames Embankment to the rugged shores of Devonshire.

Truart Starts Work on Big Production

With the completing of the adaptation of Harold McGrath's famous novel "Drums of Jeopardy" in which Elaine Hammerstein will be starred by Truart Film Corporation, Edward Dillon, who is to direct the feature, is preparing to leave for Los Angeles where the production will be made.

It is stated at the offices of Truart that the selection of the cast to support Miss Hammerstein in this second picture of her series will be a revelation in all-star casts. Telegraphic offers have already been made to three of the best known players in motion pictures for the leading roles in "The Drums of Jeopardy."

Hoffman Back from Middle West Trip

M. H. Hoffman, vice-president and general manager of Truart Film Corporation, returned to New York this week from a two-week's trip through the Middle West. He stopped at Philadelphia for a short conference with the exchanges who are handling the Truart product in that territory. He then proceeded to Chicago where negotiations were completed for the extended run of Elaine Hammerstein's production, "Broadway Gold," in the Randolph Theatre. This run will commence the second week in August. At Detroit Mr. Hoffman successfully arranged for a pre-release showing of "Broadway Gold" at the Capitol Theatre.

Mr. Hoffman found conditions improving at every point and was especially gratified at the increase of business in the Chicago Renown office where the announcement of Truart big plans for the fall has stimulated business to a capacity extent.

Changes Name of W-B Exchange

Charles S. Goetz, general manager of the W-B Film Exchange, announced last week that the present name of the concern will be changed within the very near future to Dependable Exchange, Inc., the offices of which will be at their present headquarters, 1600 Broadway.

Dependable Exchange, Inc., is at present handling exclusively all of the current Warner Brothers classics which include "The Beautiful and Damned," "Rags to Riches," "Little Church Around the Corner," "Heroes of the Street," "Brass," "A Dangerous Adventure" and "Main Street." For the coming season the concern will also distribute the forthcoming series of Warner Brothers eighteen classics of the screen for Northern New Jersey, Greater New York and New York State.

Engaged by Ross

Francis A. Ross, well known in vaudeville circles and a headliner on the Orpheum and Keith circuits for the past five years, has been signed by the Warner Brothers to play the part of Dolly Baxter in the screen version of David Belasco's play, "The Gold Diggers."



MONTE BANKS AS A PERSPIRING BOOK AGENT

Grand-Ascher production of "Paging Love" shows him winning out in tough job. Herman Raymaker directed.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

"The Love Hater" Started

Elmer Harris, one of the most prominent of our native playwrights, and a member of the triumvirate of Associated Authors, Inc., has begun work on his production for that company, which will be his adaptation of the Frank R. Adams Cosmopolitan Magazine story, "The Love Hater." This will be the third Associated Authors feature for Allied Producers and Distributors Corporation. Mr. Harris' production boasts of an all-star cast, with Madge Bellamy and Matt Moore in the leading roles, supported by Kathleen Clifford and George Cooper. Lloyd Ingraham will direct under the personal supervision of Mr. Harris.

Gallagher and Shean Rehearsing

Gallagher and Shean have commenced rehearsals of the screen comedy that William Fox has selected for their first vehicle on the shadow stage. Its title is "Around the Town with Mr. Gallagher and Mr. Shean," and it was written by Louis Sherwin. Lucy Fox will play the leading feminine role. Bernard J. Durning is the director.

Marchant Holding Directorial Rank

Jay Marchant, formerly an assistant director at Universal City, has been directing short western pictures there for some time and is proving himself a capable handler of western atmosphere.

Pete Morrison, who has the reputation of being one of the best horsemen in the country, is the featured player, and his recent pictures have had such leading women as Gladys McConnell and Margaret Morris.

Record Many Bookings on Preferred Film

"The Girl Who Came Back" goes along steadily, and at its present rate will be in the class of "Rich Men's Wives," according to an announcement by the Sales Department of Preferred Pictures.

Recent bookings on this Schulberg production include: Rialto, Macon, Ga.; Strand, Montgomery, Ala.; Strand, Lynn, Mass.; Riviera, Anderson, Indiana; Indiana, Bloomington, Indiana; Opera House, Mansfield, Ohio; Strand, Owosso, Mich.; Minerva, Pittsburgh, Pa.; Majestic, Ft. Dodge, Iowa; Strand, Minot, N. D.; Yost, Santa Anna, Cal.; Wigwam, Long Beach, Cal.; Jackson, Lebanon, Pa.; West End-Lyric, St. Louis, Mo.

Rosy Outlook for Goldwyn Pictures

The big exhibitors of the country continue to sign up for the Goldwyn Cosmopolitan releases next season. Jack Lourie of Boston has joined Tom Moore, Ike Libson, Balaban & Katz, William Goldman, West Coast Theatres, Herbert L. Rothschild, Jensen & Von Herberg, A. H. Blank, Ruben & Finkelstein, Loew's Ohio Theatres, Inc., and Rowland & Clark, who have recently entered into big booking arrangements with Goldwyn Cosmopolitan.

Mr. Lourie has signed a contract to show the entire release output of Goldwyn Cosmopolitan in Boston next season at the Park, Modern, and Beacon theatres. All of the Goldwyn, the Cosmopolitan and the Distinctive productions for the coming year are included in the transaction.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., has booked the entire output for first and subsequent runs in the theatres of that circuit in Cleveland. The four theatres involved in the first run contract are the Stillman, Allen, State and Park. First runs in Cleveland will be divided among these.

In addition a contract has been closed with Mr. Desberg for subsequent runs on Loew's Ohio Theatres circuit in the following Cleveland houses: Alhambra, Doan, Liberty and Mall.

The contract will give Goldwyn, Cosmopolitan and Distinctive productions complete representation for all next season in Cleveland.

A. H. Blank has closed a contract to show the first three pictures released by Goldwyn Cosmopolitan in the fall for first runs in his theatres in Omaha, Des Moines and Davenport, Iowa. These pictures are "Three Wise Fools," "The Spoilers" and Cosmopolitan's production of "Enemies of Women."

To Release Three Big Features in August

Associated Exhibitors will offer three big features, no two of them alike in theme but each carrying a particular appeal of its own, for release in August.

The first, set for release August 12, is an exciting and breezy sea drama, "Harbor Lights," a faithful picturization of the long celebrated play of the same name. It is a Tom Terriss production starring Tom Moore and Isobel Elsom. The play, "Harbor Lights," had its debut in 1885 and ran continuously for two years in one theatre, afterward touring the world and scoring a great success in every English speaking country.

In the original stage production William Terriss played the leading role, later passing it on to his son, Tom, whose familiarity with the piece, coupled with his screen experience, has fitted him admirably for the production of the pictured version. Tom Moore is said to give an excellent portrayal of the characterization made famous by the two Terrisses, that of a jolly young naval lieutenant.

The second of Associated's August releases, to appear August 19, is "The Destroying Angel," after Louis Vance's gripping novel of the same name. This is another of the Leah Baird 1923 Specials, with that popular actress featured, and with such well known players as Mitchell Lewis, Ford Sterling, John Bowers and Noah Berry also in important roles.

"The Destroying Angel," which is in six reels, is a colorful drama, with many touches of comedy mingled with the romance developed by the story, and with thrilling situations and elements of suspense also.

"Tea—With a Kick," set for release August 26, is another six-part drama and is the first of the Halperin "idea" productions to be distributed by Associated Exhibitors. This is a super-satire novelty, featuring a marvelous cast of twenty-seven stars, including twelve famous comedians, five leading ladies and twelve dramatic celebrities.

Pickford Cast Has Three More

Three more players have been added to the cast of "Valley of the Wolf," Jack Pickford's forthcoming screen production, actual filming of which will be started in a few days.

These players are Frank Leigh, Ralph Yearsley and "Mammy" Peters. The latter will play the role of the negro "mammy" in this original Jack Pickford story of the Kentucky mountain regions. Leigh has been cast as the heavy and Yearsley will enact the role of a stupid country lad. Lucille Rickson, one of the youngest leading women of the screen, has been engaged to play the romantic feminine lead opposite Jack Pickford.

Charles Jones Starts "Second Hand Love"

Charles Jones is putting in his working hours at the William Fox West Coast Studios on a picture called "Second Hand Love." The story was written by Shannon Phyfe and was made into a scenario by Charles Kenyon. William Wellman is the director. Ruth Dwyer plays opposite to the star.

Claire Adams Lead in Rawlinson Play

Claire Adams, one of the most promising of the younger screen actresses, has been entrusted with the feminine lead in Herbert Rawlinson's latest starring vehicle at Universal City.

"Upside Down," a comedy drama by H. H. Van Loan, is the title of the Rawlinson production, now being filmed under the direction of William Parke.

Others in "Upside Down" cast are Claire Anderson, Margaret Campbell, William Irving, Frank Farrington and Herbert Fortier.

Goldwyn's Artistic Service Book

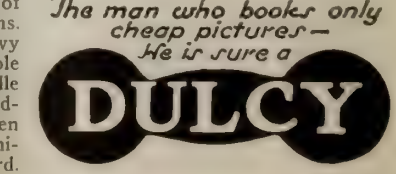
An artistic exhibitors' service book has been prepared by Goldwyn's advertising, publicity and art departments for the Jesse D. Hampton production of Rex Beach's famous story of Alaska in the gold-rush days, "The Spoilers."

Lynn Fontanne In Distinctive Film

Lynn Fontanne, who became famous for her portrayal of "Dulcy," the title role in the Kaufman-Connelly farce, is now at work in "Second Youth" at the New York studios of Distinctive Pictures Corporation. Albert Parker is directing.

Branham Visits Movie Studio

Although he has been in the business of selling motion pictures to the public for over fifteen years, Charles J. Branham, one of the most important theatrical figures in Canada, made his first visit to a motion picture studio last week.



"The Scarlet Lily" MacDonald's Next

"The Scarlet Lily" is the forthcoming Katherine MacDonald starring picture distributed through Associated First National. The story is a domestic drama, moving against a lavish society background, with Miss MacDonald in the role of a misunderstood wife.

The star's supporting cast includes Orville Caldwell, Stuart Holmes, Edith Lyle, Adele Farrington, Gordon Russell, Grace Morse, Jane Miskinin and Lincoln Stedman. Victor Shertizinger directed. "The Scarlet Lily" is presented by B. P. Schulberg through First National.

Madge Bellamy for "Love Hater"

Madge Bellamy, one of the brightest stars in the film firmament, has been signed by Associated Authors to play the leading feminine role in Elmer Harris' screen version of "The Love Hater," Frank A. Adams' Cosmopolitan story, on which production work has just begun. Kathleen Clifford, who had the part of Queen Berengaria in "Richard, the Lion-Hearted," also has been engaged for "The Love Hater." Lloyd Ingraham is directing, under the personal supervision of Mr. Harris.

"The Cheat" to Be Made Into Novel

On August 1 the firm of Grossett & Dunlap, book publishers, will issue a novelized version of "The Cheat," Hector Turnbull's famous story which recently was produced by George Fitzmaurice for Paramount with Pola Negri in the stellar role. The novel was written by Russell Holman, of the Paramount advertising department, with the permission of Mr. Turnbull who has approved the manuscript. The story runs to about 350 pages and has been handsomely bound and enclosed in an attractive jacket of brilliant red ornamented with a portrait of Pola Negri.

Sea Atmosphere in "Loving Lies"

Associated Authors are also editing and cutting "Loving Lies," Thompson Buchanan's screen version of Peter B. Kyne's story, "The Harbor Bar." This version of one of the most thrilling sea stories from the pen of Kyne is said to present some startling revelations of sea photoplay, plus daring. The entire company spent several weeks aboard a big steam schooner and a tug filming scenes that run the gamut of sea life, including fogs, storms, wrecks and the manner of life-saving with the aid of breeches buoy.

To Direct Hoxie

Robert North Bradbury, director of many short western pictures for the Universal Pictures Corporation, has been assigned to the Jack Hoxie unit to make features.

Two Special Productions by Fox Please Picked Audience

More than 50 representatives of the daily and trade press, editors, authors, and a select group of prominent exhibitors from many sections of the country were the invited guests of Fox Film Corporation at private afternoon showings of "Soft Boiled" and "The Eleventh Hour," two special productions for 1923-24 release, on July 18th and 20th, respectively, at the 44th Street Theatre, New York.

"Soft Boiled," a scintillating, thrilling fetaure with Tom Mix, the popular screen hero, will be the first Fox special to be prepared for distribution following the release of "If Winter Comes." Mix is presented in a role entirely different from those in which he has appeared in the past and in which he ingratiated himself immediately into the favor of the large audience at the 44th Street house. Incidently "Soft Boiled" is the first feature-length serious effort of Jack Blystone, the director, who in the past has achieved fame with his two reel fun makers.

"The Eleventh Hour," which was shown on Friday, July 20, in an adaptation of the celebrated Lincoln J. Carter melodrama which attracted thousands of excitement-hunters during its long and successful run on the Broadway stage several years ago.

Both Charles Jones and Shirley Mason, Fox stars, are featured in the cast, which also includes such talented performers as Alan Hale, June Elvidge, Richard Tucker, Nigel de Brullier, Walter McGrail and Fred Kelsey.

The picture was directed by Bernard J. Durning, who handled "The Fast Mail," another Carter drama on the Fox schedule of last season, and who is now engaged in the direction of "Around the Town with Mr. Gallagher and Mr. Shean," starring the two famous Ziegfeld Follies comedians.

Among those invited to the private previews of the specials were: Adele W. Fletcher, Susan Brady, James Quirk, Frank Pope, Charles Gatchell, Helen Klumph, Ethel Roseman, Charles Balsch, Lewis F. Levenson, Frederick James Smith, Miss Margaret Case, Miss Florence Osborn, Miss Lillian Montayne, Mr. Fulton Oursler, Mr. Carl Williams, Mr. Bernard Macfadden, Quinn Martin, Heywood Broun, Don Allen, Fred Hall, Beauvais Fox, Harriette Underhill, Robert Sherwood, Mr. Leo Pollock, Robert E. Welch, Louella Parsons, Ben Holzman, C .P. Sawyer, Mrs. H. Z. Torres, John N. Brockway, W. M. Ostreicher, Harry E. Tower, F. Pianisani, Kelcey Allen, William Miley, Paul Palmer, Mr. Washburn, Eddie Pidgeon, William A. Johnston, Martin J. Quigley, Stephen Rathbun, Rose Pelswick, Frank Vreeland, Maida Castellan, Paul Swinehart, Mr. Senarens, Neil Kingsley, E. L. Hackney, Mr. F. B. Attwood, Miss May Johnston, Lawrence T. Berliner, Miss Lillian G. Genn, Harry Goodwin, Mr. Nicholas, James Beecroft, Mr. V. S. Dickerson, Mr. Davis, Mr. Charles S. Sewell, Mr. Joseph Dannenberg, Mr. Epes W. Sargent, Mr. Lewis F. Levenson, Mrs. N. Mitchell, Mr. Frederick James Smith, Miss McDonald, Mr. Harrison, Mrs. Woodollen Chapman, Mrs. Stanley Lyman Otis, Mr. N. Anthony, Mr. Robert E. Sherwood, Mrs. O. Landin, Miss R. Kapp, Mr. F. L. Heron, Mr. G. I. Everett, Mr. Ted Fiske, Miss Capitola W. Ashworth, Mr. Fiske, Mr. Dietrich, Mr. Harrison, Mr. Sidney R. Smith and a few others.

Release Dates on Many New Goldwyn Films Announced

Goldwyn Cosmopolitan Distributing Corporation is now ready to announce to exhibitors the date of release of its fall group of eleven master productions. Included in this group are six Goldwyn pictures, one Cosmopolitan production, two of Distinctive's pictures, one from Jesse D. Hampton and one from Gilbert E. Gable. All are out of the beaten path of motion pictures, founded on successful novels and plays that gave directors and producers full scope for lavish productions and brilliant directing. The casts are among the best to be found in any screen play.

August 19—"Three Wise Fools," King Vidor's screen version of Austin Strong's comedy, originally produced on the New York stage by John Golden and Winchell Smith. Eleanor Boardman, Claude Gillingwater, Wm. H. Crane and Alec Francis have the leading roles.

August 26—"The Spoilers," Jesse D. Hampton's screen version of Rex Beach's Alaskan novel. Lambert Hillyer directed. The cast contains eighteen of the screen's most popular players, with Milton Sills, Barbara Bedford, Anna Q. Nilsson and Noah Beery in the leads.

Sept. 2—"Enemies of Women," Cosmopolitan's picturization of Vicente Blaso Ibanez's novel of that name. Alan Crosland directed. Lionel Barrymore and Alma Rubens are featured at the head of a notable cast.

Sept. 9—"Six Days," directed by Charles Brabin, from an original screen story by Elinor Glyn, with Corinne Griffith, Frank Mayo, Claude King and Myrtle Stedman in the leading parts.

Sept. 16—"The Green Goddess," Distinctive's screen version of William Archer's melodrama of the Orient, which Winthrop Ames produced on the stage. George Arliss, who played the stellar part in the stage production, acts the same role in the screen version, in which he is likewise starred. Sidney Olcott directed. The supporting cast includes Alice Joyce, David Powell, Harry T. Morey, Ivan Simpson and Jetta Goudal.

Sept. 23—"The Eternal Three," Goldwyn's second Marshall Neilan production, written and directed by Neilan. The cast is headed by Claire Windsor, Hobart Bosworth, Ray Griffith and Bessie Love.

Sept. 30—"Red Lights," Goldwyn's picturization of Edward Rose's stage melodrama, "The Rear Car," directed by Clarence Badger, with a cast including Marie Prevost and Raymond Griffith.

Oct. 7—"The Steadfast Heart," Distinctive's screen version of Clarence Budington Kelland's new novel, directed by Sheridan Hall. The leading roles are acted by Marguerite Courtot, Joseph Striker, Mary Alden and William B. Mack.

Oct. 14—"The Magic Skin," Gilbert E. Gable's picturization of Balzac's famous novel. George D Baker directed. The leading players are Bessie Love, George Walsh and Carmel Myers.

Oct. 21—"The Day of Faith," a Goldwyn picture founded upon Arthur Somers Roche's novel, directed by Tod Browning and with Eleanor Boardman, Raymond Griffith and Tyrone Power in the leads.

"Does It Pay?" Nears Release Date

"Does It Pay?", the William Fox picture in which Hope Hampton is featured, a story of man's intentions and woman's conventions, is soon to be released. It is a Charles Horan production. Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short are important members of the cast.

Completes "Skid Proof"

"Skid Proof," the latest Charles Jones' release to be completed at the William Fox West Coast studios, is called a racing romance from Broadway to the Golden Gate. The picture was directed by Scott Dunlap.

The producer who doesn't count production costs—
Ouch! what a
DULCY

"Ashes of Vengeance" to Have Indefinite Run on Broadway

"Ashes of Vengeance," Norma Talmadge's colossal picture of medieval France, on which she has been working for the past six months, is to have an indefinite pre-release run in a Broadway legitimate house at two dollar prices. Joseph M. Schenck, who produced the picture for Associated First National release, has announced that the Apollo Theatre on Forty-second street will house "Ashes of Vengeance," beginning August 6 for an undetermined period.

Mr. Schenck stated several months ago on his last visit to New York that it was his intention to present "Ashes of Vengeance," which is by far the most elaborate production in which Miss Talmadge has ever appeared, for an extended run in a legitimate playhouse. Such specials as this, Mr. Schenck said, marked the beginning of the era when worthy motion pictures would be presented with all the dignity of a stage play and allowed to run as long as their popularity persisted.

Negotiations for a pre-release presentation on Broadway have been under way ever since it was evident that "Ashes of Vengeance" would take its place among the biggest productions in the history of the screen.

"Ashes of Vengeance" was completed several weeks ago under the direction of Frank Lloyd, and the effort of a score of experts has been concentrated since that time upon the cutting of the million and a half feet of film to approximately ten reels, in which form it will be presented twice daily at the Apollo Theatre.

An idea of the magnitude of this production can be gained from the fact that forty-eight interior sets were built, representing such magnificent scenes as the Louvre palace ballroom and the great hall of Briege castle with its magnificent stairway. The "shooting" of the scene of the massacre of St. Bartholomew's Eve was one of the treats of the film colony. More than two thousand extras, all in picturesque costumes, participated, and visitors swarmed the studio to see the filming of what will probably be recorded as the most realistic and lavish spectacle to be brought to the screen.

A large part of the cost of this picture was devoted to securing the highest paid and most popular screen talent of the industry to support the star. Conway Tearle appears in the leading masculine role opposite Miss Talmadge and Wallace Berry has been cast as the "heavy." Josephine Crowell enacts the same role that she played in "Intolerance," that of Catherine de Medici, the scheming and unscrupulous power behind the throne of Charles IX of France. Others prominent in the cast are Betty Francisco, Courteney Foote, Andre de Beranger, Howard Truesdell, Jean Carpenter, Clair McDowell, Kenneth Gibson, Mary McAllister, Murdock McQuarrie, William Clifford, Earnest Robinson, Hector V. Sarno, Earl Schenck and Lucy Beaumont.

"Why Worry," Lloyd's Next Comedy Is Listed for Premiere

Harold Lloyd's next production for Pathe release, temporarily titled "Why Worry," will have its world's premiere at the first anniversary celebration of the Eastman Theatre, Rochester, beginning Labor Day week.

The Pathe sales department also plans to pre-release the comedy in key cities throughout the country, the week following. Each of these showings will be handled individually.

"Why Worry" is Lloyd's first serious attempt at straight farce. It is laughter mixed with burlesque. "Why Worry" is in six reels.

"It can be best likened to a high class musical comedy, with slightly overdrawn plot, its characters, however, kept true to life and true to the atmosphere in which they are set.

"It is a story of a New York youth, accustomed to luxury, who has a flare of adventure in his make-up. He goes to South America and promptly becomes enmeshed in a fierce, fiery and flaming revolution.

"With a story of intrigue, plenty of romance, such as Richard Harding Davis would revel in, and with surprises and twists such as O. Henry would give it, the comedy is a departure from anything I have ever done."

The well-known Minneapolis giant, John Aasen, takes a prominent part in the proceedings as the hero's valet and quite a bit of the comedy centers around him.

In speaking of his plans, Lloyd said: "It is my intention to make each and every one of my productions entirely different in theme, treatment and appeal, keeping, of course, the basic idea of laughter well in front.

"My comedies, in the future, will be based on laughable situations, all of which are extricably bound up with a plot. I believe to keep a sustained plot moving, and still maintain a staccato laugh effect, is an achievement worthy of profession.

"When I made 'Grandma's Boy,' a heart-interest comedy with plenty of pathos, I followed it up with 'Dr. Jack,' a semi-satire on the medical profession and a satire on the foible of sick-little-well-girls.

"In 'Safety Last,' I put about all the thrills I have in my kit, and with 'Why Worry,' I am making a distinctively new departure and will give the fans farce, well mixed with burlesque, laughter and romance."

"Why Worry" has already been pre-viewed five times on the Coast and according to all reports, has more sustained laughs than any previous Lloyd comedy. It is due from the studio this week.

The man who said Chaplin would peter out—
He was some
DULCY

Schulberg Signs Clara Bow

B. P. Schulberg has signed Clara Bow to a contract under which she will appear henceforth exclusively in Preferred Pictures.

The little eighteen year old actress stepped into an assured place of prominence recently when she attracted considerable notice as the stowaway in Elmer Clifton's production, "Down to the Sea in Ships."

Her entrance into pictures first came as a result of winning Motion Picture Magazine's Fame and Fortune Contest in 1921, and she made her screen debut in William Christy Cabanne's "Beyond the Rainbow."

She has lately been appearing with Glenn Hunter in his Film Guild productions.

Miss Bow left Monday for Los Angeles to make her first picture under her new contract. This will probably be Rita Johnson Young's play, "Maytime," which is to be started by Mr. Schulberg in the very near future under the direction of Gasnier.

Many Advance Dates on "Man Between"

The Finis Fox production, "The Man Between," which Associated Exhibitors set for release July 15, is off to a flying start, there having been a rush of important first run bookings in advance of that date, according to information from Associated.

During the present week the picture has been the feature at the State, Schenectady, N. Y., and the Colonial, Hagerstown, Md., among other big houses, and everywhere has met with a more than cordial reception. Other early showings are to be at the Clinton Square, Albany, N. Y., the Strand, Fargo, S. D., and the Vogue, Kenosha, Wis.

Preferred Film Does Big Business

"Daughters of the Rich," the Preferred Picture that had its premiere at the Capitol Theatre, New York, continues to do the box-office business heralded for it, according to exhibitors' reports. Recent bookings on this picture include: Empire, Syracuse, N. Y.; Strand, Wooster, Mass.; Rialto, Providence, R. I.; Indiana, Bloomington, Indiana; Riviera, Anderson, Indiana; Majestic, Rhinelander, Wisconsin; Orpheum, Akron, Ohio; Strand, Owosso, Mich.; Rialto, Ft. Worth, Tex.; Royal, Kansas City, Mo.; Capitol or Garden, Davenport, Iowa; Eureka, Hackensack, New Jersey; Rialto, Wenatchee, Wash.

"Stormy Seas" Gets Many First Runs

Immediate first run showings of the Associated Exhibitors attraction, "Stormy Seas," in which J. P. McGowan and Helen Holmes are starred, are to be given in many of the most important houses of the Southern Enterprises circuit, as the result of contracts signed this week.

After previews of this thrilling melodrama, Southern Enterprises booked it for its theatres in these cities: Jacksonville, St. Petersburg, and Miami, in Florida; Columbus, Macon, Augusta and Savannah, Ga.; Chattanooga, Knoxville, Maryville, Jackson and South Pittsburg, Tenn., and Montgomery, Gadsden and Anniston, Ala.

Universal to Film "Claim No. One"

"Claim No. One," a stirring story of the West by George W. Ogden, has been purchased by Universal for Roy Stewart. The story, in novel form, was widely read and is said to be a splendid example of western romance and adventure.

In Fox Special

Charles Cruz will play the role of Charles Hemingway, Jr., in "You Can't Get Away With It," the Fox special for 1923-24, in place of George Hackathorne, who had been previously announced for the part. Work began on the the story last week.

"If Winter Comes" Scheduled for Release August 19

"If Winter Comes," the screen adaptation of A. S. M. Hutchinson's famous best-seller, will be released on August 19th, according to announcement this week from New York headquarters of Fox Film Corporation.

The production, which has been acclaimed one of the few great pictures of all time by critics who have witnessed previews will be seen at the Times Square Theatre, New York, for an indefinite engagement beginning September 1st. Thus William Fox presents to Broadway his first offering on the program of specials for the season of 1923-24.

In San Francisco, "If Winter Comes" will be shown for four weeks from July 21 to August 19, at the Columbia Theatre, which Fox Film Corporation has leased especially for this run.

The Harris Theatre, Chicago, which was leased recently by William Fox will house the premiere in that city of the Hutchinson film for a similar period beginning September 2nd.

Elaborate preparations for these showings are in progress in the three cities. Audiences composed of individuals of national reputation have accepted invitations to attend, and every effort is being extended to make the premieres the most notable events of the motion picture season.

"Flaming Youth" to Have Notable Cast

First National has been successful in rounding up several of the most popular players of filmdom to appear in "Flaming Youth," in which Colleen Moore will be featured under the direction of John Francis Dillon.

In addition to Miss Moore, the cast to date consists of Milton Sills, Elliot Dexter, Sylvia Breamer and Myrtle Stedman.

Sills will play Cary Scott, the leading male role opposite Miss Moore in Warner Fabian's fascinating story of present day society life. "Flaming Youth" will be the third recent First National picture in which this popular leading man has appeared.

Elliot Dexter will portray Dr Bobs, the one man who is the confidante of the mother and the three girls around whose multitudinous love affairs the plot of the story evolved. Dexter ranks with Sills in his ability to draw at the box office.

Sylvia Breamer will play the second of three daughters. Miss Stedman plays the role of the mother, a comparatively young and brilliant woman, who lives life to the fullest, is unfaithful to her husband, yet at all times is cognizant of the fact that her unconventional mode of living will react on the future of her three growing daughters.

"Flaming Youth" will be put into production within a week.

Big Reception for "Human Wreckage"

St. Louis, Mo.—This city has taken Mrs. Wallace Reid to its heart if the campaign now under way for her reception and the opening of her production, "Human Wreckage," at Kings Theatre, is any criterion.

To start with, the Mayor and the city fathers declared an Anti-Narcotic Week for the week of July 28th. The city street department has granted permission to banner five hundred prominent locations of the city in advertising Mrs. Reid's appearance while the health department have contributed all their ambulances and wagons to appear in Mrs. Reid's reception parade. At the station Mrs. Reid will be met by two brass bands.

In the line with the reception parade will be twenty-five cars of disabled veterans from the American Legion Hospitalization while directly following them will appear eighty cabs. These same eighty taxi-cabs will carry disc signs inserted in their spare tire on the rear advertising "Human Wreckage."

The Globe-Democrat is now carrying a series of stories written by Mrs. Reid, the first of which was fifteen hundred words long.

Meighan Finishes "Homeward Bound"

Thomas Meighan has completed his latest picture, "Homeward Bound" at the Paramount Long Island studio and is now packing his bag for a trip to Hollywood where he will make his next story, "All Must Marry," by George Ade. It would not seem right to Meighan if he did not commute to Hollywood at least once or twice a year so arrangements were made for Alfred E. Green to direct the next picture at the Lasky studio.

Lila Lee, who was Mr. Meighan's leading woman in "Homeward Bound," will appear in the same capacity in the next picture. Mr. Meighan will stop in Chicago on his way West to greet George Ade, who will accompany him to Hollywood and remain during the filming of the picture.

"Homeward Bound," the picture just finished, is a sea story by Peter B. Kyne and was adapted for the screen by Jack Cunningham and Paul Sloane. It is full of thrilling incidents, storms at sea, shipwrecks, and narrow escapes from death. The company spent several weeks in New London, Conn., filming scenes for the picture.

Mr. Meighan is supported by an excellent cast, including Lila Lee, Charles Abbe, William T. Carlton, Hugh Cameron, Gus Weinberg, Maude Turner Gordon, Cyril Ring and Katherine Spencer.

F. B. O. to Release "Flying Dutchman"

The Film Booking Offices announce that the "Flying Dutchman," a five-reel program picture, based on the Richard Wagner opera, will be released July 29.

The picture is based on the legion of the roaming sailor who after he dies is forced to sail the seas until released by the love of a woman. The cast consists of Lawson Butt as Phillip Vanderdecken, Lola Luxford as Melisa, Ella Hall as Zoe, Edward Coxen as Robert, and Walter Law as Peter Van Dorn.

The production was directed by Lloyd Carleton.

"Silent Command" Is Fox Special

"The Silent Command," recently announced by Fox Film Corporation on its list of 25 special productions for the season of 1923-24, has been completed by Director J. Gordon Edwards and is now in the process of cutting and editing at the New York studios of the organization.

Release date for the big picture has been set for September 9th, being thus preceded in distribution only by "If Winter Comes," "Soft Boiled," "The Eleventh Hour" and "Monna Vanna," the first and last of which will be seen in large houses on Broadway on September 1st.

"The Silent Command" is as vast in theme and story as in the matter of production, and Director Edwards has completed a work which probably will be the greatest of his long string of photoplays. It is his forty-ninth feature picture.

The film presents an unbroken series of thrilling incidents on shipboard, at the Panama Canal, at Annapolis, and in Washington and New York, the Edwards company having journeyed to all these locations for the actual filming.

Above all the interest which revolves about the historic and international setting of the play is the human interest of the story itself. It is in this that the picture hopes to receive its chief claim to distinction.

The story is by Rufus King and was adapted by the noted Anthony Paul Kelly. It is thoroughly American and contains such promising characters as Captain Richard Decatur, Admiral Meade and a trio of foreign spies.

In the cast are Edmund Lowe, Byron Douglas, Martha Mansfield, Alma Tell, Bela Lugosi, Carl Harbaugh, Gordon McEdward and Betty Jewel.

New York's Capitol to Show "Spoilers"

Goldwyn's Jesse D. Hampton production of Rex Beach's Alaskan novel, "The Spoilers," will receive its first New York showing at the Capitol Theatre beginning Sunday, July 29. It comes to New York with possibly more advance publicity than any recent picture has received. And it has in the reviews of the motion picture journals and in the Chicago, Salt Lake City and Seattle daily newspapers, the most laudatory set of criticisms that has preceded almost any other picture into New York.

Lambert Hillyer directed the production, and with this picture has placed his name high in the ranks of the few great directors. There are in the cast eighteen notable screen players. The leading roles are acted by Milton Sills, Barbara Bedford, Anna Q. Nilsson and Noah Beery. Other players are Robert Edeson, Wallace MacDonald, Ford Sterling, Robert McKim, Mitchell Lewis, Rockliffe Fellowes, Jack Curtis, Louise Fazenda, Kate Price and Gordon Russell.

His Biggest

Cosmopolitan's production of the Blasco Ibanez story, "Enemies of Women," proved to be the biggest drawing card in the history of the Palace Theatre in San Antonio, Tex.

The exhibitor who didn't play "Smilin' Through"—
Oh, what a
DULCY
he was!

Vitagraph Announces Eight More of Twenty-six Specials

Albert E. Smith, President of Vitagraph, announces eight more of the twenty-six specials which will be released by this company during the season 1923-24. These follow "Masters of Men" and "The Ninety and Nine," which already have proved the exceptional box office attraction of these bigger and better pictures. These will be released at the beginning of the season. They are:

"The Man Next Door," a picturization of Emerson Hough's famous novel. It is a Victor Schertizinger Production with an all-star cast headed by Alice Calhoun, James Morrison, David Torrence and Frank Sheridan.

"The Midnight Alarm," a David Smith production of which J. W. Harkins, Jr., is the author, is one of the most thrilling and sensational fire pictures ever screened. There is an all-star cast headed by Percy Marmont, Alice Calhoun and Cullen Landis.

"Pioneer Trails," also a David Smith production, is a tremendous, thrilling drama of the great West in the days when the transcontinental railroads were in course of construction.

"On the Banks of the Wabash," a human heart interest story and the first of the J. Stuart Blackton productions to be released by Vitagraph, is inspired by the famous song written by Paul Dresser.

"Let No Man Put Asunder," a Harry Sherman production, will be made from the famous novel by Basil King.

"The Man From Brodney's," by George Barr McCutcheon, will be another David Smith production.

"The Leavenworth Case," by Anna Katherine Green, one of the most famous detective stories ever written, will be a Whitman Bennett production released by Vitagraph.

"Borrowed Husbands," by Mildred K. Barbour, will be the second of the Harry Sherman productions.

There will be all told six specials contributed by J. Stuart Blackton, six by David Smith, six by Harry Sherman, and six by Whitman Bennett. Two special productions to be decided upon will complete the twenty-six announced by Mr. Smith.

Promises a Record

The 3,000-seat theatre, American, in Salt Lake City proved unable to hold the picture patrons of that city who wished to see Jesse D. Hampton's production of "The Spoilers" on the two opening days of its showing. The picture opened on Saturday, July 7, and not only were patrons turned away at both of the Saturday night performances but also at all the Sunday performances. This was despite the fact that 200 extra chairs were placed in the balcony of the theatre.

"The Spoilers" is now in its second week at the Roosevelt Theatre in Chicago, where it continues to draw the attendance that broke the house records last week.

Cameo Kirby, Fox Special, Is Completed; Prints on Way East

"Cameo Kirby," the Fox Film Corporation screen production of the Booth Tarkington and Harry Leon Wilson stage play of that name, featuring John Gilbert, has been completed at the West Coast Studios. Prints are now en route from Hollywood to New York where the cutting of the special will be completed.

The production, which is listed on the Fox program of specials for 1923-24 and probably will be released long before the new year, is an elaborate and careful screen translation of the collaborate work of the two leading American authors. Gilbert, who was selected to portray the title role of the romantic, adventurous gambler gives a performance that is tantamount to anything he has done in previous Fox specials, among which were "Shame" and "Monte Cristo." And it was because of his excellent accomplishment in this latter feature that Mr. Fox promoted the actor to stardom.

"Cameo Kirby" as a stage presentation appeared in New York for several seasons beginning in 1909 and was one of the most successful dramatic offerings of its period. It has been played since by stock companies throughout this country, Canada and England, and even today it remains a popular subject for local stock productions. Dustin Farnum, the Fox star, played the role of Cameo Kirby in the first New York opening on the spoken stage.

The story is that of the days when the Mississippi River boats were infested with both sycophant and "honorable" gamblers and traveling planters who staked their vast acreages and slave settlements on the turn of a card and the spin of the roulette wheel.

Kirby was famed for his challenges of fortune and for his unusual honesty with men. It is upon these elements of the dramatic that is based the plot.

John Ford, who directed "The Village Blacksmith," directed this special. In support of Gilbert are such eminent screen personages as Gertrude Olmsted, Alan Hale, Richard Tucker, Eric Mayne, William C. Lawrence, Philip Smalley, Jack McDonald and John Arthur.

Robert N. Lee wrote the scenario.

Working Fast on "Ten Commandments"

Having finished the Biblical prologue, Cecil B. DeMille has started work on the modern story of his forthcoming Paramount picture, "The Ten Commandments," which was written for the screen by Jeanie Macpherson.

Where the filming of practically the entire Book of Exodus required crowds of upwards of 2500 people and brought spectacle after spectacle, the modern story is said to be a simple drama of heart appeal, involving but five principal characters.

The players of the Biblical prologue, who have now completed their labors, include Theodore Roberts as Moses, Charles De Roche as Rameses II, Estelle Taylor as Miriam, James Neill as Aaron, Gino Corrado as Joshua, Lawson Butt as Dathan, Clarence Burton as the Taskmaster and Noble Johnson as the Bronze Man.

"Pioneer Trails" Is Completed

"Pioneer Trails," the David Smith production, which will be one of Vitagraph's twenty-six specials for the season, is finished and the first assemblage is on its way from Hollywood to the Vitagraph studios in Brooklyn. "Pioneer Trails" is a powerful drama laid in the latter sixties when the great continental railroads were being built across the prairies.

Director Smith has put into "Pioneer Trails" a true portrayal of the hardships endured by the men and women who broke ground in the West.

Alice Calhoun plays the leading feminine role and others in the cast are Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dyer and Joe Rickson.

Retains Title

Louis B. Mayer has decided to retain "The Wanters" as the release title of the John M. Stahl production which has recently been completed for First National release. "The Wanters" is Leila Burton Well's famous comedy drama of society life. Production is now complete and the picture will be delivered to First National shortly for distribution in September.

LUDWIG G.B. ERB,
PRESIDENT



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Lubitsch to Produce an Original Story

A modern photoplay presenting an intimate love story woven into the whirl of continental society, the title of which has not yet been decided upon, will be the first story to be produced by Ernest Lubitsch, the German director, for the Warner Brothers. Paul Bern, the well known scenarist, is said to be engaged in the writing of the story.

In producing this story, which will be a comedy-drama with an all-star cast, Mr. Lubitsch is being given every facility to bring forth what is expected to be one of the greatest American productions made by a foreign director.

"Three Wise Fools" Opens Strong

Goldywn's picturization of the John Golden stage production of "Three Wise Fools" by Austin Strong, had its first pre-release showing at the Madison Theatre in Detroit on Monday, July 5. According to a dispatch received by James R. Grainger, general manager of sales of Goldwyn-Cosmopolitan, from H. S. Lerch, resident manager of the Detroit exchange under date of Monday:

"'Three Wise Fools' opened at the Madison Theatre today to tremendous business. Long waiting lines at all performances. Audiences highly pleased and unanimous verdict is 'Three Fools' is a perfect picture."

"Three Wise Fools" is scheduled for showing at the Capitol Theatre, New York, for the week beginning Sunday, July 22. It is King Vidor's first Goldwyn picture.

"Rita Coventry" De Mille's Next

"Rita Coventry," an adaptation of Julian Street's popular novel, will be William de Mille's next production for Paramount following "Spring Magic," on which he is now engaged. The book, published last year by Doubleday, Page & Co., was for a long time rated among the six best sellers and is still near the peak of its popularity.

Clara Beranger, Mr. de Mille's scenario writer, who has adapted all of the producer's recent pictures, is now on the Coast in conference with him and Mr. Street in regard to the scenario.

Hoot Gibson in New Universal Film

Hoot Gibson has come to bat with an extraordinary picture, Universal proclaims. It is entitled "Out of Luck," and records the romantic and rib-tickling story of a broncho buster who signs up in the U. S. Navy.

The fellow who says: "It's too hot. What's the use?" Wow! what a
DULCY



Edith Roberts, starring in "Backbone" says "The Western Union Night Letter is the backbone of business."

REALLY NATIONAL IN SCOPE

The tie-up with Western Union Telegraph effected by Bert Adler for Distinctive Pictures.

Press and Screen Praise "Spoilers"

Goldwyn's Jesse D. Hampton production of "The Spoilers" is doing a smashing business in every city where it has received a pre-release showing. Laudatory reviews in the newspapers have given it a prestige that is gathering momentum with every new screening.

The picture, originally booked for two weeks, is being held in Philadelphia at the Stanton Theatre for a third week. It continues to play to big receipts.

In Seattle, it opened Sunday, July 15th, at the Liberty Theatre, setting a new Sunday's record of receipts for the house.

It played to record-breaking receipts for the week of its showing at the Colorado Theatre, Denver, topping by hundreds of dollars the gross done for seven days by other films.

At the Rossevelt Theatre in Chicago, "The Spoilers" is now completing the second week of its extended, indefinite run. The receipts are keeping up close to the phenomenal figures for the first week.

The picture opened on Saturday, July 7th, at the American Theatre in Salt Lake City and turned hundreds of persons away at the two performances given Saturday and at all of the Sunday showings, this despite the fact that the American Theatre seats 3,500 persons and that 200 extra chairs were placed in the balcony.

The picture is scheduled for New York showing at the Capitol Theatre the week begining Sunday, July 29th. Advance interest in New York in this production is very keen, due to the extensive newspaper publicity it has received and to remembrance of the big success scored here by the earlier picturization of "The Spoilers." Reviewers everywhere are telling the people that this new version of Rex Beach's great Klondike gold-rush story is far superior in every way to the one made ten years ago.

"The Spoilers" will be released by Goldwyn-Cosmopolitan on August 26th. Before that time it will receive pre-release showings in a number of other big key cities.

Carpenter to Adapt Elinor Glyn Novel

Grant Carpenter, a member of the Warner Brothers scenario department, has been assigned the task of adapting for the screen the Elinor Glyn novel, "How to Educate a Wife," which will be one of the eighteen classics scheduled for fall release by the Warners.

Actual production of the novel will be started within the next few weeks. It is said to deal with a disgruntled husband who adopts cave man tactics to bring about a happy conclusion to a domestic tangle.

Complete Filming of "The Huntress"

Production was completed this week of "The Huntress," a First National story of the outdoors, starring Colleen Moore. The film is now in the hands of the studio cutters, and is scheduled for early release by First National. "The Huntress," which is an adaptation of Hulbert Footner's novel of the same title, is the story of a lovable, vivacious white girl, brought up as an Indian, who kidnaps a white man in order to win a husband.

Bosworth in Coming Goldwyn Film

Victor Seastrom, eminent Swedish director now making "The Master of Man," in his first production under his contract with Goldwyn Pictures Corporation, has completed the cast for that picture. Hobart Bosworth is the last player to be selected. He will have the role of Douglas Stowell, an important character in the story.

Paramount Extends Its Service

The republic of Guatemala has been included in the territory served by the Paramount offices in Mexico City, according to an announcement made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, just before sailing for Europe on his annual vacation.

Berman Reports Big F. B. O. Bookings

Harry Berman, general manager of exchanges for Film Booking Offices of America, has returned to New York from a tour of the Middle West, during which he lined up a number of key cities for first runs on "Human Wreckage."

The theatres which will run "Human Wreckage" within the next few weeks are the Orpheum, the Jones, Linich and Schaefer houses in Chicago, the Kings Theatre in St. Louis, Alhambra in Milwaukee, Apollo in Indianapolis and the Royal in Kansas City.

Mr. Berman stated that exhibitors throughout the country are showing keen enthusiasm over "Human Wreckage" following its brilliant premieres in San Francisco, New York and Los Angeles and the wealth of publicity material Mrs. Reid is getting through the daily papers, periodicals and fan magazines.

Has Feminine Lead In Universal Film

Renee Adoree, the little French emotional actress, who has lately achieved favorable mention throughout the film colony for her dramatic ability, is enacting the feminine lead in the Universal all-star production, "The Six-Fifty," now being made under the direction of Nat Ross.

Paramount to Release Film of Noted Cruise of the Speejacks

Announcement has been made by S. R. Kent, that next season Paramount will release "Around the World with the Speejacks," a feature length picture detailing the adventures of the crew of the Speejacks, the 98-foot motor yacht which recently attracted world-wide attention by making a 35,000-mile cruise around the globe. Contracts have been signed with Albert Y. Gowen of Cleveland, owner of the Speejacks, who, with Mrs. Gowen and several guests, made the cruise, which was one of the most sensational feats in the history of yachting.

"I have never seen such thrilling pictures in all my life as those brought back by Mr. Gowen," said Mr. Kent. "When Mr. and Mrs. Gowen startled New York City by coming up the bay in their motor yacht, having been gone nearly two years on a cruise around the world, Mr. Gowen had with him ninety thousand feet of negative. During his cruise Mr. Gowen, with his party, visited some of the most out-of-the-way places on the globe, and in his picture he has scenes of people and incidents that never before have been depicted upon the motion picture screen. I have never got from any photoplay the thrills which I experienced in watching on the screen some of the adventures which Mr. and Mr. Gowen and their associates went through in the course of their remarkable voyage.

"The picture has been edited down to feature length and when it is released it will contain the high-spots of the film record which Mr. Gowen made during the two years he was away. I firmly believe that this production, which we will release during the winter, will prove one of the sensations of the season. It has the same authenticity of 'Nanook of the North' and 'Down to the Sea in Ships,' but in addition to this, it has adventures and a variety of scenery which no picture ever before has had and no picture ever again will have, until somebody makes a similar trip to that of Mr. Gowen."

"Brass Bottle" Starts First Run Dates

Maurice Tourneur's fantastic comedy, "The Brass Bottle," presented by M. C. Levee through Associated First National Pictures, will have its Metropolitan premiere at the Broadway Strand during the week of July 22, and has been booked for early showings in all the First National first run houses throughout the country.

"The Brass Bottle" is regarded as one of First National's most unique offerings and one which is ideally suited for summer entertainment.

In the cast of the picture are Ernest Torrence, Harry Myers, Barbara La Marr, Tully Marshall, Charlotte Merriam and Otis Harlan. The story, a highly imaginative fantasy by F. Anstey, brings a genie of ancient Bagdad into twentieth century London, and the humor of incongruity is strikingly illustrated. "The Brass Bottle" marks Tourneur's debut as a director of high class comedy.

French Savants to See "Hunchback" First

A finally edited print of "The Hunchback of Notre Dame" is expected to arrive in New York within a few days from Universal City, where an entire year was devoted to the preliminary research and the actual work of production.

Having in mind the months of study by his own staff, assisted by university authorities and "period" specialists, Carl Laemmle, before sailing for Europe, left instructions that the first private view in the East be given, as a fitting courtesy, to the five distinguished professors visiting America for the summer sessions at Columbia, at this time, when there is a world-wide interest in the movement of the Sorbornne to establish a Victor Hugo professorship.

It is readily conceded by some of those interested in the movement that the scholarship and lavish American production of the spectacular drama is timely to the purpose, and, as one authority has expressed it, "a giant gesture of affection for the country of Victor Hugo."

The scholar heading the delegation of visitors, who arrived in America recently, is Joseph Bedier, member of the French Academy, and, more than any other living authority, qualified to speak on the achievement of recreating the long-gone period—before the discovery of America—for he is best known for his research in the history and literature of the Middle Ages, the period in which Hugo's classic is set.

Other French literary and educational authorities, after viewing the photographs of the massive sets, presenting the towering cathedral and the streets of old Paris, with their life and movement, have declared that the medieval atmosphere has been amazingly well produced and with a detail that shows painstaking study.

The other members of the visiting delegation who will be invited to see the interpretation of the great French master are Emile Bourgeois, known for his works on the diplomatic history of the Nineteenth Century; Eduard Le Roy, friend and collaborator of Bergson; Raoul Blanchard, geographer, and Paul Hazard.

Many Stars Attend "Human Wreckage"

Mrs. Wallace Reid's photoplay, "Human Wreckage," at Grauman's Rialto Theatre Friday evening, July 6, opened on one of the hottest days in Los Angeles' history. But long before the sun went down, the long line which eventually reached almost to both extreme ends of the Rialto block, began to form an hour and a half before the showing commenced, ten officers and six special lobby attaches had their hands full controlling the crowd.

Because Mrs. Reid was in New York the Los Angeles premiere was not so much a tribute to her as to her photoplay. Exhibitors from as far away as Seattle and Mexico City and Salt Lake were present. Charles G. Branham, head of the Nathanson theatres of Canada, with offices at Toronto, was among the visitors. Many stars attended.

Los Angeles papers were loud in their praise of the picture in Saturday and Sunday editions, the Examiner giving the presentation a two column review and the others making their comments on the attraction the lead story of the dramatic pages.

"Human Wreckage" will remain at Grauman's indefinitely, Sid Grauman has announced.

Another Pathe News Scoop

Pathe News brought the Shelby fight films to Chicago in forty hours and to New York in fifty-two hours, scooping the field, but only after overcoming the most disheartening obstacles. Emanuel Cohen, the editor, had his base of operations in Chicago and won out cleverly though the odds were greatly against him.

Out in Montana they were going to smash all movie cameras found and imprison the cameramen. Al Richard supervised the four caremamen at the scene. One was dressed as a vendor, with a camera hidden among the peanuts; another as a cowboy with his camera in his baggy trousers. A third took aeroplane pictures, and the fourth, pictures outside the arena. The cameramen were Herde, Pritchard, Rucker and Hudson.

During the flight eastward from Shelby with the films several severe storms were encountered. Arrests for interstate transportation of films were threatened in Chicago, but Mr. Cohen showed that no scenes of the actual fighting had been taken. While the aeroplane hummed toward New York from the Windy City, another print was speeding by train. And all the time the laboratory was busy getting out ninety copies for the West and Middle West. Here in New York they did the developing, cutting and titling in record time. Loew's New York Roof showed the film first.

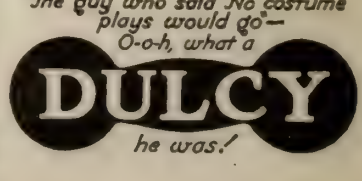
Helene Chadwick in Hughes Film

A telegram from Abraham Lehr, vice president in charge of production at the studios, just received at the home office of Goldwyn Pictures Corporation, announces that Helene Chadwick has been selected for the leading feminine role in Rupert Hughes' new production, "Law Against Law."

The part is a most important one and unusual in its demand for the highest acting qualities. Miss Chadwick was selected only after the field of leading women of the screen had been most carefully looked over. The part is regarded by studio executives who have read Mr. Hughes' scenarios as the biggest one of Miss Chadwick's career. She has appeared in numerous other Rupert Hughes productions, "The Cup of Fury," "Scratch My Back," "Dangerous Curve Ahead," "From the Ground Up" and "Gimme." She also scored heavily in other Goldwyn pictures, notably "Godless Men," and "Yellow Men and Gold."

Marion Himself

George Marion, well known actor and stage director, who created the role of Chris Christopherson in the stage version of "Anna Christie," arrived this week at the Thomas H. Ince studios in Culver City, Calif., where he will recreate the same role in pictures.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Three Grand-Asher Stars Work Rapidly on Two-Reel Comedies

The tremendous activity that has characterized the Grand-Asher Distributing Corporation's studio on the Pacific Coast continues unabated. With numerous companies at work guided by high class directors who are making both comedies and features with well-known stars and supporting casts composed of celebrated players the Gowar street plant is a regular hive of industry.

Three comedy stars, Monte Banks, Sid Smith and Joe Rock, are working at top speed. For these comedians a sufficient number of famous directors have been provided so that there will be no lost motion and these directors can alternate in handling the megaphone, one preparing for a new comedy while the star is at work on another one.

As the result of this plan, the three stars are rapidly turning out snappy two-reel comedies according to the company's schedule which calls for twelve from each star during the coming season.

Sid Smith has just finished "Hollywood Bound" under Charles Lamont, who only recently commended directing this star and Grand-Asher officials have congratulated the new director on the success of his initial achievement. Mr. Smith has already started work on a comedy as yet untitled, which Archie Mayo is directing. Monte Banks is completing his seventh comedy on the schedule. It is titled "Hot Sands" and was directed by Herman Raymaker, and Banks is starting on a new one under Harry Edwards. Joe Rock, under the direction of Reggie Morris, has completed "Laughing Gas" and is starting on his seventh comedy.

Trade Press Reviewers Praise Fox Film "Red Russia Revealed"

Following a special screening at which Fox two-reel special, "Red Russia Revealed," was shown, this short subject dealing with the social, political and military conditions in Soviet Russia received praise from trade paper reviewers.

Moving Picture World characterized the film as an unusually interesting two-reel special dealing with Russia under the Soviet government —an offering of timely interest on account of the prominent place that news of Russia occupies in the newspapers. Reviews in the Film Daily and the Morning Telegraph are also said to have been highly commendatory.

Motion Picture News classified it as a subject of distinctly superior calibre which supported by promotion ought to go over with a smash. Calling attention to the fact that the picture is closely identified with a subject that has been before the public for five years and that this endows it with an appeal as cogent as the presence of a favored star, the reviewer states "It holds appeal for all types of houses with special interest for more intellectual clienteles.

Pathe Features Our Gang Film "Lodge Night" on July 29 List

For the main comedy feature of Pathe's program of nine subjects announced for release July 29, Our Gang in "Lodge Night" has been selected. The entire gang is present, including little Farina, Mickey (Freckles) Daniels and the others and the initiation of the fat member of the gang into the "Cluck Cluck Klams" furnishes a hilarious occasion that exhausts the remarkable talents of Hal Roach clever kiddie and animal unit.

The single reel comedy on this program is "Gas and Air," which stars Stan Laurel and shows him to be a glutton for other people's car troubles. The thirteenth episode of Ruth Roland's "Haunted Valley" serial shows the villain begining to feel the mesh of the net which his ruthlessness has woven. Startling things happen in this episode in the mysterious cavern filled with diabolical machinery.

The Aesop's Fable in "The Thoroughbred" which points the moral "One good turn deserves another." Another of the series of the Kiser Artfilms is included in this program. It is titled "The Festive Haul," showing the catching of smelts during a run of these fish in a Northwestern river.

Pathe Review No. 30 shows how music rolls are made, three little pups cutting up antics in clay, a fantasy entitled "Flappers of 1960," a glimpse of the bodyguard of the King of Siam, including the elephants, and a New York State scenic in Pathecolor.

Five of Chicago's Big Theatres Show Educationals at Same Time

During the week of July 9 Educational Pictures were showing in the five of largest theatres in Chicago—The Chicago, Riviera, Tivoli, McVickers and the Roosevelt—claimed as the five greatest theatres in the world. The subjects shown included the Mermaid Comedies, "This Way Out," and "Kick Out"; the Christie Comedy, "Plumb Crazy"; Lyman H. Howe's Hodge-Podge, "Shooting The Earth"; and "Kinograms," Educational's news reel.

The following week Educational Short Subjects also appeared in The Chicago, Senate, Riviera, Tivoli and Roosevelt Theatres, the Chicago Theatre playing the Hamilton Comedy, "Uneasy Feet," and the Educational Pictures Special, "Golf, As Played By Gene Sarazen."

The booking for the combined two weeks is claimed as a record for short subjects in Chicago.

Jackie Lucas, Three-Year-Old Comedian, Signed by Sennett

Jackie Lucas, said to be one of the cleverest children on the stage or screen, has been signed by Mack Sennett to appear in the series of comedies he is making for Pathe. He will make his debut in "Skylarking," which includes Sennett favorites.

Jackie is only three years old and is 37½ inches tall. He comes from a theatrical family, being the son of Lucas and Inez, who are international vaudeville artists. He has been with his parents since he was nineteen months old and has shown an unusual aptness for comedy.

Second Turpin

"Pitfalls of a Big City" will be the second comedy starring Ben Turpin which Mack Sennett will present on the Pathe program. It will be a sequel to the comedians first Pathe release, "Where Is My Wandering Boy This Evening," and follows up the fun-melodrama in such a way that exhibitors who desire a novelty can screen the two comedies together making a four-reel feature. Both are complete, however, and can be used separately. "Where Is My Wandering Boy This Evening" recently completed a successful showing at the New York Strand.

Lobby Displays for All Productions

Splendid lobby displays and lithographs on all the two-reel comedies being producd by the Grand-Asher Distributing Corporation will be provided. Exceptional exploitation will be devised and publicity on these pictures is already flooding the country, so that exhibitors will be aided in every possible way in their presentation of the laugh-provoking series of twelve each, in which Monty Banks, Sid Smith and Joe Rock are being starred. Billie Rhodes supports Joe Rock in two-reelers; Catherine Bennet and Lois Boyd are leading women used in the Banks pictures to date and Duane Thompson fills the same position for Sid Smith's pictures.

New Roland Serial

Pathe announces that the ten-episode Hal Roach serial, "Her Dangerous Path," which was preceded by a Ruth Roland serial, "Haunted Valley," will be immediately followed by another Ruth Roland serial, "Ruth of the Range."

Both of the Ruth Roland serials are of the standard fifteen-episode length, and this will enable exhibitors, says Pathe, to analyze the comparative merits of the old and new serial lengths, the ten-episode serial against the fifteen-episode ones, and they have been requested to forward their verdicts to Pathe for consideration in connection with future serials.

Bray on Broadway

A Bray romance, "The Sky Splitter," was one of the attractions at the Rivoli Theatre during the current week. This follows closely the showing of a Bray cartoon comedy, "Colonel Heeza Liar in the African Jungle," shown at the Strand.

"Close Harmony"

(Educational—Special—One Reel)

Educational's latest novelty is a series of one-reel illustrations of songs that were once vastly popular. A music score is provided with each film. It is called the "Sing Me Again" series and should give pleasant entertainment, especially in neighborhood houses where the inclination will be for the audience to join in. The scenes get one into the atmosphere of the song and have considerable sentiment.

Program No. 1, entitled "Close Harmony," includes "Rosie O'Grady," "In the Shade of the Old Apple Tree" and "Sweet Adeline." The treatment is humorous and sentimental by turns and altogether will be sure to awaken a response from some patrons in every audience. Those of the not-so-young generation will be particularly pleased.—M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Close Harmony (Educational)
Host, The (Universay)
Judy Punch (F. B. O.)
Lodge Night (Pathe)
Pathe Review No. 29 (Pathe)
Roaring Lions on a Steamship (Fox)
Thoroughbred, The (Pathe)
True Gold (Universal)
Where There's A Will (Fox)
Wrecks (Educational)

"Judy Punch"

(F B. O.—Series—Two Reels)

The concluding number of the first series of the "Fighting Blood" pictures is well up to the standard of the preceding. It may come as a surprise to many that the ending is not the usual romantic one, but as a new series will follow, the fans need not be disheartened. In this, Gale Galen manufactures a soft drink, names it after the girl Judy, is sued by others who claim the rights to the same drink, is forced to go back into the ring, loses the fight as well as the girl. But with an "On to Hollywood" slogan he goes west undaunted, to get into the movies.—M. K.

Hamilton Starts First of New Educational Series

Lloyd Hamilton has started active production of the first of a new series of six Hamilton Comedies for Educational Film Exchange, Inc., which will be filmed at Fine Arts studios in Los Angeles. It is said that never has a Hamilton comedy been presented with a cast of supporting players of such calibre as this one.

Ruth Hiatt, who has been in the last three of this comedian's productions, will again appear as the star's leading lady. Opposite her is Del Lorice, a former dramatic actress, who has been cast as a comedy vamp. In addition there are two stage actors of considerable note: Andrew Arbuckle, who has been seen in important roles in both stage and screen productions, and Percy Hildebrand, a recruit from Pacific Coast stock companies.

Lloyd Bacon, son of the late Frank Bacon, is heading the scenario staff. Hank Mann, himself a screen comedy star, is preparing the "gags" for this comedy and will also appear in a familiar role.

Gill Pratt, one of the best known comedy directors, responsible for many screen successes, is directing.

Century Names Comedies Completed and Under Way

Century Comedies announce the completion of "Forward Pass" and "The Inventor," starring Buddy Messinger. Both were directed by Al Herman, who has comenced work on "A Lead Pipe Cinch," which will also star Buddy.

Following the completion of "High Kickers" and "Round Figures," starring the Century Follies Girls, Noel Smith, who is directing this unit, has commenced production of "Pools First," which will be the first of this series to be released.

It is also announced that Jack Earle and Billy Engle has been summoned to return from vacation to commence work on a comedy which will be the first of a series featuring this unique team and which is tentatively titled "Swifter Than Glue."

In "A Lead Pipe Cinch" Buddy will play the part of a plumber's helper, the daughter of a wealthy family, and as a dude. The cast also includes Sadie Campbell, Marjorie Welch, Fred Spencer, and the French comedian, Maurice Canon.

The Century comedy, "Nobody's Darling," starring Baby Peggy, is on the bill at the Rivoli Theatre, New York, during the current week, and "So Long Buddy," starring Buddy Messinger, has been booked for Loew's New York circuit of theatres.

Newsy Notes of Short Subjects

Educational reports that its one-reel special, "Golf, As Played by Gene Sarazen," is meeting with a fine reception in first-run houses. It has been booked by fourteen Finkelstein and Rubin houses, twelve A. H. Blank theatres, Capitol in Detroit, Olympic in New Haven, Strand in Milwaukee, Princess in Denver, and Granada in San Francisco, and others.

Sid Smith, now appearing in two-reel comedies for Grand Asher, recently appeared in support of Thomas Meighan in "The Ne'er Do Well."

Tri-Stone announces the sale to Savini Films Inc., of rights to the new edition of Keystone Comedies for Alabama, Florida, Georgia, Missisippi, Louisiana, North and South Carolina, and to R. J. Branch Productions for lower section of Michigan.

The second of the series of eight Chester comedies based on Sam Hellman's stories and scheduled for Vitagraph release is now in production. It is titled "The Christening of Twin."

Joe Bonner, versatile vaudeville artist, formerly with Century, has rejoined that company following an appearance on the stage.

"The Host"

(Universal—Comedy—One Reel)

Posing as a host at a summer resort brings the hero to grief in this Neeley Edwards comedy. The setting and atmosphere should appeal at this particular season. Most of the action recalls other productions of this type, as the host's difficulties spring from getting chewing gum all over his hands and feet and shoe blacking on his hair. It should be fairly amusing on the whole.—M. K.

"True Gold"

(Universal—Western—Two Reels)

Jack Dougherty and Laura La Plante are the pleasing principals in a rather familiar story involving a hunt for a gold-bandit. Suspicion points to the hero, but at the dramatic moment he proves to be the owner of the mine, using an assumed name. The picture is agreeably light at times and Dougherty's personality makes it easy to follow.—M. K.

"Where There's a Will"

(Fox—Comedy—Two Reels)

At the beginning this may impress some as a rather doubtful medium for comedy, but it gains decidedly in favor and has some very amusing effects later on. The hero is a wealthy old man whose doctor prescribes a rest but whose relatives conspire to kill him with exercise. They find to their dismay that he gets stronger every minute. There are some good laughs when he produces a dummy likeness of himself which they attempt to bury.—M. K.

"Roaring Lions on a Steamship"

(Fox—Comedy—Two Reels)

As there is some novelty in the scenes and general idea here, it should be appreciated by the slapstick fans. Harry Sweet and Charles Conklin are featured as an artist and his valet who face first the fierce dangers on a cannibal isle and then while sailing for home dodge lions on board who get out of their cages. There is plenty of action and the lions help to make it impressive.—M. K.



A FIFTY-FIFTY SPLIT

How Temple Theatre, Toledo, gave First National Buster Keaton Comedy an even break with the feature in newspaper advertising.

"Wrecks"

(Educational—Comedy—One Reel)

Disabled automobiles is the subject of this Cameo comedy featuring Cliff Bowes and Virginia Vance. A flock of "Michigan orphans" in various stages of ruin will interest motorists. There is not much point to it but the action is rather snappy and there is a good touch now and then, as when the hero elevates the seat up to the second story window so his sweetheart can elope with him.—M. K.

"Lodge Night"

(Pathe—Comedy—Two Reels)

More delightful entertainment from Our Gang is forthcoming in this. Hal Roach seems to have unlimited resources for making these comedies different from the ordinary run and this one is another decided success. "Ininsiashun" night at the Cluck Cluck Klam headquarters is treated in a fashion that will amuse everybody. A few thrills are brought in at the close. A very good number.—M. K.

"A Thoroughbred"

(Pathe—Cartoon—One Reel)

Because the dog saves a baby robin, the mother robin saves the dog by lifting it out of the clutches of a zoologist with a terrible net, illustrating in amusing style that "One Good Turn Deserves Another." It is one of Paul Terry's best.—M. K.

'Pathe Review No. 29'

(Pathe—Magazine—One Reel)

Making things of clay is an interesting process in this group, which includes also submarine scenes, freakish film effects and dances by African tribes. As an ending there are some particularly good shots in colors of Brittany and its people.—M. K.

PROJECTION

EDITED BY F. H. RICHARDSON

Projectionist's Cards

Some weeks ago I advised you, through this department, that the Keystone State, Pennsylvania, has adopted up-to-date nomenclature with regard to the projection of motion pictures. In evidence, here is one of the cards.

John H. Walker, Chief, Bureau of Inspection, writes thus:

Dear Mr. Richardson: Agreeable with your request I attach hereto samples of license cards now in use by this department.

When present stock of cards is exhausted, a revised form will be issued. On the apprentice certificate the term "Projectionist Apprentice" will be used. On the projectionist's card, the words "Motion picture apparatus" will be changed, and the words "Signature of Operator" (On back of card.—Ed.) will read "Signature of Projectionist."

The license of operators of approved projectors covers projectors of the non-theatrical type which have been approved by the Industrial Board. The word "Operator" will not be changed on these cards.

If you have any suggestions to offer before these various cards are printed, I will be glad to give them consideration.

All I Ask

That, friend Walker, is all I ask any man to do with an idea of mine. Just give it fair, impartial consideration. But that, I am sorry to say, is just what so many men cannot do, being so hide bound by those words "custom" and "precedent" that any change from established practice is abhorrent and hardly to be thought of at all.

This makes us the more ready to appreciate such men as yourself, who (and this is NOT bull, or "taffy" either) have brains enough to understand that because we HAVE for years been doing a thing a certain way, is no proof that it is the best way.

As I have repeatedly told you, there is a BIG thing behind the change of nomenclature I have accomplished. When I say "I," I mean just that, for it has been done by and through a FIGHT waged absolutely single handed. I therefore feel justified in claiming the full measure of such credit as there may be in having accomplished the change —for now that the advertisers, the writers, the Society of Motion Picture Engineers, the Province of British Columbia and the great State of Pennsylvania (with others soon to follow) have officially adopted the new nomenclature, I feel I may say the change IS accomplished.

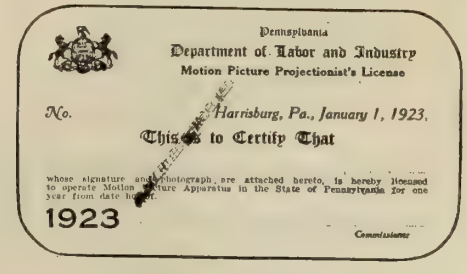
Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

The Impression Conveyed

The impression conveyed when we speak of the "Operator of a motion picture machine" is totally different from the impression conveyed when we speak of a motion picture projectionist, just as a different impression is conveyed when we speak of a motion picture machine and a motion picture projector.


Pennsylvania
Department of Labor and Industry
Motion Picture Projectionist's License
No.
Harrisburg, Pa., January 1, 1923.
This is to Certify That
whose signature and photograph are attached hereto, is hereby licensed to operate Motion Picture Apparatus in the State of Pennsylvania for one year from date hereof.
1923
Commissioner

PROJECTIONIST'S CARD
As issued by Pennsylvania Department of Labor and Industry.

The difference is THERE. No use to deny it. The effect of the new names is to raise the whole process of projection to a higher level, and to induce men to strive to attain that higher level, all of which is good for the industry and for those who patronize motion picture theatres. Deny it and laugh, if you will. Your denial or laughter will not alter the FACT, any more than you can alter the FACT that if a merchant marks an article five dollars today and four ninety-eight tomorrow, there will be a very great difference in its sales—in favor of the four ninety-eight. Foolish, or even idiotic—yes, but FACT nevertheless.

The exhibitor will be far more inclined to respect the projectionist than he will the "operator," once the term projectionist is in general use. "Booth," "Operator" and "Machine" cheapen the whole thing. Projection room, projectionis tand projector automatically lift projection to a higher level in one's mind.

I have set forth the foregoing, in somewhat different forms, many times, because I want you to thoroughly absorb the IDEA.

Thanks Chief Inspector

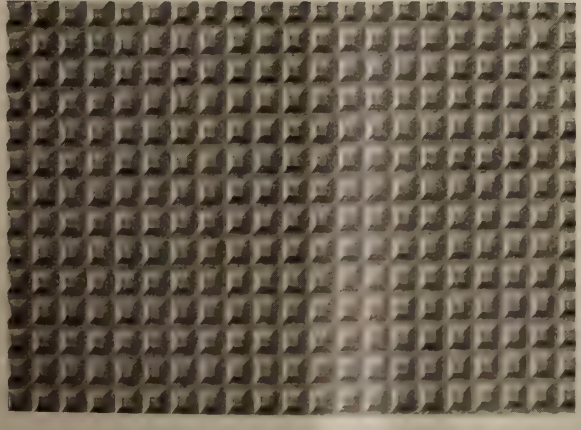
In the name of the progressive element among motion picture projectionists I desire to most cordially thank Chief Inspector Walker, and with him those others, if any there be, who have acted with him in this matter, for what he has done.

As to suggestions: yes, accepting your kind offer, I submit the following: First, in lieu of the words "To operate motion picture apparatus," I would respectfully suggest the words TO PROJECT MOTION PICTURES. However, should it not seem to cover the thing fully enough (though I think it probably does), then the following: TO HAVE FULL CHARGE OF MOTION PICTURE PROJECTORS AND ALL APPARATUS NECESSARY IN CONNECTION THEREWITH, or TO HAVE FULL CHARGE OF ALL APPARATUS NECESSARY TO THE PROJECTION OF MOTION PICTURES.

I would also respectfully suggest that, instead of using the word "operate" in connection with non-theatrical projectors, the following be substituted: TO PROJECT MOTION PICTURES WITH. In effect it means precisely the same thing, and avoids the term "operate." My reason for this latter suggestion is that "operate" is the "tail of the snake" and if we keep the "tail" alive the serpent will not have entirely ceased to exist.

Again I thank Chief Walker for his enlightened action in making the desired change; also let me say that in the event that either this department or its editor can at any time be of assistance to either himself or his bureau it will be a pleasure to serve.

Before publication I mailed a carbon copy


EUREKA PRISM SCREEN
From photograph showing actual size of cross corrugations

CASH IN ON ALL YOUR SEATS
The EUREKA PRISM SCREEN

will permit even the occupants of boxes to enjoy the picture.

And it's the only screen that makes every seat a good seat.

The cross-corrugated surface (fully protected by exclusive patents) is the secret of its success.

Write us for prices and description.

U. S. THEATRE EQUIPMENT CO., Inc.
17 East 60th Street, New York

of the foregoing to Chief Inspector Walker, accompanied by a letter in which I made certain suggestions with regard to the proposed new cards. I have his reply, which is hereto appended.

Who Were the Opponents?

Just who opposed the proposed new law is not quite clear from what Inspector Walker says. It may have been the exhibitor, on the grounds that possible changes would entail expense, or because they opposed the placing of too much power in the hands of officials.

It may have been the projectionists themselves, because of the proposed grading and classifying, or it may have been both.

If the projectionists did oppose classifying and grading, then let me say that in my judgment they took a very wrong stand, and one which they cannot successfully defend before any impartial jury.

I, for one, am unqualifiedly for it, at least until such time as projectionist organizations either cease admitting incompetent projectionists, or take ADEQUATE steps to COMPEL such incompetent men as they now have, and such incompetents as they may feel obliged to admit, to perfect themselves in their profession. I take this position out of common justice to the motion picture industry and the public, both of whom must perforce depend in large measure upon the knowledge and skill of the projectionist as to whether they will see a beautiful reproduction or a dull, shaky blur in return for the money they have paid.

If the exhibitor takes the stand above suggested, then I hold him to be foolish for objecting to possible expense for sadly needed changes, when money thus expended will eventually be returned an HUNDRED FOLD at the box office.

Objections to Blanket Authority

I can, however, see what seems to me to be just objections to giving a blanket authority to public officials to order changes at will. With a competent, honest and conscientious official, such as I believe Chief Inspector Walker to be, it might be all right and work very well. However, life (to say nothing of tenure of political offices) is uncertain, and it is entirely possible that Walker and I might possibly, in a short while, meet either where the word hallelujah is popular or where sulphur is a mere drug on the market. There would then be a new Chief Inspector, who MIGHT possibly need considerable fixing before we would care to trust to him the application of blanket authority. For this reason—because we can never know who will be in authority a year, or even a month from now—I believe it is best that the law, insofar as is practical, set forth, in detail, just what is what. I think friend Walker will himself admit that this is no far fetched argument. His letter follows:

Walker's Letter

Dear Mr. Richardson: I have your letter of June 21, with inclosures, and have carefully noted contents. Unfortunately, the proposed legislation affecting the projection room did not become a law at the present session of the legislature, being killed in committee. It is to be regretted that the bill did not pass. The very persons for whose relief the bill was drafted were responsible for its defeat. They could not see the future advantages of the bill.

Whereas the present law lays down iron-clad (and in some respects perfectly idiotic.—Ed.) rules for the construction of projection rooms, the new bill empowered the department to formulate its own provisions and specifications, and would have opened an avenue for progressive constructive work. The objectionable observation port size, projection room measurements, et cetera, would have been a past issue. Under the bill projectionists would be examined, classified, graded and licensed according to the degree of competency.

As it now is we must just go on as best we may. I am hopeful, however, that the present requirements as to observation port sizes will be modified so that ports of larger size may be permitted. I have always contended that the size of the port should not be limited when gravity shutters are provided, and the law compels the use of shutters properly installed.

Our new license cards, soon to be printed, will conform favorably to your suggestions.

JUST OUT

A

Brand New

LENS CHART

by

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15″ x 20″) is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
postpaid

Chalmers Publishing Co.
516 Fifth Avenue
New York City

An Odd Idea

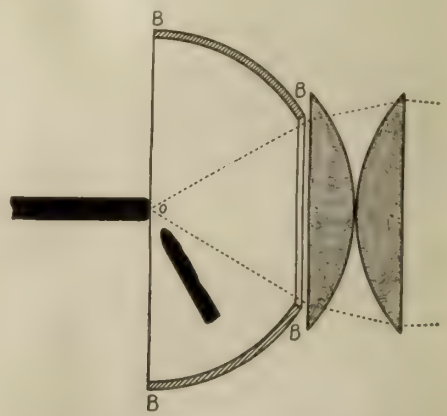
J. A. McAfee, Long Beach, California, presents the following unique idea, which is passed along as being of interest, though I myself think without value in practical application. Friend McAfee says:

In days of yore I was a motion picture projectionist (he says "Operator," but does not designate what kind of an operator, so I bring him up to date.—Ed.), but long ago I quit and went a-fishing. I still read the projection department, however, and recent developments, such as high intensity arcs, corrected condensers and reflector lamps, recalls to my mind an idea I had a good many years ago.

I did not think it worth mentioning then; maybe it is not worth mention now, but anyhow here it is. Perhaps it may be of value to some one.

What Illustration Shows

The accompanying illustration shows the idea clearly. The hemispherical reflector B-B-B-B has its center at point O, which is also the theoretical center of the crater on the positive carbon, thus all light striking upon the surface of the reflector will be reflected back to the crater, largely in the form of heat.



McAFEE'S PLAN

for reflecting the heat back to the crater.

It is tentatively assumed by the writer that this additional heat will add heat to the floor of the crater, and thus assist in volatization, increasing the temperature of the crater, and therefore its brilliancy per unit area.

You will note that the angular measurement of the reflector is considerable, hence the heat returned to the crater will be very great. The effect of the light thus reflected back also forms an interesting field for speculation.

And there you are! The fishing in these waters seems to have been pretty good of late.

I See No Benefit

Personally I see no benefit commensurate with the added trouble and expense, in reflecting light and heat back to the floor of the crater—always assuming the scheme to be practicable. If, however, the immense amount of light falling outside the circle of the collector lens could be reflected back to a mirror, and then re-reflected to the lens—well, that is something else again. I am not sure just what the effect would be, but anyhow it forms an interesting subject for speculation, though I think it is entirely impracticable.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The Takoma Park Theatre, Washington, Is Going Some for a 750 Seat House

THE new Takoma Park Theatre, just opened to the public and there has been given to that place one of the most attractive of residential theatres. Takoma Park is one of the most attractive of the suburbs of Washington, lying partly in the District of Columbia and partly in the State of Maryland. The building covers a lot 75 by 170 feet and adjoining is a vacant space, 55 by 170, which may at some future time be put in shape for an open-air park.

This house is to be something more than just a motion picture theatre, its owners declare, for they are going in strong for community co-operation. Only the very best of photoplays are to be exhibited, running on two-day bookings, following the first run houses in downtown Washington. It has a stage, designed for community use, that is twenty feet deep with the opening 34 feet wide. For instance, when there are graduation exercises in the town and the school authorities desire the use of such an auditorium, this house will be at their disposal. Already a lecture course for the fall has been booked and the theatre will be given over to all the activities of a town hall.

Four-color Light System

The stage is of Grecian design with an outdoor cyclorama behind it. There is a footlight trough, but this is without lights, illumination coming from the border of the stage. There is a four-color light system—red, white, blue and green—controlled by dimmers. The house is illuminated by red, white and blue lights and by candelbras attached to the pillars of the auditorium.

The dimensions of the auditorium are 67 by 100 feet, giving ample room for about 750 seats and standing room sufficient to accommodate about 300 people. However, the side exit aisles have been made wider than is actually required by law and there are but 704 seats in the house. There is a throw of 107 feet from the operating booth to the screen, which is 12 by 16 feet. It is said that the projection room is the largest in this section, the dimensions being 23 by 18 feet.

Two Power's Projectors

The equipment for this house was furnished by Abe Dresner, of the Washington Theatre Supply Company. In the projection room are two Power type "E" projection machines and a General Electric generator. In the ticket booth at the front of the house he has installed an Automatic Ticket Register.

There will be no orchestra, but an organ will furnish the music. The control is in the orchestra pit which has been built to take care of any future musical requirements of that type, while the rest of the instrument is in a room at the left of the stage. Beneath the stage there is an orchestra room for the accommodation of musicians, the boiler room and coal pit.

When the Washington correspondent of the Moving Picture World visited this house he found the artisans working against time in order to have everything in readiness for opening that night. There were many things to be finished, but these were not of a type that would interfere with the operation of the theatre. The retiring rooms had not been put in shape to insure the comfort they will afford patrons; the ticket booth had much to be done to it, and there were other odds and ends which can be attended to afterwards.

This house would do credit to downtown Washington. It is a mighty big undertaking, for about $150,000 has been invested in it. It has the appointments of a downtown playhouse. The retiring rooms, for instance, will be as fine as could be found anywhere. It must be remembered that there are only 704 seats in the house and a limited population to cater to, with fine photoplays promised and an admission charge of only thirty cents asked. A concession has also been made the people of Takoma Park in the announcement that the house will be open only six days a week. There is a large religious settlement in this place.

Comfortable Retiring Room

The room for the men will be sixteen feet square, equipped with smoking stands, library table and comfortable leather upholstered chairs. Adjoining is a very spacious toilet, sanitary to the last letter. At one side will be the manager's private office. On the other side of the theatre accommodations of a similar nature have been provided for women patrons. Here the retiring room will be 22 by 16 feet, and it will be fitted out with Brussels rug, wicker furniture, dressing table, and other equipment. Each of the rooms contains an icing plant which guarantees a continuous flow of iced water.

The auditorium is done in Grecian style, with a color scheme of old rose, cream, ivory and gold. In the center is a large dome painted in cloud effect and illuminated with colored lights. Surrounding this dome is grillwork decorated in ivory and gold which furnishes the outlet for vitiated air. The ventilation is accomplished by two large exhaust fans on the roof. A half-dozen eighteen-inch electric fans keep the air within the theatre in motion.

In the winter the theatre will be heated by steam, the radiators being located on each of the two sides of the house in coves built into the walls. In the same way the lobby, thirty feet square, will be heated. The lobby has imitation Caen stone walls with cornice on top, marble base and ceramic tile border, and flat ceiling and composition floor. The walls are further decorated with four inset panels in blue and gold. The vestibule is much like the lobby with the addition of poster frames in black and gold. The ticket booth had not been completed when our correspondent visited the house.

The front is of tapestry brick, sandstone and marble. The building is two stories high in front with space that may be used for a ball room or for hall or lodge purposes. On either side of the entrance to the theatre is a store. Entrance to the projection room is through the men's retiring room, while there is a separate entrance from the outside to the quarters on the second floor.

The theatre will be operated by the Takoma Theatre Corporation of which W. G. Platt, who is prominent in official circles in Washington and one of the prime movers of the organization, is president. The house was opened by R. G. Craerin, one of the best known theatrical managers of Washington. He is getting the house in running order for the company. The plans were drawn by John J. Zink, an architect of Baltimore, Md., whose name has been associated with the construction of many theatres in the State. The theatre is located at the corner of Fourth and Butternut streets, on the District of Columbia side of Takoma Park.

Oldnow Is the New National President of A. M. P. E. D. A.

THE National Convention of the Association of Motion Picture Equipment Dealers of America, held in Chicago, July 12, 13 and 14, was attended by forty active and twenty-four associate members.

As the result of the full attendance of the delegates at each meeting and their concentration on matters before the association, much important business was transacted in record time.

William Oldnow, of the Southern Theatre Equipment Company, Atlanta, Ga., was elected national president; Joe Hornstein, of Howells Cine Equipment Corporation, New York City, first vice-president; G. H. Benson, of the Amusement Supply Company, Chicago, treasurer, and F. F. Barth, secretary of the Credit Association state of Ilinois, national secretary—this latter being the only salaried office connected with the association.

The delegates from the eastern zone were zone President Max Felder, and zone Director Joe Hornstein. The latter carried with him the proxies of his fellow members of the eastern zone and the determination to have an enjoyable time while in the windy city.

So far as this determination was concerned, Joe met the Waterloo of his young and innocent career, for, between meetings of the association, he found himself tied up on committees and, with luscious bills of fare, all around him, scarcely found time to absorb a brace of ham sandwiches between meetings. When night came, his downy hotel cot looked fourteen times as attractive to him as the biggest show in town.

President Oldnow, who succeeds to the duties of president, borne for the past two years by Leo E. Dwyer, is at present stopping at the Hotel Astor, New York City, and a special meeting of the eastern zone of the association will be called in order that the new president and his eastern constituents may get together and talk over the eastern situation.

Reelab Corporation, Headed by Heller, Has Acquired the Eclair Laboratory

HAVING been thoroughly remodeled and equipped with the latest machinery, the Eclair Film laboratory at Fort Lee, N. J., formerly occupied by the Fox Film Corporation, has been acquired by the Reelab Corporation, lately inaugurated. The plant is admirably situated, absolutely fireproof and is said to be subject to the lowest insurance rate in the East, 31 cents per thousand. It is wonderfully spacious and light and contains every known device for the prevention of fire and other casualties.

This laboratory, although a brand new institution, is officered by thoroughly capable film and business men and is under the direct personal supervision of one of the ablest and most experienced laboratory experts in the United States, A. Heller, who has had twenty years' successful association with laboratories and was, until recently, in charge of the Kineto Company at Irvington, N. Y.

The well known excellence of the work produced by the Kineto Company was largely due to Mr. Heller's complete knowledge and understanding of the detailed workings of the different departments in the laboratory, which he had mastered during years of concentrated application.

Mr. Heller is president of Reelab Corporation, and it is a certainty that he will maintain at least as high a standard of excellence in his own laboratory as has been his custom heretofore.

Who's Who in Reelab

M. A. Horowitz, a successful manufacturer and business man of wide and varied interests, whom his business and financial associates hold in the highest esteem both for business acumen, integrity and monetary substantiality, is Reelab Corporation's treasurer.

The secretary of Reelab Corporation is S. H. Horowitz, son and business associate of M. A. Horowitz. The younger Mr. Horowitz has had some previous affiliation with the motion picture industry, having financed several successful productions. These experiences but served to whet his desire to permanently enter in the industry, to which he will devote his entire time henceforth.

J. A. Kent is vice president of the corporation and is in charge of the sales department. For many years he has been an executive in several branches of the industry and enjoys an enviable reputation for fair and square dealing among hosts of friends throughout the United States and abroad.

The policy and watchword of the new organization is service. Aside from negative developing and usual laboratory work there are special departments for first prints, illustrated titles and the translating and printing of titles in all languages.

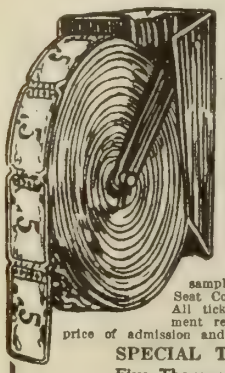
Artistic Possibilities of Wicker Furniture

There is at present a distinct trend in favor of wicker furniture in the rest rooms and foyers of picture theatres. There is good reason for this in that the comparatively moderate cost of wicker ware and its ready adaptability, if carefully chosen, to many styles of decoration renders it suitable in appearance to the most pretentious theatres, while it comes well within reach of the pocketbook of the management of the smaller houses.

This trend was quite well defined in the illustrations accompanying the descriptions



REST ROOM, PARK THEATRE, WAUKESHA, WIS.
In which wicker furniture plays a prominent part.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

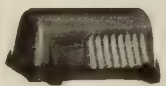
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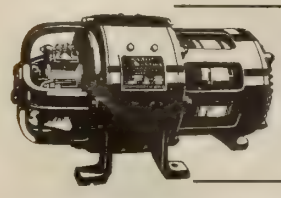


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of typical picture theatre rest rooms which appeared in our columns of a few issues back, and it is still further emphasized in the accompanying view of the rest room of the Park Theatre, Waukesha, Wisconsin, one of the Saxe chain of houses.

This room, which runs the entire width of the theatre, along the rear of the auditorium, includes in its furnishings seven pieces of wicker, consisting of a desk, a floor lamp, settee, a table and three chairs.

In addition to the floor lamp, four wall lamps and three elaborate ceiling fixtures throw a soft and restful glow over the entire room. In order that there shall be no conflict between natural and artificial light, the one window which the apartment contains is of stained glass.

Albany Incorporations

With only four companies incorporating in the motion picture business in New York State during the week ending July 14, the capitalization represented dropped to low ebb, the four new companies totaling only $30,500.

These companies, with the amount of capitalization of each, and directors, were: Ilion Theatres, Inc., Ilion, $500, William and R. V. Erk, Ilion; Clair Scott, Horseheads; Stella Films Corporation, $20,000, Gino and Stella Catalano, Nunzio Garra, New York; Bacla Theatre Corporation, $5,000, E. F. Baxter, Richmond Hill; May Spero, William Kessler, New York; Gumpertz Schulman Productions, Inc., $5,000, S. G. Gumpertz, H. A. Schulman, S. N. Weiner, New York.

Sea-Going Powers

The Admiral Oriental Line steamships are installing Powers 6A projectors with G. E. incandescent lamps, and Raven Haftone screens aboard their Presidents Jackson, Jefferson, Grant, Madison and McKinley, all out of Seattle for the Orient.

This equipment has been shipped from New York on the S. S. Robert Luckenbach and is due in Seattle August first. Installation will be through the Theatre Equipment Co., local Powers distributors.

Theatres Projected

*TEXARKANA, ARK.—Brashears Construction Company has contract to erect brick, concrete and stone-trim theatre for Saenger Amusement Company, to cost $145,000.

RICHMOND, CALIF.—Otto R. Ludwig will erect theatre at Fifth street and MacDonald avenue, with seating capacity of 1,200.

BARTOW, FLA.—Hugh Wear will erect moving picture theatre and office building, 75 by 100 feet, to cost $50,000. Theatre will have seating capacity of 800.

STONINGTON, ILL. — T. E. Hooper has plans by Aschauer & Waggoner, 225 Citizens National Bank, Decatur, for brick moving picture theatre and apartment building.

MALVEIN, IA.—Carl Powers contemplates rebuilding fire damaged two-story brick theatre, to cost $30,000.

ATCHISON, KANS. — Stock company, care H. Kessler, of Kessler, Barklow & Ladd Company, contemplate erecting six or seven story theatre and hotel building, to cost $350,000.

BURLINGAME, KANS.—Work is progressing rapidly on moving picture theatre for Richard Turner.

SHREVEPORT, LA.—Ehrlich Brothers have plans by Emil Weil, Whitney Central Building, New Orleans, for theatre, with seating capacity of 2500, to be erected at Louisiana and Crocket streets to replace Grand Opera House, to cost $500,000.

WAYNE, MICH. —George C. Walker and Mrs. Mable Jones contemplate erecting one-story brick and tile moving picture theatre, 50 by 140 feet, at northwest corner Michigan and First streets, to cost $45,000.

PICAYUNE, MISS.—Reported that Arcade Theatre, which was destroyed by fire, will be rebuilt.

ELLINGTON, MO. —Arthur Castile, of Elvins, has purchased projecting machines and screen formerly used by U. G. Barnes, and will open moving picture show in temporary tent on site of old Nazarene Church.

SPOTLIGHTS—Rebuilt 25 Ampere, $15.00; Kleigel, 25 Ampere, $30. 100 Ampere, like new, with Iris and color frame attached, $125.00. 75 Ampere, $60.00. Powers 6-A machine, with Excelite lamp house, motor driven, never used, $225.00. Powers (style) Arc Lamps, new, $8.00. Arc lamp parts, 70% off list. Asbestos wire, 8 cents a foot. Dealers write for discount.
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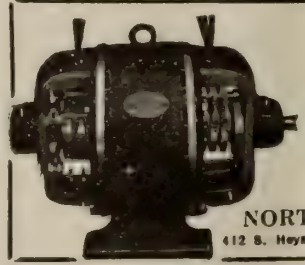
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John Eberson, Architect
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American Seating Company

In America's Foremost Theatres

THE same care and thought that directed the planning and selection of the essential items of equipment for the new Majestic Theatre, Houston, Texas, were exerted in the selection of the theatre chairs. As in every other detail, only the last word in theatre chair perfection would do.

The one selected was a handsomely upholstered theatre chair of American Seating Company manufacture, roomy and comfortable, built to last a generation.

As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.

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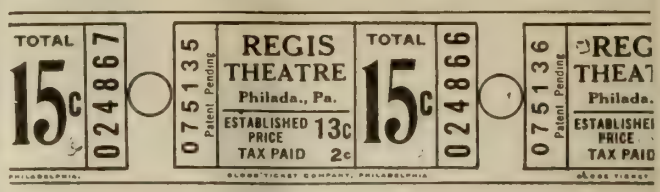
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Projection Is "Presentation" Just Like Specialties

Phase That Materially Adds or Detracts to Theatre's Popularity

Articles by Lee S. Ferguson

"PROJECTION is presentation just the same as specialties are presentation." And, as most every up-to-the-minute exhibitor and showman will agree, Hyman (Brooklyn Mark Strand) says a long story in a few words.

To start at the beginning, Hyman has never lost sight of the fact that without projection and the projection machine there could be no motion picture theatre. Just like the motor in a motor car "projection" is what makes the pictures go. No pictures—no show. It has been my experience that some exhibitors pay slight heed to thir projection department, in some cases even considering it a necessary evil. They will not argue much about paying a stiff price for a motion picture, but they will threaten to shoot the projectionist and hold out on his pay envelope if that [illegible] wishes to buy a $2 article for the projection booth. These exhibitors would not think of buying a high price motor car and putting into it an inferior motor and then tell the chauffeur to run it without gas, but they sometimes put [illegible] theatre and good pictures and nothing much in the projection room with which to present a first class form of entertainment.

THE importance of projection has been exploited to exhibitors through these columns continuously over an extended period of time. Now comes a strong endorsement from a thoroughly up-to-date exhibitor, stating that projection is "presentation" in the first sense of the word. Expressing this opinion more elaborately, the proper screen presentation of the picture is the essential basis around which the complete show is built. Nothing is to be gained through the attainment of proper atmosphere by prologues and lighting [illegible] special feature providing the picture is not shown to the audience through the very criterion of projection. Lee S. Ferguson, who has been describing through these columns the special stage effects [illegible] Hyman, at his home theatre, exhibitor and thoroughly second Hyman's expression on the importance of projection to the motion picture theatre. In future issues continued articles on stage presentation and lighting will be published in this department with the additional feature of supplementing photographs and drawings.

Uses the Best of Equipment

The Brooklyn Mark Strand is equipped for projection just the same as it is equipped for everything else—in the best manner possible. There are three Simplex Projectors and everything that goes with them, including flood and spot lights. These machines are kept in excellent shape every minute, and experts are retained to see that they are always capable of turning out the best in them. Being good machines in the first place, care is about all that is required to keep them in trim, but if anything is needed for the projection room, it must be secured at once. At this theatre the projection room is not considered a necessary evil, but is looked upon as a most important asset. Improvement in projection is probably the prime cause of the motion picture theatre of today occupying the lofty place it does in the hearts of millions. In the old days of poor projection, when it was punishment to keep your eyes open while the film was flickering and doing the shimmy on the screen, master minds started planning to improve projection, and it has advanced right in step with the production of pictures. It is only some of the exhibitors who have not advanced, and if they do not present their shows with up-to-date projection equipment, manned by projectionists who are not only mechanical but use their heads as well, their public is apt to be the first to get sore about it and turn their attention to other theatres.

Projection at Top Notch Efficiency

To keep the projection booth at the top notch of efficiency, Hyman has a chief projectionists and four experts under him. The chief receives all orders and sees they are put into effect. It is the chief projectionists's duty to rehearse with the complete show each Sunday morning, and to get the first performances started right. The operation synchronizes with the performance, and is timed not only to the minute but to the second. Mark Strand patrons never have to give a thought to the projection room, because every performance runs so smoothly that I dare say many of the audience do not even know there is a projection room. It is only with faulty equipment, not enough equipment or poor handling that an audience becomes aware of the motivating power behind the picture. It should be the desire of every showman to have his theatre well known for perfect projection as well as for excellence otherwise. It's a good investment and carries out the true statement that "projection is presentation."

I would like to take a few lines now to revert back to another "hobby" of Hyman's—and that is lighting. Recently an all-vocal overture was presented, using excerpts from the opera "Riggoletto." The first part, following a brief orchestral introduction, was "La Donna e Mobile,' for tenor. The second and final part was the quartette, "Bella Figlia dell' Amore" (Fairest Daughter of the Graces) for tenor, soprano, contralto and basso.

Arrangement for Lighting

This overture was given with the artists in evening dress, in front of the new silver cyclorama which has already been introduced in these articles. The cyclorama was lighted as follows: two arc spots on one side, medium green, and two on the other side, orange; green footlights on three-quarters; blue borders; two deep blue box lamps at either side of the stage; one top spotlight, orange, and another light blue; one bottom spotlight, medium green, and the other amber. These four spots thrown on curtain [illegible] blue and [illegible] Kliegl flood of deep [illegible] thrown on the orchestra from the booth. One huge, transparent window was medium blue and the other pink. Two [illegible] entrance spots were focused on the ceiling. The soloists were lighted by two light blue overhead spots and two light pink spots from either side.

The lighting arrangement [illegible] illumination brought the new curtain [illegible] and manner, and lent a beautiful background without in any way detracting from the singers.

At another [illegible] this same program a specialty [illegible] "desert" scene served as an atmosphere for the Bedouin Love Song, sung by [illegible] in sheik costume and assisted by a dancer in [illegible] costume. A neutral blue [illegible] with [illegible] and palm trees. Stars shone through from the sky of the back drop. Soft lights played on the palms and the tent, and all other detail was submerged. A surf effect played on the back drop near the stage floor, giving the effect of a small body of water, rippling in the moonlight. As a night effect, it was one of [illegible] not [illegible] was [illegible] tain [illegible]

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

An open letter to Projectionists From the Manufacturers of Power's Projectors

A certain concern in Chicago who makes a business of manufacturing substitute parts for various makes of motion picture projectors, has recently issued a circular which describes in glowing terms a type of intermittent movement to be installed in Power's Projectors.

We have had one of these devices installed in a mechanism, and after a thorough test find that the installation of this movement renders the mechanism useless.

When installing this device, the manufacturer thereof removes a number of parts from the Power's Mechanism, which are very necessary as they provide for compensation between the Power's Shutter and Power's Intermittent Movement.

The device in question does not provide for compensation, and the Shutter is thrown out of time with the Movement about seventy-five degrees in a full frame of the picture.

It would, therefore, be necessary to have the original Power's Movement re-installed in the Power's Mechanism, in order for the Projector to operate properly and give the usual satisfactory results.

The purpose of this letter is to warn all Projectionists against having this, or any other Movement, rebuilt into Power's Mechanism.

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Moving Picture WORLD

CAL NIA STATE

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ADOLPH ZUKOR PRESENTS
THOMAS MEIGHAN
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A Paramount Picture
You know Meighan!
The "Back Home and Broke" of the sea. Directed by Ralph Ince. Scenario by Jack Cunningham and Paul Sloane.

"BACKFIRE"

with

Lige Conley

A side-splitting two-reel action comedy that for speed, laughs and thrills has never been beaten even by Jack White, master of high-speed comedy. The funniest automobile race ever put on the screen

"- - - - - ought to get a genuine shout of merriment anywhere outside of a graveyard"

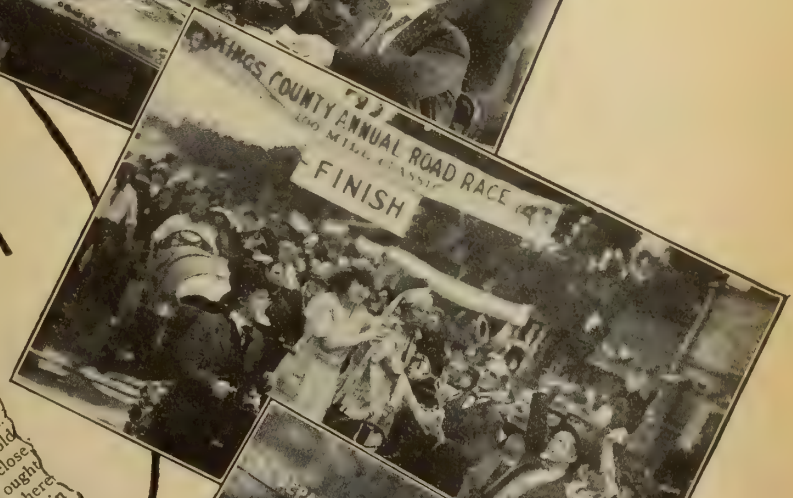


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"Backfire"

(Educational—Two Reels)

HERE is an action comedy of superior calibre. Made by Jack White and presenting Lige Conley in the featured role, this subject offers almost as many thrills as laughs and an abundant quantity of both. The action centers largely around an auto road race, in which Conley drives as close an approach to a genuine "tin can" on wheels as we have ever seen on the screen or elsewhere. However, it has to all appearances all the endurance of a Whippet tank and the amphibious qualities of a submarine as well. At one point a stream intervenes but in it plunges, its apparent course across under water being marked by the wake it leaves on the surface. At another point it runs off the road and goes hurtling down the hillside, end over end, until it lands on the road at the bottom "on all fours" so to speak. With a perceptible shake of its tin body it is off again like a streak. At still another place dynamite explodes underneath it. Just as the spectator expects to see the contrivance come showering down in pieces from the sky it is seen to limp up out of the mine hole and resume the race. No matter what the obstacles, like the "little old Ford" it "rambles right along." And the close introduces a surprise twist of humor that ought to get a genuine shout of merriment anywhere outside of a graveyard. In addition to the main action occassional side-plays are worked in that add to the thrills and humor of the subject. A top-notch comedy that will go well in any class of house.—*E. F. SUPPLEE.*

MOTION PICTURE NEWS

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THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN with MR. GALLAGHER and MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CANT GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
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The avalanche in "Hell's Hole," the most terrifying displacement of the earth ever staged for the screen.

Story by George Scarborough
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Gotham Theatre-N.Y.

"Three O'Clock in the Morning," the latest C. C. Burr production, was pre-viewed by the producer last Tuesday evening at the Gotham Theatre. "Three O'Clock in the Morning" is an original story, written especially for the screen.

—Morning Telegraph, May 27th, 1923

A Brilliant Burr Cast

"Three O' Clock in the morning"

Did you ever see a

THREE O'CLOCK IN THE MORNING GLORY?

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A jazz picture of a jazz baby in a jazz age!
A rushing riot of laughs, thrills and maybe tears
Best of all - Bright - Big - Beautiful!

LEAVE A DATE FOR THIS ONE!!!

ASSOCIATED EXHIBITORS

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

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President.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

The MAN BETWEEN

A FINIS FOX PRODUCTION



IT has a touching domestic drama when a wealth-spoiled husband forsakes his home for the luring eyes of a cabaret dancer.

It has thrilling fights amid the silent snows of the woods when the lover has it out with the dancer's enraged husband.

It has a strange case of double identity when another man returns in the faithless husband's place—and falls in love with his wife.

It has an exciting crook interest, an unexpected climax and a walloping big dramatic scene when they all meet in the dancer's dressing room, behind the silver curtains of a glittering cabaret.

Edna Murphy plays the wife; Vola Vale, the dancer; Allan Forrest is "The Man Between."



Allan Forrest
Edna Murphy
Vola Vale
and a notable cast

"Sure Fire Audience Appeal!"



EXHIBITORS HERALD

Sunshine Trail, with Douglas McLean.—A sure fire audience picture. One of those kind that pleases everybody.

W. H. Brenner, Cozy Theatre, Winchester, Ind.—General patronage.

VARIETY

A MAN OF ACTION

This is a farcical crook story, ideal for warm weather programs. It is a laugh yarn from beginning to end . . . . . In this the young comedian handles himself particularly well and the comedy action with several eccentric crooks wandering through the story brings scream after scream of laughter.

MacLean is depicted as a young man born with a silver spoon in his mouth, roused by the desires of his fiancee that he become a man of action. A newly appointed director of his estate tries to fleece him of a shipment of diamonds. This leads to a series of complications that really tax the young man to all the action that his being is capable of.

The story is handled in a snappy farcical manner, that almost borders on slapstick at times, but it is delightful hoak that the audiences will eat up. MacLean handles himself cleverly and is stepping into the position of the foremost light comedian of the screen today. Raymond Hatton and William Courtright as a pair of underworld characters scored heavily as did Katherine Lewis as their companion in crime. *Fred.*

Thos. H. Ince
presents
DOUGLAS MacLEAN
Hero of "The Hottentot"
in
"The SUNSHINE TRAIL"
Directed by James W. Horne

"A MAN OF ACTION"
By Bradley King
Directed by James W. Horne

FIRST NATIONAL PICTURES

Snappy Summer Comedies You Are All Looking For

Distributed by Associated First National Pictures, Inc.

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York

All eyes on the Chicago Theatre!

for the big event of the year

CONSTANCE TALMADGE

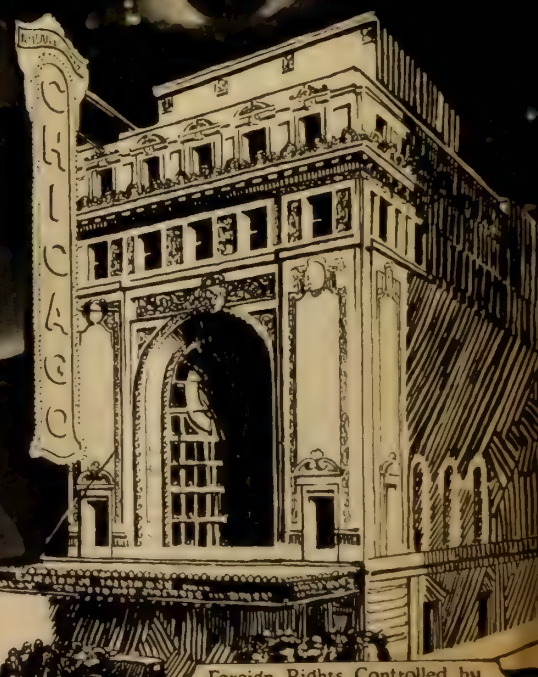
makes her bow Aug. 5th at the Balaban and Katz house in her biggest picture yet,

"DULCY"

The delightful dumb-belle

A Joseph M. Schenck presentation of the play by George S. Kaufman and Marc Connelly as adapted by John Emerson & Anita Loos with continuity by C. Gardner Sullivan. Photography by Norbert Brodin

Directed by
SIDNEY A. FRANKLIN



FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

THERE is never any danger of repeating too often a very apt thought of S. L. Rothafel's which that showman also repeated at a recent dinner.

"There is no greater fallacy," Rothafel is fond of declaring, "than the idea that in the show business sure success follows on 'giving the public what it wants.'

"For the simple reason that it is impossible to know over any great period of time what the public will want—since the public itself does not know what it wants, or rather, what it will want tomorrow, next month, next year.

"The man catering to fickle public fancy who conscientiously and sincerely gives the best faith that is in him, the best effort that is in him—that man will be found to be right far more often than the non-creative 'follow-the-formula' chap.

"The things that the sincere creator does today are the same things which the non-observant will tell us tomorrow are 'what the public want.'

"So I say to the artist or to the exhibitor in this industry, don't be satisfied to merely sit on tenter hooks of worry over a tricky public's heart—do the things in which you believe, with all the honesty and power that is within you, and the eventual answer is never in doubt."

On pages 354 and 355 of this issue we go back to a subject that has already received considerable attention this Summer. Because we believe that too much cannot be given it. "The All Short Subject Program" for frequent Summer use is our topic. This means money saved and money made to the exhibitor; and money made for a class of producers and distributors who deserve the increased encouragement which they are receiving with each year of the industry's development.

A VISITING trade paper editor arises at a recent dinner to decry the lack of intelligence in the average picture, and to plead for higher standards of taste and more courageous imagination.

An exhibitor steps forth at the same affair to warn a player not to travel too far up in the clouds in search of art. "Remember," he says, "that our theatres are not all Capitols nor our admission a half dollar. We live by the sufference of a twenty-five cent audience."

Lock Frank Tilley, of Kinematograph, and William Brandt in a room that night and the result would have been a debate on "ART" that would have waxed noisy and lengthy.

And truth to tell—had the jury been made up of exhibitors there would have been no doubt about the winner of the tussle.

All Exhibitor Brandt had to do before an audience of his peers was to mention Maeterlinck's "Blue Bird," "Peter Ibbetson," and a few other screen masterpieces that have come to signify "art" to the film mind.

And yet there need be no debate at all if we would get the definition of that word "art" straightened out. Our trouble lies in disagreeing definitions.

Art is not the exclusive property of a select few who can see what the masses miss; there is no art without the humanities.

The presentations of a David Belasco are none the less art because they contain a share of "hokum."

"There's too much reading matter in trade papers" is a complaint often heard by an editor. But ask ten men in a group representative of all branches of the industry what feature each thinks should be retained at all cost—and you finish up with a table of contents as at present. So we hope you'll like the first right hand page immediately following this with its attempt to give you all the meat of the week's events in a nutshell. And do it in a chatty style, with the side-lights and "between the lines" angles that don't always get into the news columns.

NEXT to us in the theatre two fans were attempting to decide whether the picture on the screen was a new one or whether it had been released many months previously. We weren't quite sure ourselves.

Then the third fan settled it: "Why, that's easy. I can always tell whether a picture is new or old. The news weeklies naturally have the latest numbers. Figure back from them and the number on the feature permit will tell you whether it is fairly recent or months old."

Tell that to the man who underestimates the ability of our public to "get wise" to us.

Robert E. Welsh

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First National to Release Corinne Griffith Productions; Star to Lead in "Black Oxen"

UNDER the terms of one of the biggest starring contracts ever written, Corinne Griffith has become a First National star. Negotiations were concluded this week for the distribution of a series of Corinne Griffith productions over a period of years through Associated First National Pictures, Inc.

The new unit has been organized by E. M. Asher, New York representative of Mack Sennett comedies; Charles R. Rogers, formerly manager of distribution of two of the largest producing companies, and Edward Small, who has guided the destinies of many famous stars and directors.

Simultaneously with the announcement of the starring contract it was stated that Miss Griffith has been selected to play the leading part in Gertrude Atherton's "Black Oxen," the screen rights of which were purchased by First National several months ago. "Black Oxen" is regarded as one of the most valuable modern novels for screen purposes and speculation has been rife in the industry for many months as to who would play the powerful role of Madame Zattiany, Mrs. Atherton's heroine.

Miss Griffith has been starred in several series of pictures and more recently has been playing featured roles in important productions as an independent player. She is at present in New York but will shortly leave for the West Coast where "Black Oxen" has been put into continuity form and is awaiting the appearance of the new star. Productions will be at the United Studios.

The new producing unit will be known as Corinne Griffith Productions, Inc., and has adopted a policy of filming only the proven successes of fiction and the stage. It is possible that "Lilies of the Field," a stage success recently purchased by Corinne Griffith Productions, Inc., will be utilized for Miss Griffith's second production.

The contract was signed after a conference between Richard A. Rowland, general manager of First National; Earl Hudson, production chief of First National units at the West Coast studios, who made a hurried trip East for the purpose; John McCormick, Western representative of First National, and officials of Corinne Griffith Productions, Inc.

The acquisition of Miss Griffith as a First National star was announced at a luncheon tendered in her honor on Tuesday at the Ritz-Carlton, when it was also stated that her second starring vehicle probably would be "Lilies of the Field."

Present at the luncheon were a number of First National officials and editors of the trade and fan press. Harry Reichenbach was toastmaster. Speeches were made by James Quirk, of Photoplay Magazine; Moe Mark, Harry O. Schwalbe, Richard A. Rowland, Charles R. Rogers and Miss Griffith.

Frank Lloyd, who was announced three weeks ago as a First National director, for a series of pictures, has selected the first production he will make for First National release. It is none other than "Black Oxen."

Rothacker Folk Frolic

The Boss, En Route for Europe, Hears Returns by Wireless

The crowd at the Rothacker Chicago laboratory had a big day last Saturday. Everybody was on the choo-choo by 9 a. m., and then out to Pottowatomie park at St. Charles, Ill. Upon arrival at this beautiful and historic spot the gang found Edward Bertram had preceded them and had waiting for their delectation large an plentiful quantities of ice cream, pink lemonade and cake, with the result that the basket lunches the picnickers had brought along were considerably neglected. Followed boating, fishing, swimming and dancing to the music of a real orchestra brought from Chicago.

About the time of the big races Watterson R. Rothacker was aboard the Majestic bound for Europe. However, John Hahn, secretary of the Rothacker company, wirelessed him the sports returns.

Barbara Mertes, who presides in the laboratory printing room, won the feminine sprint, while Mary Fehl copped the cash in the lady jumps. Fred Jochem and Elmer Rapp carried home most of the men's prize money. William H. Strafford won the watermelon gobbling race, Jack Carnrick won the handsome gent contest and Edward Seifert came out winner in the toothpicking bout.

Phil Meyer Appointed

W. B. Frank, general sales manager of Associated Exhibitors, announced this week the appointment of Phil Meyer as New York branch sales manager. Mr. Meyer has had a highly successful career in the sales end of the picture industry.

Big Consolidation of Picture Houses Effected in Illinois

ONE of the largest consolidations of picture theatres ever made in the State of Illinois has just been completed with the charter granted to the Midwest Theatres, Inc., at Springfield, Ill., with the stated purpose of acquiring, purchasing and operating theatres throughout the midwest states.

This new combination takes in some of the biggest circuits in the state and gives to the new company twenty-three theatres in Illinois and six in Wisconsin, and it is understood that there are plans under foot for still further branching out.

The largest individual company in the combine is the Burford-Reubens Circuit, which has been operating in Aurora, Elgin, Joliet and Rockford, Ill., and LaCrosse, Wis. The men at the head of this circuit were W. D. Burford, J. J. Reubens, M. M. Reubens, Frank Thielen, F. L. Koppelberger and Charles Lamb. With these well known exhibitors will now be associated W. N. Van Matre, Jr., H. E. Gramp, C. E. Irvin and B. A. Lucas.

The company will on August 1 open new offices at 1030 Consumers Building, Chicago.

The officers of the company are: Frank Thielen, president; Charles Lamb, vice-president; W. D. Burford, secretary; B. A. Lucas, treasurer.

The board of directors are: W. N. Van Matre, Jr., chairman, Rockford, Ill.; W. D. Burford, Aurora, Ill.; H. E. Grampp, Decatur, Ill.; C. E. Irvin, Bloomington, Ill.; F. L. Koppelberger, LaCrosse, Wis.; Charles Lamb, Rockford, Ill.; B. A. Lucas, Chicago, Ill.; J. J. Reubens, Aurora, Ill.; M. M. Reubens, Joliet, Ill.; Frank Thielen, Aurora, Ill.

The interests of the following theatres have been consolidated in the Midwest Theatres, Inc.: Rialto, Fox, Strand and Palm, Aurora, Ill.; Majestic and Wilson, Beloit, Wis.; Castle, Irving, Majestic and Chatterton, Bloomington, Ill.; Avon and Lincoln Square, Decatur, Ill.; Grove and Rialto, Elgin, Ill.; Colonial, Orpheum, West and Plaza, Galesburg, Ill.; Princess, Orpheum and Crystal, Joliet, Ill.; Majestic, Rivoli, Riviera and LaCrosse, LaCrosse, Wis.; Orpheum, Palm, Midway and Strand, Rockford, Ill.

Carter Goes West

Lincoln J. Carter, author of many of the melodramas which thrilled Broadway during recent years and whose two plays, "The Eleventh Hour" and "The Fast Mail," have both been translated to the screen by William Fox, has been appointed a member of the production department of the West Coast Studios of Fox Film corporation, it was announced at the New York offices this week.

News of the Week in a Nutshell

WISCONSIN M. P. T. O. CONVENTION TO REVEAL NEW PLAN TO KILL TAXES

Walter F. Bauman, executive secretary, promises plan to repeal amusement taxes, kill music taxes and establish all forms of insurance—To be announced during convention at Milwaukee on August 14 and 15—Bauman claims solution to music tax has been found—Here's hoping!

——Page 357

BIG CONSOLIDATION OF HOUSES EFFECTED IN ILLINOIS BY MIDWEST THEATRES

New combination takes in some of the biggest circuits in the state—Includes twenty-three theatres in Illinois and six in Wisconsin—And the information is that there are more to come.

——Page 352

CORINNE GRIFFITH TO MAKE SERIES FOR FIRST NATIONAL; "BLACK OXEN" FIRST

Speculation set at rest as to who will star in picturization of Gertrude Atherton's famous book—Under direction of Frank Lloyd, the season's best seller should be made into one of the new season's best seat-sellers—The combination is there for one of the biggest attractions ever produced.

——Page 352

35 FAMOUS AUTHORS ARE LISTED IN FORTHCOMING GOLDWYN PRODUCT

Roster of big writers, directors and players figuring in new-season pictures reads like a Who's Who in Filmland—Marshall Neilan, Rex Beach, Vincente Blasco Ibanez, Rupert Hughes, Eric von Stroheim, Elinor Glyn and a host of others represented—Judging by past performances, there ought to be some mighty big attractions in the Goldwyn-Cosmopolitan lineup.

——Page 411

METRO'S ARRAY OF THIRTY-THREE FOR NEXT YEAR BIGGEST IN ITS HISTORY

Rex Ingram's "Scaramouche" heads list—More from Jackie Coogan, Buster Keaton, Fred Niblo, Reginald Barker, Mae Murray, Alan Holubar, Viola Dana, etc.—Bigger and better—Looks like a formidable line-up from every angle—Everybody on the list has done something big—Let's go!

——Page 394

WARNER BROTHERS' CONVENTION STIRS 30 EXCHANGEMEN TO BIG EXPECTATIONS

$500,000 to be spent for advertising and exploiting Warner releases—Big national tie-ups—Enthusiastic three-day meeting at Hotel Drake, Chicago, has every one of the many present on tip-toe for 1923-24—The Warner boys are sure going strong.

——Page 385

ATLANTA SESSIONS OF FEDERAL INVESTIGATION OF FAMOUS END

Exhibitors testify regarding alleged losses suffered as result of theatre competition—Sessions to be resumed in Fall, when Famous Players will present its side of case.

——Page 356

PREFERRED SELECTS ALL STAR TO DISTRIBUTE ITS NEW FIFTEEN

Al. Lichtman and B. P. Schulberg so pleased with distribution of first eight Preferred Pictures that new product will be released through same channels—And according to report there are some big ones among the new fifteen.

——Page 359

TEN ROAD SHOWS OF "COVERED WAGON" WILL BE ON TOUR BY AUGUST 15TH

Complete company, including full orchestra, will accompany each print—Current runs to continue—Famous Players' great epic of America making theatrical history—Watch the "wagon" travel!

——Page 358

FIRST BABY PEGGY UNIVERSAL-JEWEL COMPLETED—"WHOSE BABY ARE YOU?"

King Baggot, who has done some fine things for Universal, finishes first feature with one of filmdom's fastest-rising feminine stars—Let's hope she's the exhibitors' prize baby.

——Page 415

BILL HART TO RETURN TO SCREEN IN WILD AND WOOLY ACTION WESTERN

"Wild Bill Hickok" is title of Bill's new Paramount release—Bill wrote the story himself, so it ought to be good—It deals with the period of Western American history around 1866 to 1872—Welcome back, Bill.

——Page 418

PATHE POLICY REMAINS UNCHANGED; ALL RELEASES SEPARATELY AVAILABLE

Established booking policy will not be affected by new lines of distinctive product—No strings tied to any of Pathe's pictures—Pathe all ready for a big year.

——Page 418

VITAGRAPH HEAD ANNOUNCES EIGHT MORE SPECIALS OF NEXT YEAR'S TWENTY-SIX

A. E. Smith says list will include such pictures as "The Man Next Door," "The Midnight Alarm," "On the Banks of the Wabash," "Pioneer Trails" and others.

——Page 421

FOX AUGUST SCHEDULE HEADED BY TWO BIG SPECIAL PICTURES

"If Winter Comes" will begin run at Times Square Theatre, New York, September 1—Fox plans great send-off for picturization of A. S. M. Hutchinson's famous novel—New sort of Tom Mix in "Soft Boiled."

——Page 414

HUNGARIAN GOVERNMENT MAKES FAILURE OF ATTEMPTS AT PICTURE PRODUCTION

Stephen W. Bush tells of political battles on screen by which officials hoped to spread propaganda—Pictures so poor directors and players leave country—State now trying to urge them to return.

——Page 357

TEN BULL MONTANA TWO-REELERS TO BE RELEASED BY W. W. HODKINSON

New arrangement gives Hodkinson organization lineup of comedy material—Excellent product promised

——Page 423

How About Giving Them

The "All Spice Program" for the Hot Weather Has Been Proven by Many Exhibitors

By C. S. SEWELL

WOULD you like to get up a special show, one that you could exploit heavily as something different? A show suitable for any season of the year, but which would be especially attractive now that the hot weather is with us? A program that would give you all sorts of chances to use effective showmanship and one that you could feel assured would have something that would appeal to every single man, woman and child in the audience, no matter what class of patronage you attract? Then why not try an "all-short subject program"?

Set aside a special night. Don't be afraid of picking one that you have reason to believe will be a scorcher. That is just the kind on which you can demonstrate the attractiveness of such a program best. Get busy, boost it, tell them you have something different to offer.

You should not have the slightest difficulty in finding all sorts of good talking points for an all-short subject program. Many of them are especially suitable for a summer showing.

Fight the Summer Slump

You know that with the approach of warm weather you experience a slump in patronage and find it harder and harder to get them in. It is even more necessary than during the winter season to give them a snappy show. See where the idea of an all-short subject program comes in? Everything on it will be short and snappy, nothing over two reels, plenty of variety, no padding—just meat.

Maybe like some of your fellow exhibitors you have had your patrons protest at times that your features are too long, that it gives too much sameness to the performance. Possibly they do not care to follow one theme without a break for from an hour and a quarter to two hours. If it is hard to hold them with a long feature in cooler weather, think how this difficulty multiplies when the weather is hot. In addition, you have physical discomfort to combat, making it even harder for the patron to keep his mind on the story of the feature.

Possibly you say that this does not apply to your house. Maybe you have the best and most improved cooling system and can assure your patrons that your theatre is the coolest place in town. Good. Why, man, don't you see that the all-short-subject program is just the biggest thing that ever came your way to help you to capitalize on your cool theatre?

How? Why, you can get around the bugaboo of having your patrons come in in the middle of a feature, which is always annoying to them, and having to sit through three or four reels possibly without getting on to the story or knowing just what it is all about, and with the heat, getting more and more restless.

Don't you see that no matter when they come in, and even if they start in the middle of a serial or comedy, it will be over in about twelve minutes, and right away with the flashing of a new title their interest is renewed.

See how this can be used to help your patronage? You know the majority of your patrons know about when your show starts or when the feature goes on and try to get to the theatre by that time. If they miss the first show they are liable to wait for the next and in the meantime to pass away the time they either go to the other fellow's house or have their attention diverted elsewhere so that often they find they have missed the opening of the last show too. Also at this season they feel the call of the parks and outdoor places that give you stiff competition just now.

Your patrons know that they can stroll into an amusement park at any time and find something to interest them. They do not have to figure on any schedule as there is always something on tap, some attraction just starting.

Can't you see that with your all-short-subject program you can fight the parks on their own ground? You can tell them that you have a program arranged so that they can drop in at any time without missing a part of the show. You can hold your own by promising variety of entertainment, and that your house is just as cool. Nine chances to one your theatre is much more accessible than any outdoor place that you have to take a trolley, bus or boat to reach.

The short, snappy units of your program also enable you to attract a class that has dwindled as the length of the feature has grown. The patron who has only a few minutes, a half hour or an hour to while away and keeps out of your theatre, fearing, yes knowing from experience, that this will not be sufficient time to see the whole feature, with the result that if he does drop in he will miss a part of it and be disappointed.

Play up this angle of the all-short subject show, let them know that your house is the coolest place in town, the finest place to drop in for a few minutes, with the assurance that even if they can only stay, say, a half hour, they will see a complete subject, one that is short and snappy and sure to please them.

Possibly you are doubtful of a program of this kind. Well, like anything new you have got to boost it, but don't forget that it was the short subject, the one-reeler and two-reeler, that really put the picture business on the map. The long feature was a later development. If "shorts" pulled them in then, they will do it now.

Play Up the Quality

Maybe you say your patrons are demanding more, that the films of early days would not hold them now. True, but you do use some short subjects in every show. You know your patrons demand at least one with every performance. You know the quality of the short subject has kept up with the quality of the feature. You don't have to be afraid of your all-short subject program from this angle. Maybe like some other showmen you can recall several occasions where a good comedy, a snappy drama or some other short subject has saved the show when you have a weak feature.

Don't you see that from whatever angle you approach this proposition that particularly during the summer season everything points to the success of an experiment of this kind. Try it some night, or even make it a weekly affair during the hot weather. Do your share in exploiting it from every angle, and see how it helps your box office.

Proven by Experience

Don't get the idea that this is an untried experiment. Quite a number of houses, from the smallest neighborhood house in a small town to the Capitol in New York, probably the world's largest theatre catering to a very exacting clientele, have run short subject programs and found them successful.

You have been won over to this idea and have said, "That sounds good; I will try it." Fine. Moving Picture World is waiting to help you. To do this, we have called on the leading short-subject distributors and secured their co-operation. Each have carefully gone over their available attractions and picked out what they consider to be the ideal short-subject program of their releases, giving a second and third choice. In some instances these have been built up with the idea of appealing to different types of audiences. For instance, for audiences that prefer comedies, audiences that possibly would rather have Westerns and serials with just a little comedy, etc.

Don't you see in this another advantage? You don't have to confine your shorts to any one company. You have the whole market at your disposal and can pick out a show that you just know will please the class of patrons to whom you cater. Even if by chance some of them don't like one subject, you can just bet there will be something on the bill that will please them and make them leave the theatre satisfied.

And, Moving Picture World has gone a step further, for we have carefully gone over all of the programs submitted, which are published herewith, and selected a complete all-short subject show which we feel satisfied will appeal to the majority of audiences.

Subjects Are Age-Proof

Here's another big angle to consider in connection with your selection of a program of this kind. The short subject is prac-

Our Selection

(Balanced Program—8 reels)

	Reels
Dogs of War (Pathe—Our Gang Com.)	2
Wandering Two (Universal — Leather Pushers)	2
Red Russia Revealed (Fox Special)	2
Backfire (Educational—Comedy)	2

The Pep of Short Subjects?

Moving Picture World Presents a Variety of Suggested Programs for Your Use

Suggested by Pathe

(Balanced—6 reels)	Reels
Pathe News	1
Where's My Wandering Boy This Evening? (Turpin—Comedy)	2
Steel Shod Evidence (Maloney—Western)	2
The Covered Pushcart (Fable—Cartoon)	¾
Topics of the Day	1/3

(9 reels—Comedy)	
Pathe News	1
Dogs of War (Our Gang)	2
The Uncovered Wagon (Parrott)	1
A Lloyd Reissue (Lloyd—Pollard—Daniels)	2
Nip and Tuck (Sennett)	2
An Aesop's Fable Cartoon	¾

(7 reels—Western)	
Pathe News	1
The Ropin' Fool (Will Rogers)	2
Steel Shod Evidence (Leo Maloney)	2
Haunted Valley (Ruth Roland Serial)	2

tically age-proof. In this it has the advantage over the feature, which, because of publicity and advertising, articles in newspapers and magazines, becomes so well known to the public that within thirty days after its first run it ceases to be new. Not so with the short subject. One can be shown in a big key city house and six months, yes, a year or more later, it is still new to the average patron. For instance, take the series of stirring Selig-Rork two-reel dramas or the Sherlock Holmes stories released by Educational some time ago, they would prove just as new and effective today. In the case of current releases, Fox comedies or "Red Russia Revealed," Universal's "Leather Pushers" and others, and many Pathe releases like the Our Gang Comedies will hold your audiences just as well six months or a year from now as they do today.

Educational's Choice

(8 reels—Comedy Program)	Reels
Kinograms	1
Natural Born Liar (Bruce Scenic)	1
Kick Out (Lige Conley—Mermaid)	2
Tarpon Fishing (Hodge-Podge)	1
Dog Sense (Cameo Comedy)	1
No Luck (Lloyd Hamilton)	2

(Special Feature Bill—8 reels)	
Kinograms	1
This Way Out (Lige Conley—Mermaid)	2
By Lantern Light (Bruce Scenic)	1
Man vs. Beast (Animal Special)	2
Traffic (Jimmie Adams—Cameo)	1
Speed Demons (Hodge-Podge)	1

(Comedy and Drama—8 reels)	
Kinograms	1
Moonblind (Bruce Scenic)	1
A Hula Honeymoon (Christie Comedy)	2
Mrs. Hippo (Hodge-Podge)	1
Man With Twisted Lip (Sherlock Holmes)	2
Family Troubles (Cameo Comedy)	1

Now let us look at the different programs and see what we have. Surely we can find one that, no matter what service you use or to what class of patrons you appeal, will just suit you. Do you prefer a short show? Well, some of these programs are short, or you can cut out a subject from the long ones. Do your patrons like a long show? Fine. Some of these bills are long, or you can build up the short ones by adding a subject that appeals to you.

In making up your program for "All-Short-Subject" night, a word should be said about the product of a new company in the field, "Grand-Asher Distributing Corporation." This company will within the next few days release "A Man of Position," starring Sid Smith; "Paging Love," starring Monty Banks, and "Rolling Home," starring Joe Rock. Each one is the first of a new series of twelve two-reel comedies starring these well-known comedians, and could be used to supply the comedy element on your short subject program.

Use a News Reel

Of course you use a news reel, at least once a week anyway. This will make a good starter for your program, and you will find that the distributors have all taken this into consideration in suggesting their ideal shows.

You will note that Pathe selections have taken into consideration different types of audiences and furnished a balanced program presenting drama, comedy and news; a program composed almost entirely of comedy and one that concentrates on Western subjects.

Educational has also suggested a comedy program, one in which comedy and drama is mingled and also a program built up around a special attraction which can be used for special exploitation. In addition, they have outlined a program for patrons who respond especially to the art or beauty angle, but in which the comedy element which is desired by the majority of audiences, is not neglected. For such a clientele they suggest the Bruce Wilderness tale, "By Lantern Light"; the Christie comedy, "Back to the Woods"; Warren Newcombe's fantasy, "Sea of Dreams," "Golf as Played by Gene Sarazen," and the Mermaid comedy, "Cold Chills."

Various Kinds of Programs

It will be seen that Universal's selections all embrace balanced programs of comedies, Westerns and a serial. Each is ten reels in length, but can be easily shortened if desired by eliminating a subject. They have also a number of excellent serials that can be substituted for the one suggested. The Pathe programs, too, can be varied or built up by the use of a chapter from one of the audience pulling serials in which that company specializes.

Fox has also selected balanced programs, and each one is of a different length. These programs are built up from that company's list of comedies, and each one includes an educational subject as well as a special attraction which, if desired, can be featured in your exploitation.

It should certainly be no trouble for you to find a complete show in this list that will appeal to your patrons, whether you are in a big city or a hamlet, and no matter what kind of patronage you attract. Or, if you prefer you can try Moving Picture World's program, selected from the offerings of the different companies, consisting of subjects which we can recommend for their box office pulling power. Or possibly you may prefer to make your own selections.

Don't fail, however, to give the "All-Short-Subject" program a trial. Get busy, pick out the kind of program your audience likes, advertise it, exploit it to the limit, then sit back and watch the dollars roll into your box office.

What Fox Picked Out

(6 reels)	Reels
Fox News	1
Crystal Jewels (Educational)	1
Apple Sauce (Sunshine Comedy)	2
Land of Tut-Ankh-Amen (Special)	1
Alaskan Honeymoon (Educational)	1

(7½ reels)	
Fox News	1
Circus Pals (Sunshine Comedy)	2
School Days in Japan (Educational)	½
Red Russia Revealed (Special)	2
A Tropical Romeo (Al St. John—Com'y)	2

(8½ reels)	
Fox News	1
Wild Waters (Educational)	1
Roaring Lions on a Steamship (Sunshine)	2
Algeria (Educational)	½
Red Russia Revealed (Special)	2
The Author (Al St. John—Comedy)	2

Universal Selection

(10 reels)	Reels
International News	1
To and Fro (Roach and Edwards—Comedy)	1
Forgetting the Law (Daugherty—Western)	2
So Long, Buddy (Buddy Messinger—Comedy)	2
In the Days of Daniel Boone (Serial)	2
Wandering Two (Leather Pushers)	2

(10 reels)	
International News	1
Easy Terms (Roach and Edwards—Comedy)	1
Lonesome Luck (Daugherty—Western)	2
The Kid Reporter (Baby Peggy)	2
In the Days of Daniel Boone (Serial)	2
The Widower's Mite (Leather Pushers)	2

(10 reels)	
International News	1
Skeletons (Roach and Edwards—Com.)	1
Tempest Cody Rides Wild (Walcamp—Western)	2
High Kickers (Folly Girls—Comedy)	2
In the Days of Daniel Boone (Serial)	2
Don Coyote (Leather Pushers)	2

Court Names Receiver for Morosco Holding Company

THE Morosco Holding Co., Inc., which was organized in 1921 under the laws of the State of Delaware, with Oliver Morosco, well known playwright, as president and director, passed into the hands of a receiver on July 23 when Judge Winslow in the United States District Court appointed John Martin Riehle receiver for the concern under a bond of $100,000.

The corporation is engaged in theatrical and motion picture enterprises and maintains offices at 217 West 45th street. The company controls the Morosco Theatre Co., Inc., and the Morosco Production Co., Inc., which has a valuable contract with the Associated First National Pictures, Inc., for the distribution of its screen productions.

The embarrassment of the corporation is regarded as only temporary and already plans are under way to effect a reorganization of the business which, it is hoped, will soon place it on a sound footing and enable the Morosco companies to renew business on a larger and broader scale.

The appointment of the receiver was made in an equity proceeding filed by F. Wright Moxley, counsel for Robert L. Hatch, a creditor for $6,000. The bill of complaint alleged that the corporation is without cash or other liquid assets to meet maturing obligations, and urged that the only method of conserving the assets was through a court reorganization.

Definite estimates of the liabilities of the corporation were not set forth in the complaint, but the bill stated that the company owes banks about $200,000; that it is indebted to August Janssen, president of the company, to the extent of over $100,000; that it owes $35,000 for current expenses and $26,000 to Mr. Morosco. The bill further alleges that the corporation assumed an indebtedness of Mr. Morosco to his former wife, Annie T. Morosco, and that this claim of over $30,000 constitutes a lien on the assets.

The assets of the corporation include the stock in associated companies, the Associated First National contract, theatrical properties and copyrights on dramatic and screen productions, leaseholds valued at $300,000. It is said that the aggregate value of assets, if properly conserved, will be sufficient to satisfy the claims of the creditors and enable the corporation to continue in business.

Hyman Bushel, who represents the corporation, filed a formal answer to the bill of complaint, admitting the allegations contained in the bill praying for the appointment of a receiver, and on behalf of the company he consented.

The corporation has 175,000 shares of capital stock outstanding, of which 15,000 consist of preferred stock of the par value of $100 and the balance consists of common stock of no par value. There is said to be a substantial sum due the corporation on stock subscriptions.

Federal Probe Into Paramount Activities Ends in Atlanta

THE Atlanta sessions of the Federal Trade Commission investigating Famous Players' activities have ended and the scene now is New Orleans. There will be another session in Atlanta during the autumn so that Famous Players may present its side of the case. During the past ten days several exhibitors have been among the more important witnesses for the government. C. L. Hackworth of Huntsville, Ala.; Edgar F. Boyd of Adel, Ga., and Otto Haas of Charlotte, N. C., testified regarding alleged losses suffered as a result of theatre competition by the producing company. Hackworth said he lost more than $75,000 in Huntsville and Florence, Ala., and charged broken promises by Southern Enterprises.

Dan Michalove, general division manager of Southern Enterprises, said that during the last three years rentals paid to other companies than Famous Players averaged $600,000 a year, while the parent corporation got only $400,000 annually.

Other witnesses were W. L. Brandenberg, Vitagraph salesman; C. D. Cooley of Tampa, Fla.; L. D. Joel of Jacksonville, Fla.; Frank H. Smith of Thomasville, Ga., and Barney Beachem, Jr., of Orlando, Fla. Joel said S. E. showed free pictures in Lakeland, Fla., in competition with him, and that distributors other than Paramount sold to S. E. and refused him service. Then he converted his Auditorium Theatre into a Keith house, but four weeks later admitted himself beaten when Keith cancelled the contract without advancing a reason, and sold for $7,500 to S. E. when he should, he said, have gotten $25,000.

D. B. Dixon of Winder, Ga., alleged encouragement by S. E. of church picture shows so as to force him to buy the Paramount service. Mrs. Charles Cinciolo of Gainsville, Ga., said S. E. bought her theatrical holdings for $10,000, made improvements to the property, managed the theatre for eighteen months and sold it back to her for $12,000 after helping her borrow several thousand dollars from a bank. She spoke highly of S. E.

Valentino Wins in Court

Judge Thinks $20,000 Enough for Arthur Butler Graham

Justice John Ford of the New York Supreme Court, on motion of Max D. Steuer, counsel for Rodolph Valentino, has vacated the warrant of attachment against the funds and property of Valentino in this jurisdiction, obtained several weeks ago by his former counsel, Arthur Butler Graham.

Graham was paid $20,000 for his services to Valentino in his litigation with Famous Players over his alleged breach of contract, but contended that his services were worth $65,000, as he had devoted five months of his time to the Valentino litigation, had loaned money to the movie star and was instrumental in procuring him employment netting him a salary of $5,000 a week.

Fox Holds Big Outing

Over 1,000 Employes Attend Picnic at Patchogue

More than 1,000 employes of the New York offices, exchanges, laboratories and studios of Fox Film Corporation attended the second annual outing given by the organization Saturday, July 21, at Patchogue, Long Island.

The hundreds of frolickers were transported from the studio building on Tenth avenue and Fifty-fifth street to the Pennsylvania Station by motor bus and thence by special trains to the picnic grounds on the seashore. Several thousands of dollars' worth of prizes were awarded male and female contestants in various athletic games during the day, the prizes being offered both by the corporation and by individual officials and executives.

The outing was acclaimed a greater success than even the first one which was held at Bear Mountain in July of last year. Among the members of the executive staff who attended were Winfield R. Sheehan, general manager and vice president; Jack V. Leo, vice president; Saul E. Rogers, general counsel and vice president; R. A. White, general sales manager, and Clyde A. Eckhardt, assistant to the general manager.

Sales Heads on Tour

Saunders and Connors Visiting Metro Exchanges

E. M. Saunders, general sales manager for Metro, left New York several days ago for an extended tour of Metro exchanges. His trip will also embrace several of the key cities in the leading territories for a survey of conditions.

Mr. Saunders' swing around the exchange circuit at this time is direct connection with the Metro fall program which is now being announced. Mr. Saunders will close several big contracts now pending throughout the various territories and will open direct negotiations for others for the Metro 1923-1924 productions.

T. J. Connors, assistant general sales manager, has also left for a tour of exchanges through the South to communicate to Metro's sales personnel the plans formulated in New York for the exploitation of the fall program. Mr. Connors returned recently from a trip through the Middle West, during the course of which he visited many of the leading key cities. Mr. Connors reported conditions through the West particularly favorable.

Emanuel Cohen Sails

Emanuel Cohen, editor of Pathe News, will be a passenger aboard the Leviathan sailing from New York on July 28. He will spend four or five weeks in Europe in connection with plans to expand Pathe News service. It is understood that the numerous speed records made by Pathe News in the last two or three years in screening camera reports of important events occurring in remote parts of the world, and the prompt acknowledgment by exhibitors of this valuable service, have encouraged Mr. Cohen personally to investigate facilities existing in foreign countries whereby Pathe News service can be made still more prompt and thorough.

Branch Changes

Announcement is made by the W. W. Hodkinson Corporation that, effective July 16, A. S. Dickinson has resigned as branch manager of the Atlanta, Ga., office of the Hodkinson Corporation.

Mrs. A. H. Sessions, branch manager at the New Orleans office, will take charge of the Atlanta office and will also supervise the New Orleans territory as in the past.

Wisconsin Convention to Reveal New Plan to Kill Taxes

REPEAL amusement taxes. Kill music taxes. Establish all forms of insurance as part of the association's work. These few words sum up in a nutshell the three major subjects to be taken up at the annual midsummer convention of the Motion Picture Theatre Owners of Wisconsin which, the board of directors has just decided, will be held in Milwaukee on August 14 and 15.

Plans are being pushed to make this the greatest gathering of Badger film men the business has ever seen—the greatest not only in the point of numbers in attendance, but the greatest, first of all, in achievements for the benefit of the exhibitor.

Amusement taxes, concerning which so much has been said by exhibitors throughout the country, no doubt will command the greatest amount of attention, according to Walter F. Baumann, executive secretary of the Wisconsin unit. The Wisconsin association will start the ball rolling for definite action, not mere talk, Mr. Baumann said. Spurred on by indications that the incoming Congress will be favorable to the repeal of the objectionable measures, an attempt will be made to outline a definite campaign to secure the desired relief.

"Virtually unanimous assurance," Mr. Baumann said, "has been given us by Wisconsin members of Congress that they will work for repeal of the wartime measures. Developments in other states, particularly Minnesota, indicate that Congressmen from other territories are inclined along similar lines. Among other things, it is imperative that we start a widespread publicity campaign. Exhibitors will have to get behind it to a man."

Although refusing to reveal what plan will be suggested to kill the music tax, Mr. Baumann declared in positive terms that "at last a real solution of the music tax situation in Wisconsin has been found." He expressed complete confidence that the problem will be ended for all time in the state under the scheme to be offered before the convention.

Plans for the handling of insurance by the association for its members have been worked out mainly through the efforts of Joseph Rhode, of Kenosha, veteran leader of the organization, who recently attended a meeting of insurance heads to obtain further information for the project.

The move to handle insurance for the exhibitor was characterized by Mr. Baumann as the greatest service, judged in dollars and cents, which the organization has ever attempted. Through its use showmen will be able to save between 25 and 40 per cent on premiums, he said. According to the plans worked out, the association would handle fire, liability and plate glass insurance. In order to dispose of all details as rapidly as possible the following committee was appointed by the board of directors to handle the matter: Fred C. Seegert, Regent; Joseph Rhode, of Kenosha; E. W. Van Norman, Parkway; J. H. Silliman, Downer; Steve Bauer, Venus; Eugene Phalen, of West Allis.

Vying with the three problems discussed above for the interest of the convention will be the election of officers. F. J. McWilliams, of Madison, who has been at the helm for the last year and who was Wisconsin's candidate for the national presidency, has indicated he will not run again, although he has made no public statement to this effect. Considerable speculation already has arisen as to his possible successor, but those who claim to be in "on the know" contend that McWilliams will be persuaded to take the presidency for another term, in which case they say the election probably will be unanimous.

Mr. Baumann at present is at work on a program of addresses on various subjects interesting to exhibitors. Tentatively, he has scheduled talks on the following: Taxation, insurance, exploitation and newspaper cooperation.

Committees for the convention have been appointed as follows:

Arrangements: Fred C. Seegert, Regent; Steve Bauer, Venus; Ernest Langemack, Colonial; J. H. Silliman, Downer, and William Jacobs.

Press: Walter Baumann, J. M. Finkler, George Mergener, executive secretary of the M. P. T. O. of Milwaukee; E. W. Van Norman, Parkway.

Chairman of other committees are: Entertainment, Joseph Rhode, of Kenosha; Resolutions, Leo A. Landau, Alhambra and Garden; Credentials, Walter F. Baumann; Finance, E. W. Van Norman.

Delegates to the convention will find their organization in new headquarters on the fourth floor of the Toy Building, in which a housewarming is planned during the annual gathering. The offices consist of part of the building remodeled recently and are a marked improvement over the old suite of rooms.

State Made Pictures Fail

Political Battles on Screen—A Curiosity Among Films

By W. STEPHEN BUSH

Vienna, June 23.

BUDAPEST, the ancient capital of Hungary, has been the scene of a very curious and instructive experiment in the production of motion pictures. The government of this much reduced state a little while ago decided to go into the production of motion pictures on its own account, granting a monopoly to itself in producing, distributing and exhibiting motion pictures.

Nothing looked easier and more profitable. A studio, a few actors, perhaps a star or two, a scenario, a director and the rest was all profit. In this way perhaps might be replenished that perpetual vacuum known as the state treasury. It does not appear that any experts were consulted; the government simply waded in full of hope and nerve. The studios, such as they were, became the property of the state and an attempt was made to impound a sufficient assortment of artists and directors.

A few pictures were actually made, less than half a dozen, I understand. I have not seen any of them but I have spoken to men who saw and survived them. They are now reposing on unknown shelves; part of the vast morgue of Dead Pictures. Every actor and every actress and every director of any ability whatever bid a hasty farewell to Hungary and its justly celebrated goulash to seek employment elsewhere.

The State of Hungary is sorry now and is trying to coax its artists back to their native heath, promising never to do it again. The artists, however, have established themselves in Germany where they are doing well. They have made one or two pictures not entirely without merit or promise.

The Hungarians are better screen artists than the Germans, possessing more natural grace and spirit. Their directors display flashes of ingenuity. Their women have more dash and a better figure than the Germans and dress better and with more taste.

Though the Hungarian output is far below the German in point of quantity, the former is much preferred in the states formerly composing the Austrian Empire and in the Balkans. None of this stuff is at present ripe for the American market but there are indications of a later possibility.

One of the large film companies of the South has just finished a production called "Nathan the Wise." The film, which has been in the making for over a year, is based upon a classic in the dramatic literature of Germany. It has a very distinct message: Love of humanity and religious toleration. Because the hero, who expounds the sublime teaching of the unity of the human race, is a Jew, the picture is meeting with all kinds of opposition, especially in the reactionary centres of Germany.

Sane Americans can form no idea of the savage intolerance of the German Jew baiters, who are more or less identical with the reactionaries and the militarists. In some cities committees of these medieval fanatics have waited on motion picture theatre owners threatening to wreck their houses if any attempt were made to put "Nathan the Wise" on the screen.

There has lately been a great revival of the nationalistic movement bringing into renewed prominence the well-known propaganda film, which shows the wars of Frederick II. of Prussia. This film, despite demonstrations and riots, is again being shown in scores upon scores of theatres. Thus the political factions are clashing on the screens as well as on the streets. "Nathan the Wise" is said to be on its way to New York where it is to be sold in the open market.

A very remarkable film has just come out of Vienna. The film, it is claimed, is the result of scientific labors extending over a period of some years. It is called "The Steinach film" after the name of the professor under whose direction the work shown in the pictures has been done. It consists of something like a dozen reels and takes more than two hours to project. I find it difficult to describe the nature of the subject, for the matters treated in the film have heretofore been rarely discussed in public. The film deals with problems and experiments that may be of very great interest to physicians and men of science but that in our country, at least, would never be deemed suitable for exhibition to the general public.

The Steinach production seeks to throw light on the mysteries of reproduction beginning with the animals and ending with man.

New York State Acts Against Picture Firms Selling Stock

THAT the Attorney General of the State of New York is determined to protect the public from stock selling operations that are not backed by sufficient assets of the concerns offering them to the public was disclosed this week in the New York Supreme Court when Justice Nathan Bijur, at the instance of Deputy Attorney General Dwyer, granted a temporary injunction restraining Pyramid Pictures, Inc., of 150 West 34th street, Smallwood & Co., its selling agents, and Arthur M. Smallwood, president of Pyramid, from selling or offering $2,000,000 of 8 per cent gold bonds of the Pyramid concern to the public.

The Attorney General asserts that the issue of stock is based only on assets of physical equipment worth $25,000, accounts receivable of $38,000 and royalties from motion pictures amounting to $200,000, and that there is some doubt as to whether these royalties are collectable. The hearing on making the injunction permanent is set for July 27, when President Smallwood will be examined regarding the stock issue.

An injunction also has been obtained by the Attorney General restraining the Motion Picture Producing Company of America and the National Exchange, Inc., both of 398 Fifth avenue, and their president, Walter L. Johnson, from further selling or disposing of the stock of these two concerns, on the ground that it has been admitted by the officials of both concerns that the producing company has not turned out a single picture and that they do not possess the necessary assets to warrant issuing the stock to the public, of which large blocks have already been disposed of. In this case Supreme Court Justice John Ford issued the injunction.

Ten "Covered Wagon" Road Companies in Preparation

TEN road companies organized by J. J. McCarthy for the presentation of James Cruze's Paramount production, "The Covered Wagon," will be started on tours of the leading cities of the country about August 15. Full orchestras of from twenty to twenty-five pieces now are being selected and assembled, one to accompany each print on tour, and the road itineraries of the companies have been laid out for practically the entire season of 1923-24.

Meanwhile, the indefinite runs of the picture in New York, Hollywood, Chicago and Boston show no sign of diminishing popularity and every indication points to the smashing of all long-run engagements in those cities. At the Criterion in New York the picture is now in its nineteenth week of capacity business, having eclipsed all records for the house in both length of run and receipts. Standing room has been at a premium at every performance, both matinee and evening, since the opening, and not once have the weekly receipts fallen below $10,000, a record which, according to the Paramount office, has never been equalled in a 650-seat house anywhere in the history of the screen or legitimate stage.

At Grauman's Hollywood Theatre in Hollywood "The Covered Wagon" is playing its fifteenth week and is approaching the West Coast long-run record of "Robin Hood" at the same house.

At the Woods Theatre in Chicago, where the picture is in its thirteenth week, and at the Majestic in Boston, where it is playing its ninth week, terrific heat has caused no abatement of popular interest.

Rothstein on Vacation

Nat G. Rothstein, director of publicity and exploitation for the Film Booking Offives leaves next week for a three weeks' fishing trip in the Maine woods. This is the first vacation he has taken, away from his desk, in three years. When asked what positive assurance he had that he would catch any fish on the trip, his reply was that he was taking along bait in the form of worms, "that just had personality."

Goes to Japan for Fox

Del Goodman, for many years one of the leading figures in Chicago motion picture circles and until recently affiliated with the United Artists exchange in that city, has joined the Fox Film Corporation forces and sailed last week for Japan where he will establish in Tokyo distribution offices for his company.

After establishing branch offices in the Flowery Kingdom Mr. Goodman will make an extensive tour of Corea, Manchuria, China, Philippines, East Indies and Australia.

Hudson on Way West

After conferring with Richard A. Rowland, general manager of First National, on the details of the 1923-24 production program, Earl J. Hudson, general production manager of First National's own producing units, left New York for Los Angeles last Saturday. Mr. Hudson's visit was shortened by the high pressure of production activities on the West Coast which demanded his presence at the United Studios.

Prefers Studio

Harry Berman, general sales manager of the Film Booking Offices, gave his son Pandro, 18 years old and a graduate of the Dewitt Clinton High School of New York City, his choice of going to the University of Pennsylvania or taking a four-year apprenticeship at the Powers Studio to learn the film business from the ground up. The boy took the studio and this week he leaves for the Coast with J. I. Schnitzer, vice-president of the F. B. O. His first job on the Powers lot will be property boy.

On Production Costs

Pearson Tells A. M. P. A. Why They Will Be High This Year

The A. M. P. A. had a great big meeting this week with Elmer Pearson, general manager of Pathe, in the starring role. Mr. Pearson gave facts and figures to show why the production costs would be so high this year and said that the advertising and sales departments of the various companies surely had their work cut out for them to make the money come back. He stated emphatically that the full value of the money expended was going into the pictures, and that never in the history of the industry had the exhibitors been offered such fine values as they would be offered the coming season.

Mr. Pearson was bombarded with questions after he concluded his set talk. He deplored the block-booking system and said that both the distributor and exhibitor should reserve cancellation rights. He displayed no enthusiasm for co-operative distribution ideas that have been so much discussed of late. He did not think they would save much money and said that they would probably lesson exploitation effort and in the long run cost more.

Other guests were Leroy Ellsworth Groom, an engineer who recently went into motion pictures to counteract the Edison idea about college men, and Arthur Levy, the new secretary of the Motion Picture Commission in New York, who in a few brief remarks made it clear that his ideas were very liberal.

An Attractive Market

Cuba Offers Good Opening for American Pictures

With over 300 moving picture theatres in Cuba, that country offers an attractive market for American producers, it is stated in a report just submitted to Washington by Consul General C. B. Hurst, of Habana. American moving picture companies, in fact, have recently taken an increased interest in the Cuban market and the promotion of films made in the United States have been pushed energetically. American capital is also becoming interested in distribution and exhibition, and American companies now manage two of the largest theatres in Habana and capital has been invested in small distributing companies.

Off to the Coast

J. I. Schnitzer, vice-president of the Film Booking Offices leaves this week for an extended visit to the F. B. O. studies in Los Angeles to supervise the plans on production for the coming year.

Before leaving Mr. Schnitzer stated that the Film Booking Offices, although an infant organization has shown an improvement of over two hundred per cent. in its operation. His trip to the Powers studio at this time has to do with the forthcoming productions of this company. He will remain at the Coast for one month.

Preferred Signs Moritz

Allen S. Moritz, for several years manager of the Buffalo branch of Paramount and one of the most popular men along Film Row, has been appointed supervisor of New York State for Preferred Pictures, with headquarters at Buffalo. Mr. Moritz came to Buffalo from Washington three years ago to assume the management of the Paramount branch. He has been president of the Film Board of Trade. He recently celebrated his thirty-first birthday with a notable party at Brown's Hotel, Tonawanda. Jim Fater remains as manager of the Buffalo branch of Preferred Pictures Corporation.

Northwest Organizing

For Closer Co-operation Between Managers and Salesmen

The Northwest Film Board of Trade has arranged a general meeting of all branch managers, assistant managers, salesmen and bookers from the Seattle, Portland and Spokane territories to be held in Seattle on July 28. At the regular board meeting at noon all branch managers will convene. All representatives will attend the dinner at 6 o'clock. The committee in charge of arrangements is composed of Guy F. Navarre, Fox, chairman; L. B. Metzger, F. B. O.; P. A. Lynch, Pathe; H. A. Black, Vitagraph; Paul Aust, Select; Carl Stearn, Metro, and G. P. Endert, Paramount.

The purpose is to complete plans for co-operation between Seattle, Portland and Spokane branches and to acquaint salesmen and exchange personnels as well as branch managers, with the functioning of the board. New arrangements will be made providing for arbitration committees to handle grievances under the new uniform contract and to try and correct abuses which may exist through unfair competitive methods between rival salesmen.

Our Pictures Abroad

Germans Dominate Esthonian Market —Japan and Italy Large Buyers

Only 10 per cent. of the motion pictures shown in Esthonia during 1922 were of American production, according to a report just received at the Department of Commerce, 85 per cent. of the films being of German manufacture. Approximately 480 films were shown in the fifty-one picture theatres of the country during the year, it is stated.

However, all the principal American producers are represented in Japan, three of them maintaining their own offices in Tokyo, while the others distribute through Japanese agencies. Reports to the department state that American films are very favorably received. The story of the film is usually told the audience while the picture is being shown by a "Katsuben" or motion-picture interpreter.

Reports from Italy state that about 40 per cent. of the films shown in that country are of American origin, while 20 per cent. come from Germany and 10 per cent. from France. That Italy is a good market for films is indicated by the fact that there are about 2,200 picture theaters in the country and about 4,000 private halls where films are occasionally shown.

Buy Theatre Building

Rowland and Clark Purchase 700-Seat House

The Rowland & Clark motion picture interests have exercised their option on the eight-story State Theatre Building in Fifth avenue, Pittsburgh, and have purchased the property outright for $500,000, it was stated last Friday by James B. Clark, head of the Rowland & Clark interests.

The State Theatre, which seats 700 persons, is called "The World's Most Beautiful Little Theatre."

The building was formerly the Antler Hotel. The property is in the north side of Fifth avenue, between Smithfield and Wood streets. The lot fronts 30 feet in Fifth avenue and extends 240 feet through the block to Oliver avenue.

Indiana Calls Hays "Unfair," Welcomes Rembusch Into Fold

HARMONY was the keynote of the annual meeting of the Motion Picture Theatre Owners of Indiana which was held Wednesday, July 18, at the Hotel Severin in Indianapolis. The meeting was one of the largest attended in the history of the organization, members being present from cities in every part of the state.

By a unanimous vote the organization withdrew from the Film Board of Trade, the national organization sponsored by Will H. Hays, president of the Motion Picture Producers and Distributors of America. The exhibitors said they regarded the organization as unfair, speakers asserting that the wants and desires of the producers and distributors came first and if anything was left the exhibitors then were considered.

The meeting was featured by a series of lovefeast speeches in which harmony and co-operation were urged, the election of officers and the welcoming back into the fold of Frank J. Rembusch, owner of picture theatres in Indianapolis and other cities of the state. Mr. Rembusch, who has been in opposition for several years to the interests headed by Sydney Cohen, was invited by Gustave G. Schmidt, chairman of the executive committee of the Indiana organization, to attend the meeting. He accepted the invitation and was welcomed into the organization. Mr. Rembusch pledged affiliation and was made a member of the executive committee.

Officers were elected as follows: Frank Heller, of Kokomo, president; W. C. Katzenbaum, of Terre Haute, first vice-president; William Connors, Marion, secretary; O. I. Demaree, of Franklin, second vice-president, and Charles Olson, Indianapolis, treasurer.

The board of directors includes Gus G. Schmidt, Indianapolis, chairman; W. H. Brenner, Winchester; G. G. Shauer, Valparaiso; J. H. Steine, Clinton; Charles Sweeten, Evansville; L. I. Bernstein, Michigan City, and A. C. Zaring, of Indianapolis. Edward Bingham, of Indianapolis, was re-elected national executive committeeman.

New Haven Showmen to Ignore Alterations Ordered by City

AN echo of the controversy between the city of New Haven, Conn., and the theatre owners, which led to an injunction being obtained by various managers to enable them to operate their theatres after the city had ordered them closed due to the claim that many were firetraps, was heard Monday, July 23, when it was learned that a majority of the owners of the smaller theatres were planning to ignore the changes ordered by Fire Marshal Fleming on the ground they were operating under injunctions granted them by the United States court and by authority of the State of Connecticut and, as a result, were not bound to city laws.

A fine legal point, it appears, will have to be settled before any proceedings can be taken against the proprietors. The argument is advanced that while the city has the power to make the changes which will remove the hazards, it has not the power to close the theatres if the changes are not made.

Fire Marshal Fleming, when questioned about the situation, said the men had been "poorly advised."

"The statutes," he said, "clearly provide that theatre owners shall make such alterations as the board of aldermen orders for the safety of persons patronizing the theatres. I have heard that on the grounds of running under an injunction they will refuse to do anything, but to my mind the proprietors are laboring under a delusion. I am going to set a time when the necessary alterations must be commenced, and if the orders are still ignored I will close the places and issue warrants for the owners."

Preferred Selects All Star to Distribute Its Fifteen

According to a wire received from the West Coast, Al Lichtman, president of Preferred Pictures Corporation, has concluded arrangement with the All Star Feature Distributors whereby the latter company will distribute the fifteen Preferred Pictures scheduled for release the coming season. Those participating in the negotiations included Mr. Lichtman, B. P. Schulberg, producer of Preferred Pictures; Louis Hyman, general manager of All Star, and Henry D. Moyer, vice-president of the latter organization.

All Star Feature Distributors distributed the first series of eight Preferred Pictures last season, and succeeded in rolling up a record gross on new productions. Their success and the co-operation existing between the All Star and Preferred executives are shown in the negotiations just concluded. It is known that Mr. Lichtman had received several flattering offers from other independent exchanges to take over the new Preferred product.

The deal involves a cash outlay close to $200,000 on the part of All Star Feature Distributors, an unusually high advance, but not surprising in view of the fact that it is estimated that the negative cost of the Preferred Fifteen, which includes such high-priced material as "The First Year," "The Broken Wing," "Maytime," "The Virginian," "The Boomerang," "Poisoned Paradise" and "Faint Perfume," will be $3,500,000.

Letters from Readers

Mojave, Cal., July 11, 1923.

Editor, Moving Picture World:

I have been reading your comments on the repeal of the admission tax, and I am heartily in favor of same.

I run two small town shows, here and Tehachapi, alternating between the towns, one day in Mojave, and the next in Tehachapi.

While the business is making a fair profit, still at the end of each month when I have to dig down in the jeans for $80.00 or $90.00 to send in to the Collector—it hurts. It seems just as though that amount is coming out of my own pocket, and same could be very nicely used improving the theatres, which I otherwise do not care to do.

Doing practically all my own work, and running the business myself, an additional wage to myself of that amount each month would be very welcome, and the only way to get it is a repeal of the admission tax.

I am now charging forty cents for adults and twenty for children, and that is the limit, except for very special pictures. If I could keep the amount represented by the admission tax, I would feel my efforts were far better rewarded.

What is more, I was fined one month $19.10 because the Collector did not receive my remittance in time, due to a delay in the mails.

I believe all small town exhibitors would greatly profit by the repeal of that law—if the exchanges did not try to grab it by increased rentals.

Keep up the good work.

Yours truly,

E. E. BEATTIE.

CATARACT THEATRE CORP.

Niagara Falls, N. Y., July 12, 1923.

Editor, Moving Picture World:

I am writing you this letter because I take exception to your views in your issue of July 14th. In your editorial in that issue you thank the New Jersey Exhibitors and you state that your planks for a platform which declares internal politics in an industry are an internal sore. On page 129 of the same issue you headline your article, "Famous Players-Lasky, North Carolina, Join Insurgent State Unit." Why do you call a state organization which cannot tolerate petty politics in a national organization and which has the courage to say so in an open meeting, an insurgent unit? I think it shows your attitude too plainly as to just what side of the fence you are on, and that is my reason for taking exception.

The writer was one of the first, about 16 years ago, to help bring about the present Moving Picture World, when he was the owner of the Actograph Company of New York, and has followed the activities of the Moving Picture World from its early inception, and to my mind, I think your attitude in the exhibitor politics is wrong. The real active members in the New York State Organization who have real interest to protect and who take active part in the exhibitors' organization, do so, not for politics or for the glory of seeking an office, but to protect their business, and if you will look back you will find that many reforms and many reliefs from burdensome taxes were started by these men who have no press bureau to glorify their deeds, but who are content in getting results that protect their business. The elimination of the 5% tax, Sunday movies, the new contract, and many other issues, which were fought successfully by the active exhibitors of New York State, was done without a press agent to give credit to the individual that did the active work. I wish to go on record that the National Organization and Mr. Sydney S. Cohen, its President, had less to do with the elimination of the 5% film tax than anybody connected with the industry.

Again New York State organization has started this campaign for the elimination of the admission tax. We are doing it in a constructive way without a press bureau and without resolving at the meetings and sending bulletins to exhibitors of what we intend to accomplish. I am glad to see that the national organization are to send out a questionnaire on the admission tax. It will take more than that to eliminate this tax and the men at the head of it must forget petty politics and do constructive work. I think that the State Organization would even be willing, if necessary to bring about results, to give the glory and credit, if we are successful, to any individual who is seeking this form of publicity.

The New York State Organization has a promise from Congressman Clarence McGregor that he will introduce a bill to eliminate this obnoxious admission tax. To be successful in this campaign, we must have the co-operation of every state organization and every individual exhibitor in the United States regardless of what organization he belongs to or what his politics are. This is a business proposition. It means the lives of thousands of theatres and it is an issue that is even greater than any organization or its individuals and it is up to you men, who reach these exhibitors through your papers, to sell them the idea fom a purely business standpoint. The success of this issue can only come about through the co-operation of the press, the public, the exhibitors and the producers working jointly for the one cause.

I hope you will take this letter in the spirit that I write it, for the sooner we eliminate politics from the national organization, the sooner we will have an organization that will really protect the exhibitor.

With kindest regards, I am,

Very truly yours,

A. C. HAYMAN,

President, Cataract Theatre Corp.

The word used in the heading mentioned in Mr. Hayman's first paragraph was "insurgent." Webster's Dictionary defines "insurgent" as follows: "Insurgent, n. One who takes part in active and forcible opposition or resistance to the constituted authorities of a place or country; also, a rebel to whom belligerent rights have not been accorded."

We appreciate Mr. Hayman's sincerity and honest enthusiasm for organization. We feel that he is mistaken, however, in his impression that the word "insurgent" was used in a slurring sense.—Editor.

POLLARD THEATRE

Guthrie, Oklahoma

Guthrie, Oklahoma, July 7, 1923.

Editor, Moving Picture World:

I have read much, pro and con, regarding the ticket tax. Why should Uncle Sammie straddle this double action, back breaking burden on us poor boobs? If Uncle Sam will open his think box and let the truth shine in, he must admit that during the World War not one profession did more for the cause than these same picture showmen. Time after time we let some Tom, Dick or Harry spout off in our theatre asking for monies.

We had our operating booths so full of war dope that we were almost compelled to discontinue our advertising slides. You bet we were helping, and it just appears to me that we are now getting the worst of it. When the ticket tax came on, we passed it on to the "customers," as long as they would pay it, then we just had to pay it ourselves. I believe every exhibitor figures that he is paying the war tax now. I know hundreds of shows that have been put out of business on account of this unjust tax.

No one can afford to pay out 10 per cent of their gross income for tax and the poor old picture show man has a seatage tax to pay also. This is not right. No other line of business is so taxed. Why the shows? There has been time after time that I have had to borrow money to pay my ticket tax; this part of it almost makes us CUSS. When we wake up in the morning and insert ourselves in our little thirty-two caliber overalls, we would like to have something in our pockets besides our little brown hands. Why, when and what for, are we taxed until we can't get to first base?

I have been in this little old town seven years, and have paid Uncle Sam over twenty-five thousand dollars and actually I have not a dollar more than I had seven years ago, just breaking even. This $25,000 would have made me feel pretty good if I could have kept some of it. We should at least be fifty-fifty. We picture show men like to be good fellows, but do balk when we are the nanny goats all the time.

Get the slate wiped off so some of us fellows will feel that we have some interest in our own shows besides just sticking around here to pay the tax each month.

Ever your friend,

NED PEDIGO.

MYSTIC THEATRE

Clovis, California

July 14, 1923.

Editor, Moving Picture World:

I have just finished reading every letter published by you concerning the lifting of the admission tax.

I have a fine little theatre here in a small town in California, and find that more than half of my profit each month since I have been here goes for war tax. I figure that I pay it myself as I charge twenty-five cents including the tax.

People ask me continually if I don't know that the war is over. It seems that this fight is more for the small exhibitor than the larger ones. When a small theatre has to pay his bills at the end of every month covering overhead, and then has to pay from ninety to two hundred dollars as war tax the profit that is left does not feed the family.

It is the working class that support the small town theatre, and it is they who are taxed for what little enjoyment they do try to afford.

If we could just even lift this tax from twenty-five cent admissions, we could let the small theatre owner make a living and allow the working class of people to be able to see a show which they can afford to pay for.

This is something vitally important to every small town exhibitor, and I hope they hang together until they get action through Congress.

Yours for relief,

JOE KENNEASTER.

Complete Arrangements

For Big Exhibitors Convention at Atlantic City in August

All arrangements have been completed for the big annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania and Southern New Jersey at Atlantic City, N. J., August 6, 7 and 8. The following committees were announced this week:

General Convention—Board of Managers of the association.

Dinner—Eddie J. O'Keefe, chairman; David Barrist, M. J. O'Toole, Floyd Hopkins, A. B. Smith.

Convention Hall—Sam Blatt, chairman; M. J. Smoth, Jack Rosenthal, Al Fisher, Boyd Chamberlain and M. Fineman.

Boat—Charles Rappaport, chairman; Jay Emanuel, Elliott Goldman, Fred Herman, Bill Butler.

Preferred Joins Hays

Preferred Pictures Corporation, distributors of Preferred Pictures, has joined the Will H. Hays organization. Mr. Lichtman, president of the corporation, B. P. Schulberg, producer of Preferred Pictures and J. G. Bachmann, treasurer, are entering the organization because of a full appreciation of the splendid efforts of Mr. Hays and his associates in activities for the common good of all members of the motion picture industry.

Barry Joins Metro

R. W. "Barry" Baremore has resigned his position as director of publicity for C. C. Burr to accept an offer to become assistant to J. E. D. Meador, director of publicity and advertising for Metro Pictures Corporation. Baremore will devote his time to the preparation of publicity material for the thirty-three major productions to be released this season by Metro, notably "Scaramouche," Rex Ingram's mammoth spectacular drama.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Milwaukee Man Will Manage the New Wisconsin Theatre

Work on Milwaukee's largest theatre, the Wisconsin, having progressed to the stage where the framework for three stories of the building has been erected, it has been learned that a manager for the house will be selected within ten days by the Saxe interests, who, it has been revealed, will assume control of the theatre. The showhouse is being constructed by a real estate concern at Sixth street and Grand avenue, in the heart of the downtown district, as part of a large office building.

Since the theatre will be the last word in showhouses, being surpassed in size and beauty only by the famous Chicago Theatre in the Windy City, as far as this section of the country is concerned, considerable speculation has manifested itself regarding the selection of a manager.

Although the names of possible candidates for the position are being guarded, it has been definitely learned that the job will be tendered to an exhibitor now operating a Milwaukee house. Outside talent is not being considered.

The new movie palace is expected to be ready late in the fall.

Walter F. Baumann, executive secretary of the M. P. T. O. of Wisconsin, has returned to Milwaukee from the first leg of a tour through the State with word that conditions among theatre men never have been more discouraging. Mr. Baumann is making the trip primarily to "sell" his organization to the exhibitors.

Mr. Baumann expects shortly to resume his swing around the State, which will carry him 8,000 miles in all.

R. C. MacMullen, new manager of Ascher's Merrill Theatre in Milwaukee, has won the hearts of hundreds of war veterans because of a program he presented recently at the National Soldiers' Home. Featuring "Trifling With Honor," Mr. MacMullen presented the complete program being shown at his downtown house. In addition to the picture program, Miss Alice Wettstein, Merrill Theatre organist, played.

Mr. MacMullen, although new on the job in this city, has already begun to remodel the Merrill. His first step in this direction was to enlarge the screen three feet in both directions. This was followed by the purchase of a new velvet curtain. In addition, the stage soon is to be rearranged so as to allow room for prologues and other novelties. According to Mr. MacMullen the fall season will witness enlargment of this orchestra from seven to eleven pieces.



ROY C. MacMULLEN
He succeeds Ralph Wettstein as manager of Ascher's Merrill Theatre, Milwaukee. He comes from Peoria, Ill.

Continuing his policy of presenting elaborate programs in an effort to draw the crowds during the hot months, Eddie J. Weisfeldt, manager of Saxe's Strand Theatre in Milwaukee, scored another hit recently when he secured old stock favorites to enact a scene on the speaking stage in conjunction with his presentation of "Slander the Woman." Frances McHenry, who retired from the footlights when the Shubert Theatre closed just before her marriage to Mayor McHenry of Oshkosh, Wis., several months ago, took the role of Dorothy Phillips.

For the following week, in connection with his presentation of "Roll Along," Darktown Christie comedy, Mr. Weisfeldt engaged a special darkie orchestra to add the desired touch of Southern atmosphere.

Mr. Weisfeldt's Jazz Festival Week recently drew so well that he extended it for a second week.

Roy Wakeman, for nine years orchestra leader at the Majestic and Palace theatres, died suddenly last week while on a vacation.

Washington, D. C.

All "high officials" of the Crandall organization have departed on a joint vacation trip. Harry M. Crandall, head of the organization, accompanied by the Misses Mildred, Olga and Dorothy Crandall; Joseph P. Morgan, general manager, accompanied by Mrs. Morgan, and John J. Payette, assistant general manager, have gone by automobile to Lake Hopatcong, N. J., for a three weeks' stay. They will be joined by "Nick" Weems, Baltimore film man.

"Larry" Beatus spent a few days at Atlantic City, N. J., where Mrs. Beatus and Larry, Jr., are staying for the summer.

Bob Long, manager of Moore's Rialto Theatre, with Mrs. Long, is spending his vacation in the woods of Maine, where they use blankets o' nights. Unaccustomed to anything lower than ninety degrees in the shade in summertime, he was forced to wire home for an overcoat to protect him from the cold. His telegram was received by Corbin Shields, at the Rialto, when the latter was almost perishing with the intense heat of Washington.

Milwaukee's Ancient Magnet Closes Forever

The Magnet Theatre—another quaint monument to the pioneer days of the motion picture in Milwaukee—has closed its doors and is being torn down to make way for commercial establishments. After withstanding the march of progress for fourteen years, during which it at one time reigned as the city's finest theatre, it finally has succumbed.

The American and Saxe's Princess theatres, across the way on Third street, near Grand avenue, are the only houses of the era in which the Magnet was born which still survive it. The Theatorium, first Milwaukee movie, was torn down several months ago.

Remodeled from a restaurant in 1909 as the Vaudette Theatre by O. L. Meister, when the motion picture was still considered a novelty, the showhouse opened its doors with a production of the Honey Bunch Minstrels. At first it had a seating capacity of 225, but a later remodeling provided it with 500 seats.

Speaking of the good old days, Mr. Meister said:

"Despite its small seating capacity, we managed to pack as many as 2,800 people in the old Vaudette in a day, because the films then ran only about fifteen minutes, and as a result we got in more shows a day than we do now. The operator in those times received only $12 a week and we could obtain a week's supply of film for what a single film costs now."

The Vaudette, before being rechristened the Magnet, was famous as the theatre of the gilded front. It was the first showhouse in Milwaukee to feature a film star in person in conjunction with the showing of a picture. Lillian Knight, a Milwaukee girl starring in "Heart Throbs," happened to be vacationing here when the picture was shown at the Vaudette and Mr. Meister immediately secured her services to appear with the photoplay.

In those days managers were so little acquainted with the stars of the screen that Charlie Chaplin was at one time advertised at the Vaudette as Charles Chapman.

For the last few years Mr. Meister has been devoting his time to the White House Theatre, a more modern show house adjoining the Magnet.. N. De Lorenzo has acted as manager of the Magnet.

Despite the strides made in the motion picture world which were reflected in modern houses equipped with the latest conveniences, the Magnet stood as a relic of the past and continued to draw crowds to the last through the medium of low admission prices.

Pittsburgh Theatres Handing Old Sol a Beating This Year

Although throughout the local territory there are various picture houses closed for the summer months, the number of dark theatres is not so large as usual. Business seems to be on the upgrade here and exhibitors are very optimistic. In Pittsburgh no theatres have closed, with the exception of the Regent and Sheridan Square, the latter a combination house. In both houses extensive repairs are being made, and this is no hokum, for the houses are really being practically made over. The case of the Regent is the most interesting. The work will be done in two weeks' time, with a triple shift of workmen, working eight hours each.

Sometime during Sunday afternoon a week ago, vandals broke into E. B. Serena's Lyric Theatre at McKees Rocks and did much damage to the theatre equipment. Very little money was taken, and the culprits' ambitions apparently were merely to destroy.

W. E. Evans, of the Grand Theatre, Morgantown, W. Va., and M. A. Sybert, of the Strand, Moundsville, were among the West Virginia exhibitors seen on Film Row the past week.

William Fairgraves, one of the pioneer exhibitors of the territory, and who operates the Princess, Regent and States theatres at Erie, the latter just recently completed, has sold the first-named house to Frank Harmon, a newcomer to the theatre business. Mr. Fairgraves will conduct the Regent and State as heretofore, and to Mr. Harmon we wish the best of success in his new endeavors.

C. C. Kellenberg, formerly on the road for the local Fox office, and more recently active manager of the Carnegie Theatre at Carnegie, is back again on the road job. However, "Kelly" will still look after the bookings for the Carnegie.

Thomas A. Gilbert, resident manager of Rowland and Clark's Strand Theatre, Oakland, accompanied by Mrs. Gilbert, is spending a two-week vacation on the Great Lakes.

John Buck, of the Arcadia Theatre, Vandergrift, and his brand new Maxwell sedan recently came to town to look over Film Row.

B. W. Redfoot, of the Arcadia Theatre, Windber, was a recent Pittsburgh visitor. Redfoot says business is holding up real well and that it is considerably better than it was last summer.

J. Harry Hayward, manager of the Main Theatre, Sharpsburg, accompanied by F. H. Bockoven, of the Paramount Publicity Corporation, is spending a ten-day vacation motoring in the East in the latter's car.

Jake Smith, of Smith's Theatre, Barnesboro, spent a day in Pittsburgh recently, making the long journey in his new Buick sedan. Jake is installing a stage in his theatre, and this fall will alternate road shows with his pictures. Barnesboro can stand one night runs only.

M. Marks has taken over the Venango Theatre at Oil City from Mrs. J. J. Graham. Marks has been an exhibitor in the Western Pennsylvania section for nineteen years.

C. M. McCloskey, of the Penn Theatre, Uniontown, has let the contract for the remodeling of his switchboard in that theatre to the Alvin Seiler Electric Company of Greensburg. The board has stood the wear and tear of years in the Penn, but "Mack" has decided to have it given the "once over."

Maurice E. Minert, of the Scottdale Theatre, boosted business to a great extent recently by taking "movies" of the home town people and also views of the town. It was the first time that Scottdale had experienced such a thrill, and they packed Minert's house. More news about Minert: He was married Monday a week ago to Miss Edna May Dice, of Uniontown. The couple are honeymooning "down East."

Bill Jennings, Jr., of the Grand Theatre, Greensburg, Pa., motored to Jersey City recently and witnessed the Willard-Firpo fistic battle. Bill also took in the Pirate-Giant double header at the Polo Grounds.

Mrs. Paul Thomas, of the Casino Theatre, Greensburg, gave a theatre party at the Strand Theatre Tuesday a week ago in honor of her daughter's seventh birthday. Eleven little misses, about the same age as little Miss Thomas, participated in the affair.

Andy Battiston's Essex car caught fire recently and was almost completely destroyed. Andy operates the Lyric Theatre at Yukon and says he never missed anything in his life like he misses thta Essex.

Ike Browar, of the Variety Theatre, North Side, is spending a two-week vacation in Atlantic City.

Miss Velma E. Cupler, daughter of B. E. Cupler, owner of the Bijou and Court theatres, Washington, was married to Clarence E. Strosnider of Waynesburg at the Cupler residence recently. A wedding trip is being spent at Niagara Falls.

J. E. Reisinger, our ever-smiling, good-natured exhibitor from Homer City, made his monthly trip to Film Row last Monday.

Mrs. Wallace Reid will appear in person with her starring vehicle, "Human Wreckage," which has its Pittsburgh premiere showing at Rowland and Clark's Liberty, week of August 13.

O'Leary Resigns Managership of Imperial Theatre, Ottawa

Joseph O'Leary, manager of the Imperial Theatre, one of the large picture theatres of Ottawa, Ontario, resigned his position on Saturday, July 14. Mr. O'Leary had been the manager ever since it was opened nine years ago by Harry Brouse, who is a director of Associated First National. Mr. O'Leary's plans for the immediate future are indefinite.

The Imperial Theatre, Ottawa, Ontario, has been undergoing the redecorating process during the past few weeks, the work being carried out without closing the house. The painters have been busily engaged at nights and in the mornings in recoating the fine big theatre owned by Harry Brouse.

Incidentally, Mr. Brouse has arranged all bookings right up to the end of September, the features secured including "The Forgotten Law," "The Light in the Dark," "Driven," "The Woman of Bronze," "Love in the Dark," "An Old Sweetheart of Mine," "Women Men Marry," "Circus Days," "Only 38," "The Girl of the Golden West" and "The Exciters."

Under the direction of Manager J. C. Kennedy, the Regent Theatre at Ottawa, recently acquired along with many other Allen theatres in the Dominion by the Famous Players Canadian Corporation, is rapidly undergoing a transformation, having been closed for four or five weeks in order to carry out a number of constructional changes before it is reopened under the new auspices. A large orchestra is being organized for the Regent and arrangements are being made for the introduction of various program novelties and specialties.

Loew's Theatre, Ottawa, Ontario, was the scene of a big benefit show at 11 p. m., Friday, July 13, in aid of the widow and dependents of the late Joe Smith, a popular and extraordinary athlete of the Canadian capital, who died recently as the result of war wounds. The deceased was an employe of Loew's Theatre for a considerable period and it was only natural that Manager Frank Goodale should place the theatre at the disposal of the Ottawa Football Club of which Smith was a star.

The Grand Theatre, Toronto, owned for years by Ambrose J. Small, who disappeared in December, 1919, may revert to the Small estate as a result of the voluntary liquidation of Trans-Canada Theatres, Ltd., Montreal. The latter company paid $1,000,000 in cash and gave a mortgage of $750,000 on the Toronto Grand for the chain of theatres in Ontario owned by Mr. Small, the provision being made that the Grand would revert to Small in case of non-fulfillment of the agreement, which called for an annual cash payment of $37,500. As the Trans-Canada company has failed, the Grand will go back to the Small estate, it is believed.

Seat-Elimination in Cleveland

After a period of over-seatage, Cleveland is experiencing a most unusual period of seat-elimination. Six theatres, downtown, are scheduled to go out of existence through real estate deals. Their seating capacity ranges from 1,000 to 1,800. All are old theatres, more or less. They are the Empire, Colonial, Metropolitan, Star, Orpheum and Bandbox.

This is probably the most remarkable evolution of theatre conditions ever experienced in any large city. The real estate deals in most cases were negotiated by Joseph Laronge, real estate operator, originator of Playhouse Square, and a member of the firm of Loew's Ohio Theatres, Inc. He promoted all the deals except those involving the Bandbox and Orpheum. All of this activity has taken place within the last ten months. It will greatly help the new theatres, which are large and costly.

In all cases, except the Metropolitan, large new store and office buidings are to be erected. The Mtropolitan will be converted after one year into a store and office building exclusively.

Texas

W. Box will open a new theatre at Corsicana, Texas, in the near future.

Stewart & Megehee, of Little Rock, Ark., submitted the lowest bid for erecting the new Saenger Theatre Building at Second Avenue and Pine Street, Pine Bluff, Ark. Their bid was $162,000. The total cost of the new theatre building is estimated at $1,000,000.

True Thompson has resigned as manager of the Capitol Theatre at Dallas, Texas, and turned the theatre over to Leon Gohlman, the owner.

Special Convention Trains for Philadelphia Showmen

Special arrangements have been made with the Philadelphia and Reading Railroad to run extra trains for the big ball to be given by the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware on the day set aside during the convention to be held in Atlantic City on August 6, 7 and 8. On August 7 the Reading will put on special trains scheduled for 10 a. m. and 6.30 p. m., selling a combination round-trip ticket with admission to the ball included. All the local exchanges have arranged for stars to be present. Two sessions of the Ball will be given, one in the afternoon at 1 o'clock and the other starting at 7 o'clock in the evening.

To assure the success of the affair the theatre owners have drafted the services of one of their ablest brothers, Harry Stevenson, of Fay's Theatre, who has been placed in charge of the entire program of the day, and under whose direction an unprecedented attendance is assured.

More than 500 exhibitors are co-operating in this year's ball, which will be the main feature of the ninth annual convention. An acceptance of the invitation to be present with his staff has been forwarded to the committee in charge of the Convention by Governor Silzer of New Jersey.

Announcement is made of the resignation of Harry Stevenson as manager of Fay's Knickerbocker Theatre, a position which he has held for more than three years and ever since the house came under the ownership of Mr. Fay. Mr. Stevenson built up a remarkable clientele. During the last season he succeeded in developing as large an afternoon patronage at matinee showings as in the evenings, much to the astonishment of the older managers of that locality. His affability and the courtesy he developed among the attaches towards the patrons of the theatre had much to do with the success of his management.

Mr. Stevenson has not definitely decided upon his future connections nor has it been announced who is to be his successor. Stevenson has a host of friends among the stage and screen people. He formerly was with some of the notable stage successes, the last one being "East Is West" during its long run in New York City.

Several theatres devoted to moving pictures and belonging to the Fred G. Nixon-Nirdlinger string are undergoing the summertime redecorating and remodeling. The Coliseum and the Rivoli have been closed for extensive alterations and an entirely new interior decorative scheme. While the decorators brush is transforming the Cedar and the Imperial into new brightness for the fall activities, the management has not found it necessary to close the playhouses and business continues, the work being done in the mornings and postponed while the afternoon and evening programs are in session.

Thomas M. Love, general manager for the Nixon-Nirdlinger Philadelphia interests, is spending a three weeks' vacation at Ocean City, while Assistant Manager J. F. Hoffman left last week for an extended sojourn in the Poconos.

The old Logan Theatre, formerly conducted by Hunts Theatres, Inc., and located just opposite the Auditorium, also owned by the combine, has been sold and is now being demolished for the erection on the site of a large commercial building. The Auditorium Theatre is being remodeled, reseated and redecorated and the front entrance is being redesigned into an attractive lobby and exterior at an expenditure of $40,000. The increased seating capacity will take care of the enlarged patronage of the Auditorium which will follow the suspension of the Logan Theatre, one of the largest houses in the Logan district. When the remodeling is complete the theatre will reopen under the management of Earl Western. During the summer months the Victory Theatre, recently taken over by the Hunts circuit in Wilmington, Del., and the Jenkintown Theatre at Jenkintown, near Philadelphia, will be closed to reopen in September.

In preparation for an extension of business during the coming season, Jacob A. Ridgway has closed the Lindley Moving Picture Theatre at 5th and Rockland streets, for the purpose of enlarging capacity and redecorating and modernizing the house.

With the coming month Proprietor Waxel of the Stratford Theatre, 7th and Dickinson streets, will close his theatre for the installation of new seats, the laying of a concrete floor and reconditioning the entire structure.

Following a month's closing of its doors to the public, the Franklin Theatre, of which Dr. S. Morris is proprietor, and which is located at Third and Fitzwater streets, will reopen early in August. During the suspension of business the theatre has been given an attractive entrance by the addition of a marquee, surmounted by a brilliant electrical title display sign and a comfortable rest room. The installation of the ticket booth replaces the former window office and gives an attractive finish to the lobby. There also was a thorough remodeling of the projecting room. The whole reconstruction necessitates an outlay of $14,000.

Bill Butler, popularly known as the Treasurer of the M. P. T. O. A. of Eastern Pennsylvania, and proprietor of the Clearfield Theatre, is spending week ends with his family in Atlantic City.

Samuel Hyman, who is known in the trade as the owner of the Dazzleland and Rittenhouse theatres, has added two more houses to his string through the purchase of the Paschall and the Alcazar, which he acquired a few weeks ago and which he is now transforming into modern establishments under the remodeling plans just inaugurated. The latter two theatres were formerly owned by Morris Saul.

The Colonial Theatre, owned by M. Gerson and managed by Ben Fertel, at Eleventh and Moyamensing streets, has been equipped with a fine organ and is displaying an attractive electric sign in front, featuring in two colors its title. The interior also has been brightened.

Manager J. J. Gilman, of the Main Street Theatre, Lansdale, Pa., has declared his intention of reopening the house in September after a two-month shut-down for remodeling and moderning on an extensive scale. The house is owned by Mr. Gilman and L. Silverstein.

With a business history of but a year, the patronage of the Broad Theatre, Souderton, Pa., has made such rapid strides that its policy has been established along the lines of booking only first-class productions, and there now is scheduled for another year the premier showing of leading films for that section of the country in its up-to-date picture house where accommodations are provided for 900.

Quakertown's newest theatre, the Carlton, opened but a few weeks ago by Allen K. Smith, has proved such a tremendous success that it has been able to keep going for the entire six nights of the week, a record for that Pennsylvania town. Mr. Smith, who also is owner of the Broad Street Theatre in that thriving hamlet, is operating the latter house on the three nights a week schedule.

Samuel Blatt, proprietor of the Owl Theatre, who recently recovered from a severe illness from pneumonia, is planning to celebrate the tenth anniversary of the opening of his photoplay house at Twenty-third and South streets, with a special program and the distribution of souvenirs to all the children and lady patrons who attend the movies on the day. The place has been closed for considerable alterations to be completed in time for the anniversary opening date. There will be a new organ, and the interior and exterior will undergo extensive renovation. The projection booth is to be modernized, new flooring and new seats installed and many other details of modernizing promoted at a total cost of $15,000.

An open air theatre known as the Airdome is being operated in McAdoo, Pa., by the syndicate of Shevlin, Swanson and Gunda, and is providing the townsfolk with a program of pictures every night. It is constructed in pavilion form and can be enclosed at but little expense for winter days. There is provided a first-class showing of pictures playing to a capacity house of 700.

Moose Hall at Lykens, Pa., which was constructed at a cost of $500,000 and which has provided that Pennsylvania town with a first-class auditorium for the nightly showing of moving pictures, opened last week under the management of Mark A. Kosier, representing the fraternal organization. The auditorium provides for 600 and was packed to overflowing. A six-piece orchestra accompanied the pictures.

Plans have been negotiated for the erection of a picture theatre at Royersford, Pa., by the firm of Cohen & Pizor, which recently purchased the old Royersford Opera House from Mrs. Bessie Corfopt. The new structure will provide for 750 seats and will be ready by October.

Possession of the Court Theatre of Atlantic City was assumed by the Beach Front Realty Company a few days ago when the Stanley Company transferred title of ownership to the new proprietors. The Court Theatre has been given a new name—The Savoy—by the present controlling interests, and has been redecorated and many improvements introduced.

Samuel Sagar, booking agent for the Wilmer and Vincent Theatres, was a recent visitor to the Philadelphia exchange houses, having listed for the Harrisburg theatres of the circuit a fall program of unusual attractiveness which will be shown in the Capital and Grand theatres in the Keystone State Capital.

Disposition of his lease on the Eclipse Theatre, Eddystone, Pa., is to be made by Robert Hanover, present proprietor. Negotiations are now under way for the transfer of the ownership and as soon as consummated Mr. Hanover proposes to enter the field in Philadelphia where he now has under consideration several desirable sites for the opening of a moderate size theatre.

Buenos Aires Agrees

Max Glucksmann of far away Buenos Aires writes Exhibitors' News and Views as follows:

"This is to inform you that the public here is against all pictures measuring an excessive footage. All films that have been released here of more than seven reels have been a failure, and I can assure you that if these ten or twelve reel features would have been cut down to seven reel features they might have proven a success. For the exchanges in Buenos Aires the films of a very long footage represent a net loss of money on account of the cost of the prints, freight and duties; and as these features, instead of being attractive to the public, drive them away from the theatre, this means a double loss.

"It is therefore that I have read with pleasure your campaign advocating the short subjects (shorter features—Ed.) which I understand are the aim of all American exhibitors. Please accept my hearty congratulations."

Shea's New Buffalo Theatre to Be One of World's Finest

A picture theatre approaching in style and size the Chicago Theatre in the Midwest metropolis is to be erected in Buffalo by the Shea Amusement Company. Work will commence on the palatial theatre on September 1 and it is hoped to open it a year later. Straight pictures, with a 65-piece orchestra, elaborate prologues and ballets, will be the policy. The theatre will be built on Main street, near Chippewa, on a site obtained by Mr. Shea several years ago.

While no announcement has been made as to what will be done with the Hippodrome when the new house opens, it would not be surprising to many to see the vaudeville bills from the Court Street Theatre switched to the Hipp and the Court Street Theatre closed and remodeled for other than theatre uses. Mr. Shea has been working on this forthcoming theatre for many years and it is certain to be one of the finest houses in the world, incorporating every modern device known to the theatre world.

During the coming season Shea's Hippodrome will book single pictures only. No more group bookings, says Vincent R. McFaul, managing director. And Mr. McFaul also is looking at everything he books. All the large companies will be represented on the Hippodrome programs the coming season, instead of just a few as in the past.

Fred M. Shafer, manager of the Lafayette Square, is motoring through the Middle West on a two weeks' vacation and Assistant Manager Bill Van Dyne is in charge of the big Buffalo house. Bill, by the way, has taken unto himself a new Oldsmobile coupe. The first day he had it he had a collision with another car and came near wrecking the downtown section of the city as he was getting acquainted with the shifting of the gears.

Joe Schuchert, Jr., is some swimmer. The manager of the Columbia Theatre, a Buffalo east side community house, went to Crystal Beach last week and came home covered with medals won in a swimming meet there. Joe is the son of Joseph A. Schuchert, owner of the Colonial and Columbia.

J. Walter Bengough, former assistant manager of the Buffalo Strand and now manager of the Jefferson in Auburn, is vacationing along Chautauqua Lake and Jamestown. The Jefferson has been closed. It will reopen in August with pictures and vaudeville.

Jim Bailey, who guides the policies of the Keith Theatre in lower Main street, Buffalo, is forgetting the hardships of booking pictures and enjoying himself in Ohio, where he has gone on a two weeks' vacation.

J. D. Parmelee has commenced work on his new theatre in the Black Rock section of Buffalo. The house will be on the site of the old Tri-It Theatre. It will open late this fall.

The Hi-Art Theatre in Lockport, N. Y., is undergoing renovation, redecoration and augmentation. That's enough to do to any house. Robert Kane, the manager, says the house will reopen in three weeks looking like the Capitol in New York. We think Bob is kidding.

As an exhibitor, Herman Lorence of the Bellevue, Niagara Falls, ranks A-1. But as a chauffeur, he ranks Z-0. Herman was out motoring one day last week. At one point in the trip his car kissed another one and Herman's bus was knocked for a row of goose eggs.

Leah Baird, appearing in person, attracted large crowds to the Lafayette Square Theatre the past week where her picture, "Is Divorce a Failure?" was also shown.

The Grand Theatre in Auburn, N. Y., is for sale or rent. The house has a capacity of 1,200. D. Edwin French is handling the deal.

Among the big productions booked for presentation at Shea's Hippodrome the coming season are: "The Covered Wagon," which will be shown following the legitimate presentation at the Majestic; "All Must Marry," "Ruggles of Red Gap," "Zaza," "The Cheat," "Hollywood" and "Bluebeard's Eighth Wife"; Goldwyn, "The Green Goddess" and "Enemies of Women"; First National, "Ashes of Vengeance," "Dust of Desire," "Dulcy," "The Dangerous Maid," "The Eternal City," "Ponjola," two Barthelmess pictures and others; Metro, 14 productions, including all the Mae Murray features and "Scaramouche"; Warner Brothers, "Main Street"; Universal, "Merry-Go-Round." Pictures from other companies are now being screened and many other big productions are expected to be added to this list.

Buffalo exhibitors and exchange men desiring free smokes will please get in touch with George Rosing, manager of the Fillmore Theatre. It's a baby boy.

Walter Hays, Moe Mark and Eugene Falk, members of the Strand Securities Corporation, of Buffalo, are contemplating the erection of a new business building on the site of the present Criterion Theatre, which has been a white elephant for several years past. Mr. Hays says the new building will not include a theatre.

Deputy Collector of Internal Revenue Hamilton announces that a claim for $2,500 has been filed against Max Spiegel for failure to pay admission taxes. It is also alleged that Spiegel misrepresented returns made to the Government here. The Government is prepared to prosecute, it is said, if the claim is not paid.

Harry Abbott has resigned as manager of the Garden Theatre. He has leased the Criterion from the Strand Securities Corporation for the coming season.

Florida Legislature Imposes Tax on Traveling Carnivals

Florida exhibitors, under the leadership of C. E. Daffin, of Tallahassee, have successfully put over through the Florida Legislature a bill which taxes all traveling, tent and carnival shows on a basis of admission charges, to the amount of 10 per cent., and which it is believed will result in very few of these attractions playing the Florida territory. The enacting of this law removes a menace that has long hurt the business of established theatres in Florida. It means that traveling tent shows and carnivals can no longer come into a community tax free, and enjoy an advantage over the exhibitor who day in and day out operates a legitimate amusement enterprise.

Willard Patterson has announced that an amicable and satisfactory adjustment of all matters between he and Sig Samuels has been agreeably reached and that he will not leave Atlanta's Metropolitan as previously announced. "Pat" is considered one of the best showmen in the South and his contemplated severing of connections with the Metropolitan had been looked upon as nothing short of a calamity as affecting that theatre.

Dave Love, who left the directorship of Atlanta's Metropolitan Theatre a year ago, is visiting in Atlanta. He has since leaving Atlanta been in charge of Loew's Palace orchestra, Memphis, Tenn.

S. S. Stevenson has opened his new World Theatre at Wilson, N. C., a 250-seat house, formerly the Princess. Power 6-B8s are installed, the entire theatre having been remodeled.

Hobson Johnson, of Thomasville, has purchased the Grand Theatre, Thomasville, Ga., from F. H. Smith. Mr. Smith previously created quite a bit of comment throughout the South through his advertisements in an effort to sell his theatrical properties, declaring therein that the attitude of the film exchanges towards the average exhibitor made it impossible for the small town theatre owner to continue to exist.

Carl Kettler, of West Palm Beach and one of the South's best known theatre owners, was in Atlanta the past week attending the Shrine convention.

Max Bryant, of Rock Hill, S. C., was in Atlanta for the Shrine gathering, but failed to fly over in his new aeroplane, as he had promised friends there.

Major J. C. P. Edwards, exhibitor from the mountain metropolis of Waynesville, N. C., was in Atlanta during the week.

Sam Borinsky, the Nashville magnate, paid a hurry call to Atlanta the past week en route to Anniston, Ala., where he will spend several weeks in the Reserve Officers Training School at Camp McClelland.

Among the Florida exhibitors in Atlanta for the Elks convention were C. E. Behrens, of Quincy, and C. E. Bennett, of Ocala.

Mrs. Alma King, of Brunswick, Ga., is one of the several Georgia women theatre owners who is a live wire. She paid a call to Atlanta's film row during the past week.

Cincinnati

Both the trade and public are anxiously watching the case of Roy H. Beattie, manager of the Palace Theatre, who is ill at his home. His condition is regarded as serious, but hopes are entertained for his recovery.

Theodore Hahn, Jr., conductor of the Capitol Theatre orchestra, reports that his organization has been asked to make records for a prominent phonograph company. Hahn and I. Libson, manager of the Capitol, have the proposition under advisement.

Manager R. C. Fox, of the Grand Opera House, is holding over for another week Kafka, violinist.

Harry Silver, resident manager of the Palace, Hamilton, Ohio, has returned home after having been under treatment in a Detroit hospital for several weeks. Silver has already undergone three major operations at the Detroit institution in the past for an internal disorder, but hopes now to "stay put."

J. A. Schwalm, who manages a chain of theatres at Hamilton, Ohio, recently received a letter from one of his music-loving patrons requesting that the organist at the Rialto put on a program of classical selections, and to especially include the "shirt song" from "The Tales of Hoffmann," which the patron explained was considered "a beautiful rag."

On the same day another patron propounded the following question: "If a child is continuously taught to be seen and not heard, will it grow up to be a movie actor?"

Schwalm says he has forgiven both parties, as he figures that the excessive heat may have had considerable to do with it.

Angry Farmers Ignore Lure of Albany Picture Theatres

So incensed are some of the farmers in northern New York over daylight saving that they are absolutely ignoring the cities and villages in their vicinity this summer. As a result, picture theatres in such places are suffering from a lack of patronage which could be banked upon in past years. R. J. Henry, owner of the Clinton Theatre in Plattsburg, was along Albany's Film Row the past week, picking up pictures for the remainder of the summer and for his fall business. According to Mr. Henry, Plattsburg is about the only place of any size in northern New York which has daylight saving time.

Mr. Henry admitted that business was none too good, and then went on to say that daylight saving had no doubt cost him hundreds of dollars thus far this summer. According to Mr. Henry, the farmers in that part of the state so resent daylight saving that they are staying away from Plattsburg just by way of showing their feelings. Mr. Henry does not look for much of an increase in business through the civilian camp in Plattsburg this year. The men attending the camp are so tired when night comes, said Mr. Henry, that they lose no time in seeking their cots.

Some of the smaller residential theatres in Schenectady are panning out pretty well this summer, despite the street car strike in that city. The Lincoln, according to Mrs. Farrell, its owner, has had an excellent summer, while the Central Park is also doing well. Of course the cool evenings which have characterized upstate weather thus far this summer have helped out.

If there are any more Italian celebrations in Watervliet this summer, George Tetrault, owner of the Grand, declares that he will shut up shop. Up to the present time the Italians in that city have had at least a dozen celebrations over birthday anniversaries, or some other cause, with the result that the Grand attracts few and far between as a competitor with the fireworks which invariably mark an Italian blowout. Last year Mr. Tetrault tried to square himself by selling balloons on the nights of celebration, but this year he claims that he cannot buy the balloons.

The Novelty Theatre in Middleburg has been extensively remodeled and was again opened on July 21. Middleburg now is supporting two houses, and no doubt the coming months will witness a scramble for business.

Twenty degrees cooler than the street is what William Shirley, manager of the Strand in Schenectady, keeps hammering away these days at his patrons and it seems to be working out to his advantage. And what is more, Mr. Shirley is keeping his house as cool as the proverbial cucumber.

According to a report which is in circulation, Robert Landry, who now owns the Strand and the Star in Ogdensburg and the Grand in Malone, is planning to erect a house in Potsdam. It appears that Mr. Landry recently endeavored to break into Massena, but a price of $75,000, asked for Mr. Warren's house, proved too great an obstacle.

The Rev. Mr. Smith, pastor of the Baptist Church at Bolton Landing and owner of the Novelty Theatre there, recently purchased from Paul Fosmer, reports business as being good in both places. The theatre is running two nights a week.

Tom Kennedy is taking a vacation. It might be said that Mr. Kennedy hails from Champlain, N. Y., where he owns the Lyceum Theatre, acts as postmaster, express agent and a few other things. Mr. Kennedy's vacation consists of closing his house for the summer. He continues being postmaster, express agent and a few other things.

H. D. Tann, of Hermon, N. Y., may become the owner of the theatre in that village owned by a Mr. Rogers who died a few weeks ago. Mrs. Rogers is running the house, but, according to all reports, may soon be appointed as postmistress, in which case the house will probably be taken over by Mr. Tann.

During the present street car strike in Schenectady, N. Y., Abe Stone, owner of the Rialto in that city, finding time hanging heavily upon his hands and audiences small, put his car into jitney service and has found it so profitable that he will now remodel his house in readiness for the fall business.

At the Clinton Square and Leland theatres in Albany, straight week runs will start in about September 1. Mr. Perrin, manager of the two houses, has booked up heavily for the fall and winter, believing that the future holds excellent business possibilities on account of the exceptionally fine entertainment offered by the fall releases.

Well known exhibitors in town during the past week included L. L. Connors, of the Victory in Cambridge; Paul Roberts and Morris Silverman, of Schenectady; Louis Schine, of Gloversville; O. E. Eigen, of the Academy in Sharon Springs, and William Benton, of the Congress in Saratoga.

Ben Apple, owner of the American and Griswold theatres in Troy, announces that the Griswold will reopen in the early part of August.

Harry Symansky, who is showing exceptional ability in handling the Lincoln in Troy, may place the house on a straight 25-cent admission this fall. When the house opened about a year ago a 35-cent admission was charged, but when the new Troy opened in the early spring competition forced the Lincoln to drop its prices to 20 and 25 cents. The Lincoln is more than holding its own these days and, with a lower overhead, is making money.

Members of the house force of the Olympic in Watertown enjoyed the result of Matt Ray's fishing ability at the Thousand Islands one day last week, when Mr. Ray took the limit of bass and then distributed them among his associates.

"Doc" Hall, owner of the Colonial, the Strand and the Capitol theatres in Troy, N. Y., over six feet in height and weighing in the neighborhood of 225 pounds, demands an automobile that is safe. The other day Mr. Hall accompanied Al Bothner, who manages his three houses, on a trip to Albany. The car which Mr. Bothner drives and which was given him by Mr. Hall is not of this year's model, nor of last, for that matter. When the two started out for Albany Mr. Hall, a trifle alarmed, inquired if there were any tin cans hitched on the back of the car. When Mr. Bothner assured him that such was not the case, Mr. Hall, becoming a trifle more alarmed, insisted that the machine must be falling apart and that an interurban trolley was to be preferred. At any rate, the car held together until the pair reached Albany.

Connecticut

Fire of unknown origin threatened the Empire Theatre building in New London, Conn., early the morning of July 21. A bakery on the ground floor was damaged.

The Poli Theatres in Connecticut are featuring a "local" news reel. Views of large picnics seem to be leading in the compilation of scenes of events about the various cities where the theatres are located.

The Broadway Theatre, in Norwich, Conn., was closed July 21. Repairs will be made during the summer months.

The Musicians Union of Norwich continues to publish an advertisement stating that the strike and labor trouble at the Strand and Broadway theatres has not been settled and that the public will be notified when the matter has been adjusted. The Strand, with a new outfit in the pit, is advertising "the best orchestra in Norwich," while the Breed Theatre reminds its patrons that a union orchestra plays.

Some managers are finding the amateur night a business-compelling attraction. Friday night, July 20, the Alhambra Theatre in Torrington had 10 amateur acts and despite the heat the theatre was filled to capacity.

This might well be put under the heading of "What Gets Managers' Goats." The Community Service organization of New Haven, Conn., is staging free open-air movies in various neighborhoods nightly throughout the summer.

Manager "Bill" Cotter of Poli's Theatre in Meriden, Conn., designated the night of Wednesday, July 25, as golden gift night. A $50 gold piece was awarded. "Bill" has opportunity night every Friday, too. He's so used to playing to crowds that he has to get 'em in some way even in the hottest part of the summer.

The Strand Theatre in Stamford, Conn., which was to have been closed on July 7, will remain open throughout the summer.

The Empress Theatre in Danbury, Conn., was closed on July 5.

Massachusetts

The Broadway Theatre in Springfield, Mass., is playing straight picture bills for the summer. "Robin Hood" and Safety Last" were given second runs. The week of July 15 a double feature program was offered.

The Goldstein Brothers, of Springfield, have announced that the name of their new theatre in Northampton, Mass., will be The Coolidge, in honor of Vice-president Calvin Coolidge, whose home is in Northampton. Plans have been completed for the house and construction work will be started soon.

Irving MacDonald, of Fox's Theatre in Springfield, Mass., keeps hammering at the public's bid for good entertainment by offering just as good shows now as he does during the cooler weather when he is assured of always having capacity audiences.

The Globe Theatre Company, of Fall River, Mass., has been incorporated with a capital of $50,000 to engage in the motion picture business. The incorporators are: Thomas Hargreaves, Ida A. Hargreaves and Preston H. Hood.

Rochester

Assured of the favor of Sydney Cohen, president of the M. P. T. O. A., Rochester exhibitors are confident that the annual convention of the national organization will be held in Kodak Town next May. Mr. Cohen made his announcement favoring Rochester at the outing of the local exhibitor unit at Point Pleasant last week. Seventy-five exhibitors attended. The reason why Rochester probably will be chosen, Mr. Cohen declared, is that this city's proximity to Canada will draw many members of the Canadian division, which recently affiliated with the national organization. Excess admission prices and censorship were condemned by the exhibitors. Mr. Cohen also spoke on plans to secure taxation repeal.

Balaban-Katz to Sell Stock in Chicago Theatre Circuit

The policy of bringing the public into a financial interest in the Balaban & Katz theatres is the latest news from this progressive organization. Application has been made to incorporate the various holding companies into one company, and when completed the stock will be listed on both New York and Chicago exchanges. Four theatres, the Chicago, Tivoli, Riveria and Central Park, are managed by the Balaban & Katz organization. As soon as the preliminary negotiations are finished the announcement of stock sales and terms to the investors will be made public.

The old Barbee Theatre on West Monroe street, taken over by the Fox interests and renamed the New Monroe Theatre, will be ready for opening on September 1. It is planned to make "If Winter Comes" the premier. Workmen are busy making many improvements. When completed the New Monroe should be one of the finest movie theatres in the loop district.

Another movie theatre is projected for Highland Park, Ill. The estate of Isaac Goldberg is having plans drawn for the house. According to report, offices and stores will be included in the structure.

Walter Flugel, of the Empire Theatre at Pekin, a live manufacturing city in central Illinois, has added the Capitol Theatre to his string and will diversify the programs of both houses so there will be no conflict.

The Lyda Theatre in Cicero has closed for the summer and will open about September 1 with a mixed program of movies and vaudeville.

The management of the Garrick Theatre at Fond Du Lac, Wis., will keep the house open only on Sundays throughout the warm weather, but beginning September 1 the house will run seven days a week, with pictures the first half and vaudeville the remainder of the week. Music will play an important part in the program with the opening of the fall season.

W. S. Powers, whose movie house at Malvern, Iowa, was severely damaged by fire recently, has bought the Rex Theatre at Glenwood, Iowa, and will make some improvements.

Harry Woerner has bought the Moville Theatre at Moville, Iowa, and will take personal charge.

R. C. Erickson has been made manager of the Strand Theatre at Marshalltown, Iowa, one of the leading houses in that city, succeeding D. J. Smith. Erickson also will continue to look after the Regent Theatre at Cedar Falls, Iowa.

Combination seems to be the word among the movie houses in the nearby cities. Here is W. A. Stevens, of Princeton, Ill., who has the Apollo Theatre there, now taking over the Eagle Theatre in that little city. He will manage both houses.

Manager Rosenblum of the Rialto Theatre had plenty of business last week for Leah Baird put in a personal appearance in connection with "Is Divorce a Failure?" The house is one of the coolest in the loop district, and with a good vaudeville bill combination, business was better than usual for this time of the year.

Among the managers seen on the Row recently were Glenn Reynolds of the Princess Theatre at DeKalb, Sam Ziegfield of the Bijou at Decatur and Jack Hoeffler of the Orpheum Theatre of Quincy.

The many friends of Henry Goldson, manager of the Julian Theatre at 918 Belmont avenue, will be glad to hear he is improving from his recent illness, which was a bad abscess.

Competition is ended at Darlington, Wis., by J. A. Keyes, owner of the Grand Theatre there, buying the New Orpheum Theatre from Mrs. Mitchell Smith, who retires from the business. It is planned to close the New Orpheum for the summer.

John J. Jones, of Jones, Linick & Schaefer, who books the vaudeville for the Rialto Theatre, has been elected vice-president of the organization and his many friends in the business extend congratulations.

Chester Goetz has sold his interest in the Monroe Theatre, Monroe Wis., to Henry Babler, Jr.

Emil Stern, publicity manager for Lubliner & Trinz, is away on a vacation and is expected back next week.

J. D. Murphy, one of the prominent stockholders of Jones, Linick & Schaefer and a director of the organization, suffered a stroke of paralysis on the golf course and is seriously ill at the Presbyterian Hospital.

Over at LaPorte, Ind., the Church is trying to give the movie houses some Sunday night competition and the Baptist minister is pulling off free movie shows in the courthouse yard. A collection is taken up during each show.

The many friends of Harold D. Barnes, former F. B. O. exploiteer in Iowa and Illinois, will be glad to hear he has been made manager of the Rialto Theatre at Clinton, Iowa, a Blank house, succeeding Joe Jacobson, who has been transferred to Cedar Rapids as manager of the Crystal Theatre in that city.

M. R. Blair has been made manager of the Regent Theatre at Cedar Falls, Iowa. He is well known to managers throughout the Hawkeye State.

Rudolph Tonn, Herman Hinz and George C. Rhein have formed the Manchester Amusement Company of Manchester, Wis., to operate a movie theatre and other amusements.

St. Louis

The Motion Picture Study Club of Chillicothe, Mo., has decided to test the legality of the recently enacted city ordinance prohibiting the showing of pictures or holding other forms of entertainment on Sundays. The measure carries with it a fine of $200 and revocation of the license of the theatre for violation. However, the club contends that the ordinance does not apply to it as its shows are to be given for the benefit of members only and for the purpose of studying motion pictures. The clergy are up in arms and attempting to block the efforts of the club to enjoy some of our alleged American liberty.

The police of St. Louis are looking for a lone bandit whom George H. Hart, manager of the Hamilton Airdome, 5900 Easton avenue, claims took $2,800 in cash, papers valued at $14,000, his revolver, watch and chain and automobile on the morning of July 18.

S. E. Pertle of Jerseyville plans to spend his vacation in the Rocky Mountains. He passed through St. Louis during the week en route to Denver. He is making the trip in his big touring car. Pertle owns a string of houses in Central Illinois.

Leo Landau of Granite City, Ill., plans to spend upwards of $100,000 on his New Washington Theatre. Construction work is now in process. Under the plans the present Washington Theatre will become part of the new building.

C. E. Brady, owner of the New Broadway Theatre, Cape Girardeau, Mo., and C. E. Luttrell of the Majestic Theatre, Jacksonville, Ill., were seen along Picture Row this week.

Seattle

J. G. Beckman, managing director of the Rialto Theatre, Wenatchee, Wash., spent a few days in Seattle arranging for fall bookings. Mr. Beckman is decidedly optimistic over the outlook in his district. The fruit crop in the Wenatchee district bids fair to be enormous. Already many carloads of cherries have been shipped out and Mr. Beckman predicts that 10,000 carloads of apples will be shipped out in the fall.

Mr. Beckman is a good showman and believes in getting behind a picture. He did an excellent business on "Masters of Men" over the Fourth of July, in spite of intense heat. As a special attraction, in addition to his lobby display and the paper used, he had a Spanish-American war veteran on the stage who gave a graphic description of personal experiences in many of the locations pictured in the film. All Spanish-American veterans were guests of the house during the showing.

Manager LeRoy V. Johnson of the Liberty Theatre spread himself on exploitation for "The Spoilers," a double-page advertisement in the Sunday Times, with increased advertising space in all the papers conducted well in advance of the opening, started the picture off with a bang. Fifty 24-sheets were used and the marquee attractively trimmed. In spite of the warm weather, business is excellent.

H. T. Moore, who up to a year ago was manager of the Moore Amusement Company of Tacoma, operating the two Jensen & Von Herberg houses there, the Rialto and the Colonial, has returned to his old desk. Moore has been in the istributing end of the game in the interim. E. J. Myrick, who has made no announcement of his future plans, is said to be going to Portland in the J. & V. interests there.

Ole Olund, of Roy, Wash., is opening a "picture show" in a local lodge hall. He has bought a Power projector and will probably run two shows a week.

R. H. Glenn, who until recently operated The Glenn in Issaquah, Wash., has purchased the Black Diamond Theatre at Black Diamond, Wash., from E. E. Beloir. Mr. Glenn is installing new projection equipment and renovating the house.

Bill Farrell of Sunnyside, Wash., closed his American Theatre during a Chautauqua assembly, and took advantage of the opportunity to come over to Seatle for a brief vacation.

Two West Seattle houses have changed ownership recently. Frank Stannard has sold the Portola to George Herpick of the Winter Garden, a downtown house. Herpick has installed Frank Morton as house manager. Morton has been advertising manager at the Winter Garden. Frank Farrow sold the Apollo to L. N. Cole, who formerly operated a suburban house in Portland.

Recent visitors to Film Row are: Frank Graham, Centralia; George E. Bradley, Jr., manager of the Star Amusement Co., Everett, Wash.; Madam Paul, the Bijou, Marysville; J. G. Beckman, Rialto, Wenatchee; Neil Conklin, Colonial, Tacoma; Dr. Johnson, the Lois, Toppenish.

Manager Steffy of the Coliseum was the first man in Seattle to show the Pathe News reel on the fight at Shelby, Mont. Pictures arrived here Monday noon. As late as Tuesday evening no other fight reel had put in an appearance.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Eddie Bonns Admits That Exploitation Is a Sure Cure for All Poor Business

By EDDIE BONNS

Manager of Exploitation for Goldwyn-Cosmopolitan

THE success of practically seventy-five per cent of the motion picture theatres in this country, is due to the showmanship of exhibitors who are keenly alive to the Exploitation possibilities of a picture. Each year, this fast growing department is becoming stronger and stronger and recognized as a very essential part in the advancement of the industry.

Exploitation is not an experiment—it has been thoroughly tried out, and proven a valuable asset in building bigger and better business for both producer and exhibitor.

Covers Wide Range

Theatre managers and their staffs are continually on the alert, creating new ideas to attract the attention of the public to the bigness and excellence of programs presented. The consensus of opinion is that Exploitation is the strongest and most economical form of advertising that they can use to forcibly put over their message to prospective patrons. This does not mean merely stunts or ballyhoos, for Exploitation covers a wide and varied field, including musical presentation, scenic and electrical prologue effects, throw-aways and specialties, novel and original advertising, co-operative newspaper service, and different mailing methods, personality, diplomatic civic relations, snappy program copy, house department, clever ventilating system announcements—with special attention to the latter.

Salvation in Summer

In the summer season, Exploitation takes on a bigger and broader character than any other time, when the house manager is confronted with the problem of "to close," or "not to close," and statistics show that live managers who inaugurate different methods to interest their patrons, are usually the ones whose theatres remain open the entire year.

Exploitation Comes Under the Head of Several Classifications

Campaigns conducted by the theatre's personal staff.

Live-wire showmen who are continually creating some new form of advertising to interest their patrons.

Co-operative Exploitation where keen, tactful and well-trained experts are assigned by motion picture producing and distributing companies to assist the exhibitors in the various territories to put over their pictures successfully; this is one of the most efficient forms of exhibitor's service. The traveling experience of these men and their wide acquaintance of theatre systems gives them an advantage over the exhibitor of having done it or seen it before. Every member of an Exploitation staff is an experienced newspaper man—a former exhibitor, and a thorough showman. They are instructed to produce results—not excuses.

What Eddie Likes Best

Sales Promotion Exploitation is a most important angle—a service rendered by the Exploitation Director and his staff of territorial Exploiteers, giving valuable aid to branch exchanges and salesmen, in obtaining new contracts made possible by their creditable showing in past campaigns, which are conducted personally or by mail. These Exploiteers are also indirectly responsible for filling many play dates.

Exploitation is a current word now, and when properly understood, is the greatest of all box-office stimulants. The most recent of boosters for this department is the staid director, who until the past year would throw up his hands in disgust if this term was used in his presence—but now he is continually clamoring for some new publicity angle, such as co-operation with nationally advertised products that he can incorporate in the making of a motion picture—realizing that this valuable aid is instrumental in selling the picture to the public

Puts Baby Peggy on Popular Song Cover

Plugger songs are only good when they are good, and many of them are below grade, but Jack R. Keegan, of the Universal exploitation staff, picked on Eddie Cantor's hit, That's My Baby, to hook-up to Baby Peggy, arranging for an edition of 50,000 with this title page:



THE BABY PEGGY EDITION

Twenty thousand extra pages were printed for window use to make a flash, and as a well-known vaudeville star is popularizing it through the country, the song will have a lot of help.

This will get the comedies a display that may be denied the feature, and some of those Peggy stories are features above the five-reelers they are supposed to support.

What are you going to do six weeks from now to get your patrons back? Start thinking now.



A First National Release

A CLEVER LOBBY DISPLAY ON "PENROD" PLANNED BY THE EMPRESS THEATRE, OKLAHOMA CITY

On the left is seen the general effect and on the right the detail of the lobby display. The perspective of the photograph does not show it, but the cutout of the two boys is put over the box office, several feet in front of the gallery on the fence, the latter being made from a poster cutout plus a compoboard fence and some hand lettering. This is a capital example to follow if you need an idea.

Song Parodies Get Audience Interest

Parodies on the Gallagher and Shean song seem to be a mild disease through the middle west. Diehl Mehrs, of the Orpheum Theatre, Ottumwa, Ill., parodies for Grumpy, and the Majestic Theatre, Sidney, Ohio, wrote one for Prodigal Daughters. It's a good one-timer. Perhaps these will help you to get one out. You can be assured that it will be read. The Orpheum stole space with this:

Oh, Mr. Gallagher; oh, Mr. Gallagher,
Have you heard about the Orpheum show
this week?
Sure, I saw as I came past
Theodore Roberts is in the cast,
And his picture with a cigar in his beak.

Oh, Mr. Shean; oh, Mr. Shean,
I've been waiting for that show, until I'm
green,
But I think it is a shame
You don't know the picture's name,
Sure, it's Paramount, Mr. Gallagher,
No, it's Grumpy, Mr. Shean.

The Majestic paid space rates for—

Oh, Mister Gallagher,
Oh, Mister Gallagher,
There's a picture coming soon that you
must see
I saw it the other night
and I want to put you right
and I'm sorry you were not
along with me

Now, Mister Shean
Now, Mister Shean
I think I know the picture
you mean,
It's important in our lives
and the name is

PRODIGAL DAUGHTERS

Am I right, Mr. Gallagher?
Absolutely, Mister Shean.

Enemies Campaign Beats Bonns Limit

Eddie Bonns has bettered his own record on the campaign suggestion sheets for Enemies of Women. It's bigger and it's better, though it does repeat the "society" idea and lift a few stunts evolved by other exploiteers. He has turned enough into the general fund to be entitled to take something out.

The chief value of the campaign layout is that the work and the money go into exhibitor helps instead of the coffers of the printers. There is no two-color work, no gold leaf; no elaborate cut stuff, but a set of multigraphed sheets giving enough material for a dozen campaigns and ending with a stack of press copy, almost all ready to be turned into the editors instead of requiring to be copied.

In this division it seems to us that Eddie has been in the game long enough to know better than to set up in all capitals each repetition of the title. Since this is intended for printer's copy, and it will go down to upper and lower case again, it should be set in upper and lower and not all caps. Bad habits die hard, and this is a worse habit than breaking the eighteenth amendment.

Outside of this, Eddie has done himself proud.



A Pathe Release

REPEATING A "DR. JACK" STUNT FOR "SAFETY LAST"

Playing Lloyd for a run, the Orchestra Hall, Chicago, made use of the stethescope idea from the previous comedy. The device was identified in the minds of the spectators with a good comedy. The large light letters put over the new title.

Daddies' Day

Hugo Plath, of the Palace Theatre, Fort Smith, Ark., had so great a success with Mothers' Day as a special program that he hooked up the real head of the house to a Fathers' Day, and he did not wait to book in Jackie Coogan in Daddy. He just booked in The Man Who Played God and let the newspapers do the rest.

Fort Smith is a non-Sunday town, but they let in Mother's Day on a Sunday, so Mr. Plath figures that he will sort of get them used to the idea that Fort Smith will not share the fate of Sodom and Gomorrah if the house is opened an occasional Sunday.

It's good constructive work and it made for cash, kudos and much newspaper publicity.

Finds Stunt Stuff Best Summer Aid

Even though he did have a Griffith picture, C. A. McFarland, of the Queen Theatre, Houston, Texas, did not rush over to the newspaper office and buy a couple of full pages. He knows that you can't get the summer crowds by winter methods. You must drag them in, particularly in Texas.

He knew that he would have to shoot them in the face to sell One Exciting Night. He figured that one exciting night would turn the trick, so he followed the Old Mill, in Dallas, with a midnight matinee to 230 invited guests.

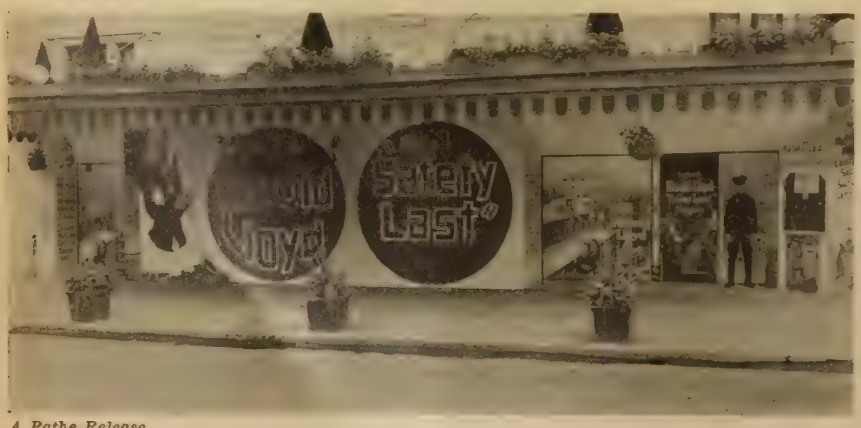
He tied up a soft drink company, a bakery, an ice cream concern and a florist to the idea, so was able to serve ice cream and cake and soft stuff to his guests, while the florist decorated the house. It all cost him nothing but the slides.

Near-Panic Is Result

When the show was all set, two men ran down the aisles shooting blank cartridges at a third. It was a near-panic until the lights went out and the main title flashed on the screen. Then the guests realized that it was merely a new sort of prologue, and settled down to be thrilled. The verbal advertising was widespread.

The general work was largely tack cards, paper napkins to soda bars and smaller restaurants and a compo board skeleton in the lobby with articulated joints and electric eyes. The cashier animated the figure when she remembered to pull the strings.

It was an inexpensive campaign, well covered by $30 and yet it sold to a 25 per cent increase. Only 121 inches were used in the papers for the entire campaign. It's wasting money to try and get them in that way in the hot weather.



A Pathe Release

A CLEVER ADAPTATION OF CUT PAPER FROM YAKIMA

The Liberty Theatre, Yakima, Wash., has used this built-in lobby for something more than a year, but it has done no better job than this working up of lithographic cutouts from the "Safety Last" paper with original brush work.



A Goldwyn Release

AN EFFECTIVE ORIGINAL BANNER ON SOULS FOR SALE

This was devised by S. A. Buchannan, of the Allen Theatre, Edmonton, Canada. You can't fail to read the title even from across the street, and the pictures will get your interest in the production.

Four Page Section to Sell Main Street

When Main Street came to the Liberty Theatre, Long Beach, Calif., the management started an agitation to name the shopping thoroughfare Main Street, and some people fell for the stunt, though it had been worked in nearby Los Angeles.

The break came in the shape of a special four page section of the local paper in which the theatre took the entire back page for the picture, selling off pages two and three for a merchant hoop-up. The front was entirely devoted to the Main Street idea, including the announcement that the scheme for re-naming Pine Avenue had been abandoned.

To have their best effect, these campaigns should not overlap too closely, but it is a great stunt for the first house in any section, and can be run along for a couple of weeks by a bright reporter.

Cutouts Worked

One twenty-four sheet and two sixes gave the Allen theatre, Edmonton, Alta., a complete dress for the marquise. It covered the entire space and looked like a convention of derelicts.

Forty Scout Pairs Sounded Loud Call

For The Call, J. M. Edgard Hart of the Hippodrome Theatre, Fort Worth, Texas, used forty pairs of Boy Scouts to start the picture going.

One of the boys in each team was a bugler and the other carried a ten-minute red fusee and a shield for the title. They were stationed at corners by the theatre at ten minutes past eight, and each bugler sounded the call while the other boy lighted his fusee.

If you don't believe that the stunt got attention, try it. You will know then that Hart pulled no bloomer.

The Call is a Boy Scout picture and the sub-attraction for Boys' Week, and the Boy Scout mayor pro tem. and the real mayor helped put over the picture and The Go-Getter in the lobby of the Hip.

Hogged Headlines for a Gold Watch

Last summer R. J. Ducern, of the Fox Terminal Theatre, Newark, pulled the wires hard enough to have Tom Mix made an honorary member of the Newark Boy Scouts. It gave the star and the house a lot of publicity, but Ducern was far-sighted and realized that there were encore possibilities in the idea, so on behalf of Mix he offered a gold watch to the scout who should perform the most meritorious act within a year.

The other day there was a scout meeting in the Terminal, with parades from the various schools and all sorts of trimmings, and as Mix was unable to be present, a special film was made in which he greeted his fellow scouts.

It cost very little and it brought space that the theatre could not buy; front-page headlines with repeats. A similar offer will keep the ball rolling for another year. It looks to us as though Ducern should get a watch, too, for one of the prize ideas.

Perhaps you have cut your Summer ads, but how about hook-up?

Camp Fire Girls Sold Out Nanook

Nanook of the North brought cooling breezes to the Camp Fire Girls of Omaha.

They needed money for their summer camp, and the Sun theatre let them sell Nanook on commission. With something different from the usual release, the girls could get right behind it, and they took hold with a vigor that not only added a tidy sum to their treasury but which put business at the house on a winter basis.

Good for Scouts

Pictures of the type of Nanook and Black Shadows are particularly good for Boy Scouts and Camp Fire Girls because they work in well with the suggestion of outdoors and the youngsters can talk harder than they can about the most pretentious dramatic production. It fits.

Nanook is getting a heavy play through the mid-western territory, but seems to be dormant in the east, though it is good for a play back.

Floor Slides

William Bedell, of the Rialto Theatre, Atlanta, had Chaplin in a reissue to run with Romance Land, and he borrowed from the distributor of the Chaplin films an automatic slide machine for throwing slides on the sidewalk.

BUT, Mr. Bedell took the machine inside and threw the slides on the floor just back of the seats at the head of the centre aisle, using it the week before the showing. Sidewalk slides were old. Slides on the floor were new. They sold better.

Card—Two Sorts

Russell B. Moon, who has been quiet in the New Haven district for several weeks, breaks into print with a card stunt on The Go Getter.

He had cards in imitation of personal visiting cards printed with B. A. Gogetter in the name-place and the name of the theatre where the address should be. Across the top was the legend: "Go-getters will make money in 1923."

The same idea was worked on tack cards, and the Chamber of Commerce got behind a movement to make business employees go-getters through the medium of the picture.



A Paramount Release

CUTTING UP A TWENTY-FOUR TO GET A LOBBY SPLASH

E. B. Roberts, of the Majestic Theatre, Austin, Texas, got three display pieces out of one 24-sheet on The Tiger's Claw, at the cost of a little cutting and pasting. Seven dollars covered the cost of this striking lobby

The Howard Theatre Welcomes the Elks

One of the best decorated theatre fronts we have seen comes from the Howard Theatre, Atlanta, where Howard Price Kingsmore very effectively dressed the house for the national convention of the Elks.

Apart from the fact that the American flag should never be used for decorative purposes, Mr. Kingsmore has turned out a job that may well be used as a model for others, and these flags may be replaced by the colors of the visiting organization; in this case the purple and white of the Elks.

The clock face, emblem of the Order, is on the facade, in the center, and well above the marquise and the marquise itself was dressed in purple and white bunting, which does not show in the photograph, having been added after the picture was taken. The lights are purple and white, the titles white with purple initials and the same colors are worked into the electric sign. The lobby cards are also in the color scheme.

An American Prologue

A special prologue was framed for the visitors, a series of tableaux on Americanism, sponsored by the Atlanta Lodge, and a special matinee was given the officers and delegates on Monday afternoon.

It seldom happens that a convention brings much business to the indoor amusements during a convention unless it happens to be very rainy, and the chief appeal is made to local pride rather than the visitors' pocketbooks, but a theatre cannot very well afford to pass up the opportunity to dress the house and the money spent on this display will come back to the Howard through good will if in no other way.

The photograph was taken before the event and the sign shows Only 38, but the convention week program was The Woman With Four Faces.



A Pathe Release

HOW OUR GANG SHOWS UP IN CUTOUTS AT CONVENTION

New York State exhibitors will recognize this as the Pathe display at the Onondaga Hotel, Syracuse, during the M. P. T. O. A. convention, but it will suggest to those who did not see it how well Our Gang comedies can be advertised through cutouts.

Not having a hook-in to a rent-a-Ford company handy, H. B. Clarke, of the Casino Theatre, Greenville, S. C., advertised Sixty Cents an Hour by turning his lobby into a livery garage through the judicious use of compo board and a car strictly for local color.

It was ingeniously made and the attention it gained was capitalized at the box office.



THE HOWARD THEATRE, ATLANTA, GREETS THE ELKS

Howard Price Kingsmore does a fine job to help welcome the B. P. O. E. to their convention, and this scheme may help others, though the American Flag should never be used for decorative purposes. Apart from this the design is excellent.

Benson Develops Follow the Line

Walter C. Benson of the Laurier Theatre, Woonsocket, R. I., has taken the follow-the-line idea and made a novel development out of it.

On one side of his lobby he has a frame about three by four feet, using about a dozen strip cards five by fourteen inches, with the titles and players for coming attractions.

On the other side of the lobby are a number of cutouts, such as a heart lettered, "Follow the heart to romance." A ribbon runs from the cutout across the lobby to an arrow which points to a title on the grame. Another may read, "No spade can dig up a better one than this."

People stop and follow the lines or ribbon, which are of different colors and shades and so the title and the general idea of the production are more vividly impressed on the mind than would be the case were the frame alone used. It makes the patron stop and read with interest instead of bestowing merely a perfunctory glance.

Benson also got the services of a local jazz orchestra on Children of Jazz in return for the advertising he gave them. They give a half hour program at each major show and trust to their future engagements, to be made through the publicity they receive, to make it worth their while.

He is still getting out his vest pocket programs and we have written for a sample on white paper, to be reproduced. The V. P. is still a good bet, but surprisingly little used when its value is considered.

When you get a new idea don't figure that probably the other fellows know all about it. Maybe they do, but the chances are that they don't, and perhaps you have given an old idea a new twist that makes it twice as good. Drop a line about it and encourage the chap who has given you his ideas.



A Warner Brothers Release

HERE'S MAIN STREET (IN PERSON) AT THE VICTORY, TAMPA

J. B. Carroll, of the Florida House, reproduced the famous thoroughfare in his lobby, with lamp posts, that you might not mistake it for Broadway or some other thoroughfare. The box office is located in the Rosebud Movie.

Main Street Lobby Gets Wide Attention

Main Street itself was the lobby appeal of the Victory Theatre, Tampa, Fla., during the run of the Warner Brothers attraction. J. B. Carroll marked the box office with the front of the Rosebud Theatre, with "Broncho Billy in The Two-Gun Terror," added the other shops mentioned by Lewis, and stuck up a couple of street lamps to make certain that his patrons got the street by its right name.

This looks like more than it costs, and gives business a boost like a cold wave. The street is painted on flats, presumably for future use, and cut for the entrance and exit doors. It's a good model to follow if you still have the picture to play.

Exceptional Display Lands a Fine Window

Cutouts from the 24-sheets for window work is not new, but one of the most effective uses of these large heads that we have seen comes up from Tampa, Fla., where J. B. Carroll, of the Victory Theatre, used a head of Betty Compson as a jimmy with which to break into the windows of an exclusive store. He had never been able to land this establishment, but the fine head, plus the title, The Rustle of Silk, was a double-barreled gun that brought down the bird.

Silk was used to drape the cutout and other strips were disposed on either side. There was not too much. Just enough to get a maximum display without overloading or cheapening the window. The title was displayed in a frame just in front of the head, and there was also a framed price card, but no mention of the house. None was needed. The head hooked up to the posters on the stands, and worked just as hard for the house as though it had been named in foot-high letters. The store did consent to the retention of the Paramount trade mark, it will be observed.

Carroll did more than just get a window. He lined up to repeat whenever he has something worth while.

Local Angle

Things broke nicely for Roy Smart when Quicksands was booked for the Noble Theatre, Anniston, Ala. Smart knew that General Winans, of Camp McClelland, had helped outline the military part of the picture, so he got the loan of a print and showed it to the General and his staff. Then he tore up the newspapers with stories about the showing, and Gen. Winans' flag, along with other flags and guidons, were loaned for a lobby display.

It just about doubled the receipts at practically no cost.



A Paramount Release

A MIGHTY PRETTY WINDOW WITH A REAL EXCCUSE FOR BEING

For The Rustle of Silk the Victory Theatre, Tampa, tied the leading dry goods store to a 24-sheet cutout of Betty Compson swathed in real silk and with a fine display on either side, making as pretty a window as could be desired. It's real goods.

Ruffner Stages a Wonder Prologue

One of the biggest presentations made anywhere for The Christian was worked by Ralph Ruffner, of the Capitol Theatre, Vancouver.

Ruff managed to persuade the Welsh Male Choir, touring Canada, to do three seven-minute shows a day, and his prologue showed a church interior with 42 lay brothers. And mind you, there were 42 *singers*, not just supers. Their splendid rendition of The Crusaders was a knockout that brought spectacular business, for the show sold at 30 cents for matinees and 50 cents at the night performances.

It is the biggest thing since he persuaded a local business club to go on for a week, and this was even larger, for the choir was composed of trained singers and not merely men who made a fad of their glee club. It made both visual and aural appeal.

Oddly enough, the Canadians did not respond strongly to the appeal of the "Made in England," though Ruff did his best, making the Trafalgar Square scene the basis of a big Sunday splash.

Ruff is not writing as often as he used, but he explains that this is because he is too busy to write and not because he is doing nothing. Ruff came on to New York last winter and since then his productions, suggested by the New York shows, have been carrying the Capitol to a fine business.

Buddy's Doing It

Buddy Stuart, Goldwynner, in the Boston radius, pulled the newsboy matinee and parade for Joe Donahue, of the Park Theatre, Woonsocket, R. I., on Sherlock Holmes.

It's all right, but we hope that Buddy does not let the habit grow on him or he will be in trouble with Wes Barry and J. Coogan, who share the rights to that stunt in joint ownership and may resent Buddy's trespass.



A First National Release

THIS MARQUISE BEACON MARKED THE ISLE OF LOST SHIPS

Planned by W. H. Laurance, publicity man for the Garrick Theatre, Duluth, Minn., this lighthouse showed a 500-candle power lamp, the flash being worked by a fan motor. It drew them to The Isle of Lost Ships

Lighthouse Guided Patrons to Feature

There are no lighthouses on The Isle of Lost Ships, but W. H. Laurance had one on the marquise of the New Garrick Theatre, Duluth, because he figured that it would get attention, and that was what he was after.

He did it very simply, with four pieces of compo board, a top and a ground row of painted water, and in the tower he mounted a 500-candlepower lamp with a shutter worked by a fan motor geared down to slow speed to get the flash. The lettering was black on white.

Brought C. W. Business

It did not cost a lot, but it brought in much money and helped sell this novel Ince picture to almost cold weather business.

The best flasher for such a lighthouse is a circular shield cut on opposite sides to let the light through. Put a colored medium over one opening and let the other show clear and the two-color flash will be better than all white. It is even better to make the openings on adjoining quarters of the circle and opposite each opening place a common silvered lamp reflector, which will increase the intensity of the illumination.

One Happy Pick

Talk about attractors! Charles Cohen, the New York Goldwynner, went down to Asbury Park to put over Backbone at the Lyric Theatre. He got a restaurant for an ample display, but he needed an attractor.

The watermelons in the eats factory gave him the idea, and he sat a small colored boy in the window to eat watermelon. The kid was told he could eat as many as he wanted, but to eat slowly to make it last longer.

Ten minutes after the stunt started there were scores of unpaid understudies hanging around the restaurant's back door and a crowd of possible ticket buyers in front of the window. Most of them bought tickets, apparently, since so many were sold.

At a cost of a couple of melons Cohen got an attractor worth good money to the restaurant and theatre.

Short Flush

Three hearts, and all of them aces, was the best H. C. Clarke, of the Casino Theatre, Greenville, S. C., could draw to—and he filled.

He had The Heart Raider, so he made a large red heart as the backing for a picture of Miss Ayres in her bathing suit as shown in the six sheet. On either side were smaller hearts, one reading with the name of the star and the other the title and "A Paramount Picture."

It's about the first time on record that three hearts made a full house.

Don't envy an exploit, have one.

Tied Up Merchants to a Special Sale

Getting local merchants to announce 38-cent sales was one way H. B. Clarke, of the Garing Theatre, Greenville, S. C., took to put over Only 38. The principal store took a banner as well as a number of pennants, and gave the theatre about half of the space in the central show window, the rest being filled with the 38-cent articles.



A Paramount Release

ONE MERCHANT'S DISPLAY

In addition, Mr. Clarke held a book matinee to which the admission price was any readable book, the books to be donated to the public library. It brought in 140 volumes and now Mr. Clarke has the library lined up for the next time he wishes to use it. He also has the stores in line for the next special sale he is able to figure out.

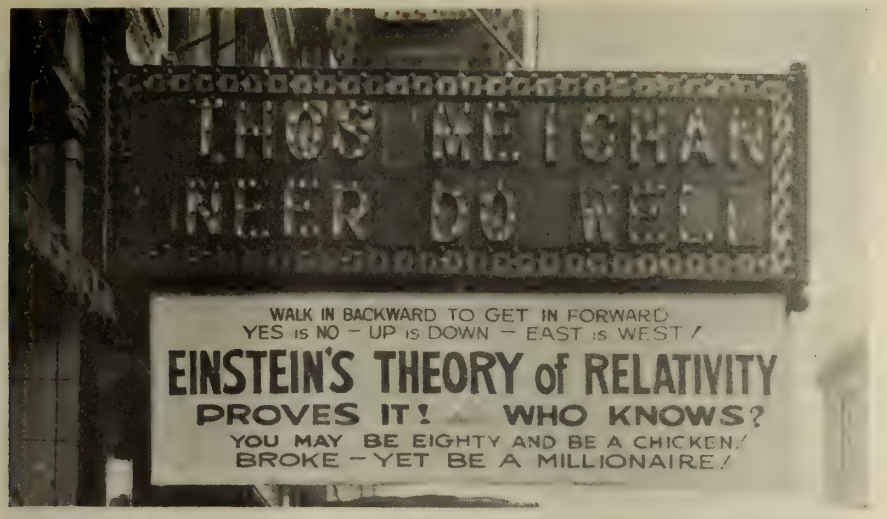
Don't worry about the opposition. Worry about your own house and you'll have the opposition worried. More managers lose out through fear of the other fellow than even those managers themselves realize. You've got all you can attend to if you run your own house properly. Stick to your meal ticket.



A First National Release

HOW THE RIALTO THEATRE, CHATTANOOGA, TOLD OF MINNIE

Figuring that the picture would make a special appeal to automobile owners, these signs dotted the road houses and unfinished homes along the many beautiful drives in the vicinity of the Tennessee city. Worked out by F. H. Dowler and C. B. Stiff



A SIGN THAT MADE THE EINSTEIN THEORY POPULAR IN MEMPHIS

Harold Horne, of the Loew Palace Theatre, knowing that most persons have been somewhat scared by the ponderosity of the Einstein theory, took the joke angle as the best sales method and let the newspaper carry over the serious side of the appeal.

Sold Einstein with Joking Sign Appeal

Knowing that a lot of people were afraid of the Einstein theory, Harold Horne, of Loew's Palace Theatre, Memphis, took a split campaign. The schools were closed and there was no chance for sales through the faculty, so he let the Appeal take up the serious side in return for two special showings of the four-reel version, one on Thursday and the other on Saturday.

He sold the common, low-browed public with a semi-kidding appeal as evidenced by his sign. His advance trailer was along the same lines. This made them feel that perhaps they could enjoy the picture. At any rate, it did not scare them away from The Ne'er Do Well, and with the combined effect of his jokes and the Appeal's fifteen displays, he got all sizes of foreheads from the eight-inch altitude to the minus sign.

This is a good way to sell off the idea, particularly in hot weather. Make them feel that there are more than six persons in the world who can get the kick out of the theory. Give it a popular aspect of an interesting and bewildering novelty, and let the newspaper sell off the college people.

Animated Stunt Was a Boardwalk Teaser

Norman Johnson, publicity man for Hunt's Theatres, Inc., pulled a peach for the opening of the Casino, Wildwood, N. J., near Atlantic City.

A realistic dummy was tied into a chair hinged to the cornice. Just below was painted the title of Safety Last. Fine wire was fastened to the breast of the figure at the limit of gravity.



A Pathe Release

THE WILDWOOD TOPPLER

At night a searchlight would play along the boardwalk and work attention to the cornice where the figure was seen to be swaying unsteadily. From the height and in the dim light it was not possible to tell whether it was a dummy or a clown from a table act. It was so well worked that most persons decided it to be a clown.

The figure would sway gently backward and forward for a few moments and then suddenly shoot to the limit of the wire, as though the acrobat had lost his balance, which he recovered almost miraculously.

It was almost as much of a thriller as the picture itself, and it held the crowds so well that they had to shut off the light to get them to go inside and see the picture.

Billed a Carnival

Finding that a carnival at the ball park was getting most of the play just before Souls for Sale opened at the Grand Theatre, Dubuque, Ia., Goldwynner Walter D. Nealand tack-carded all roads leading to the park with tags for the automobiles and heralds on the midway. He used the carnival to sell the coming picture, and made that much profit out of what might otherwise have been a loss.

Don't pull sensational stunts that include convict chase, supposed auto accidents or other shocker. One damage suit will ruin the profits.

Tied Racing Hearts to the Local Angle

Because Tacoma used to have automobile races, Charles R. Roediger, of the Rialto Theatre, tied Racing Hearts to the old stunt and took a special reader in a two tens to announce that the Rialto had revived the old sport—on the screen.

The simple tie-up to past glories made a strong business and sold the picture as no amount of general appeal could have done.

Hooking to some local angle is always good for a smash, and Mr. Roediger handles this very cleverly, following a mighty good campaign on Enemies of Women, the Rialto being the first of the smaller places in that section to show this Goldwyn-Cosmopolitan.



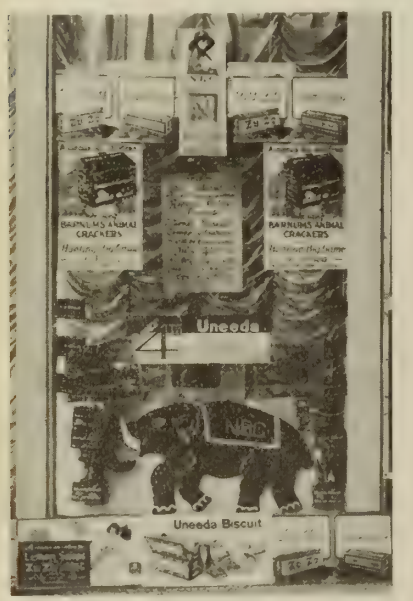
A Universal Release

USE YOUR OWN JUDGMENT; THAT'S WHAT NEW YORK DID

The perambulator on The Abysmal Brute, used by the Roosevelt Theatre, New York. If you will look close you will note a gigantic boxing glove on the under side of the marquise. This is a still newer idea on a prize fighter picture.

Made a Real Hook on Big Game Film

H. Tapp, of the Hippodrome Theatre, Sheridan, Ind., got a real hook-up with Snow's Hunting Big Game in Africa and the National Biscuit Co. The Indianapolis plant baked up this trick elephant and surrounded it with a display for its Barnum's Animal Crackers, thoughtfully throwing in cards for a half a dozen other brands. Two of the cards are printed up for hook-in use with "Take along Barnum's Animal Crackers to Hunting Big Game in Africa."



A Universal Release

TAKES THE CAKE

The special sign stated that the elephant was one of the many animals "raised" (get that yeasty joke?) at the company's plant and added that the boy or girl more accurately estimating its weight would be given the pet after the showing. Estimate pads and a receptacle were provided in the lobby and several hundred guesses were registered. The weight proved to be 8¾ pounds.

Apparently this is a regular hook-up for this section and Thomas Price, the salesman for the baking company, helped make the display. Mr. Tapp is the first to send one in. See if your section has a similar hook-up. It's great stuff.

Cold weather is coming soon. Sit down with a fan and plan what to do to better business.



A Goldwyn Release

THE ROOSEVELT THEATRE'S FIRST DISPLAY LOBBY

The Spoilers was the first showing to draw a built-up lobby from the Chicago first run house, the Alaskan atmosphere suggesting the snow and ice stuff and the box office in an igloo. It helped to draw a big business in early June.

Local Main Street Is Biggest Splash

Next to the toy railroad train, nothing seems to attract more attention in the lobby than a scenic miniature, and of these the star is the reproduction of some local spot.

Knowing this, Frank J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., reproduced in compo board the chief business block, making it complete in every small detail. Each sign on front or widow is copied, the coloring of the buildings is exact and in front of the block a couple of street cars run, taking power from a trolley done to scale. The street lamps are those used for toy railroads, and the entire effect is used in the lobby of the Modjeska Theatre to advertise Main Street.

The stunt was so successful that after the run of the picture Mr. Miller loaned it to a local store where it was displayed in a window with full credit to the theatre. It was too late to do Main Street any good, but it did help the house.

The model was unusually elaborate with illuminated windows and a sunset lighting effect, and the merchant asked for a "next" the moment he saw it and noted what attention it was attracting in the house. In spite of the elaborateness of the work, the structure cost only ten dollars to build.



A Warner Brothers Release

THIS IS MAIN STREET IN AUGUSTA, GA., IN EVERY DETAIL

This is an exact reproduction of the chief business block in Augusta, Ga., made by Frank J. Miller for display in the Modjeska Theatre to advertise Main Street. It shows every detail and attracted no end of close attention.

Broke House Records in Bad July Weather

The first week in July was not conducive to record breaking business in indoor amusements, but the Roosevelt Theatre, Chicago, opened with The Spoilers and batted a set of new records for the first week, which was the first seven days in July, which is no small accomplishment.

It was done through the concentrated efforts of Goldwynner Walter D. Nealand, W. K. Hollander of the publicity staff, and his assistants, Lloyd Lewis and Ben Sierkowitz, with a little help from Eddie Bonns, who was in Chicago long enough to yes the plans.

The biggest stunt was the distribution, by four U. S. Army planes, of 100,000 throwaways, supplied by the theatre. One side advertised The Spoilers and the reverse the Military Training Camp. Since the Army did the flying, the police were helpless to offer objection and the entire city was covered, including the ball parks. All it cost was the printing of the throwaways, and they must have gotten a rebate on this for a gasoline advertisement on their side of the sheet.

Made a Small Show

For the first time the rule against built up displays was relaxed to the point of permitting icicles below the marquise and the enclosure of the box office in an igloo, and paintings were placed either end of the marquise roof.

A perambulator was kept busy, except on the Fourth of July, when it was parked on the baseball diamond, and for three days they threw out 15,000 very clever fake firecrackers containing a small herald for the play.

A tie-in was made to the national hook-up on a cigarette, and six big drug stores dispensed Alaska Sundaes. This got six fine window cards to back up windows in every United Cigar Store in the city.

Six thousand car cards were used on the elevated trains, through a hook-up to the passes and the billing included 140 stands, or half of the Cusack boards, including forty special locations, of which twenty were illuminated.

It was one of the heaviest campaigns ever planned for Chicago, and it brought unexpectedly good results.

Summarizes Story in Selling Talk

Loew's State Theatre, Cleveland, sold Slander the Woman through what appears to be a press book display, plus its own additions. The type at the left of the title suffers a little through being set in a bold face instead of straight Roman, and six and eight point bold are not to be commended when used for more than three or four lines. This is twenty-one lines of a small face and



A First National Release

TALKATIVE TYPES

difficult to read, yet it is the entire story in a nutshell. Below the use of italic gives a much better effect since this can be read with ease, but the line is poorly expressed. It runs: "Which is the stronger emotion—a woman's vengeance or a woman's love? Allen Holubar, the world-famous director, has pitched them both into a wonderful drama of wits and wagging tongues." "Pitches them both into" is an awkward phrase. Most readers will not be conscious of the crudity, but they will feel that there is something wrong and the impression will be damaged. "These two conflicting emotions have been skillfully worked into a powerful drama" would read more smoothly, and a little thought would yield a still better line. And some people may giggle a little at that "world-famous director." Mr. Holubar is widely known, but the claim is made a bit too strong. It does not impress as much as would a more modest phrase, simply because the sweeping statements are too often used on behalf of the mediocre. The smaller the fish the bigger the fin as a rule, and the really big men do not need this claptrap exploitation. It cheapens Holubar to call him a world-famous director. He is too well known to need the tag. We think this space would have been better with a smaller cut and larger type. The type is what will sell the story and a two column cut would have given more room for the type, permitting a more readable face.

Declined

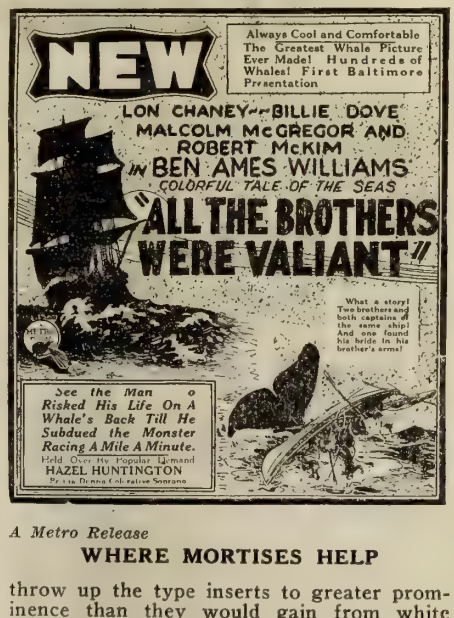
Probably H. B. Clarke, of the Garing theatre, Greenville, S. C., did not expect anyone to accept his invitation, and he was contented with the talk he made.

He advertised that he would supply a license, ring and minister for any couple willing to get married on the stage, but with the town blazing with the slogan "Is your wedding ring Brass" no one had the nerve to get hitched.

The ring was displayed in a jeweler's window, along with all the rest he had in stock, and the display got attention, but it sold more tickets than rings, even in June.

Mortises Help Save Shaded Cut Display

The benday backing to this plan book cut on All the Brothers Were Valiant gives too deep a tone to the display for the average theatre, but the New Theatre, Baltimore, realizing that it had its good points, overcame the bad ones by a triple mortise which



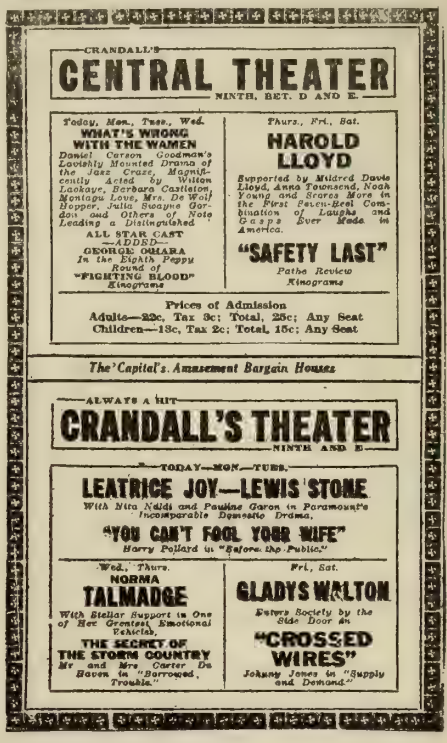
A Metro Release

WHERE MORTISES HELP

throw up the type inserts to greater prominence than they would gain from white space. The top bank is a bit jerky, reading "Always cool and comfortable. The greatest whale picture ever made. Hundreds of whales. First Baltimore presentation." That's trying to tell too much in one box. And "the greatest whale picture ever made" is too much of an advertisement for Down to the Sea in Ships. The Metro production is not dependent upon the whales—one or one hundred of them—and this picture should have been sold for the story it is and not for the whales. The other box, which tells of riding on a whale's back, is more germane, but the effort to sell it as a whaling picture, when it possesses a stronger appeal of story is, we think, a mistake that will react in favor of the opposition attraction. Many more persons will be attracted by the story of the two brothers and one wife. Evidently the printer came a cropper on his musical education, for he gets the vocal star a "colorative" soprano instead of "colorature." This should have been caught in the proof reading. The original cut is a bit too dark, but it makes a great background for the panels.

Split Programs Are Well Displayed Here

Nelson B. Bell seems to have solved the problem of split week programs in small space. His display for the two smaller Crandall houses in Washington falls only a little more than seven inches across two, and yet he gets a very sightly result in what is practically a two three and a halfs. Apart from the signatures the type is small, but the relative display is good, chiefly be-



FOR THE SMALL TIME

cause an italic is used for the body text, which permits ten and twelve point gothic to have the same display that eighteen and twenty-four point would had a bolder letter been used. Two of the titles are in eight point, the Harold Lloyd is in twelve point and Safety Last is a fourteen. Only the two house signatures are in a 24 point, and yet in this small compass the display of five titles is well made with room for the smaller features and even a box for the admission prices at the Central. Mr. Bell is helped a little by the fact that the Washington papers use a 13 em column measure instead of the 12 em more common these days, but that is a gain of only one sixth of an inch to the column and does not materially affect the fact that he has gained a real display with a minimum of space. It is a pretty study in type valuations that should be held in mind.

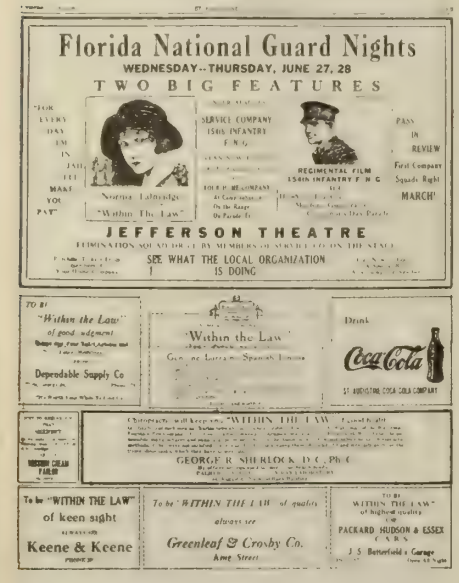
A Presentation

When they presented the composer of a special song at Loew's Palace theatre, Memphis, a novel idea was worked for her personal appearance. Word slides were made for the verses, but for the chorus there was a spot on the slides about the size of a dime, which served as a spotlight for the composer-singer, when she was drawn upon the stage on a truck until her face was in the centre of the spot. The color of this spot was changed on each slide to give a color change on the singer, and the effect was better than running the slide with a special spot for the soloist. You might try it some time.

Splits a Hook-up Just Fifty-Fifty

Getting some motion pictures of the local company of the Florida National Guard, the Jefferson Theatre, St. Augustine, hooked up

to a special National Guard Night with Norma Talmadge in Within the Law for the dramatic attraction. Then it went out and sold the feature in a half page display, selling the remainder of the page to eight merchants for a hook-up to Within the Law.



A First National Release

A FIFTY-FIFTY

This may not be much of a stunt measured by the standards in other places, but St. Augustine is not a commercial center and a half page hook-up there is as much as a four pager would be in many cities, so the house deserves just as much credit.

Simple Display Is Good Selling Here

By taking one form and sticking to it, the Olympic Theatre, Pittsburgh, has developed a distinctive advertisement without the cost of an artist or any expenditure for cuts. The space is always about the same, about 70 lines by three, and the form is always the name, the star and the title, a line or two of descriptive matter, and the smaller, features below. There is nothing to this that even the average printer cannot handle. The type is all straight from the cases and the display is all straight line. The only contrast is through the spacing and the smaller type near the bottom, and yet it gives the Olympic the only clean cut display in the Pittsburgh pages. The Rowland and Clark houses are still struggling with the combination ads with varying success, and the Grand is still wasting time and money on hand lettering, but the Olympic space shoot at you like a fist, and it makes its mark every time. The Olympic used to be just as bad as the rest of the Pittsburgh theatres, but some time ago it turned to all type, first using Pen Print Bold to get a hand drawn effect and through this working down to straight bold type. It is safe to say that it is seen by every person who turns to the dramatic pages, and it is about the only display to be seen by the man who is trying to turn to some other part of the paper. On a long title they may reduce the depth in order to go to the fourth column and stretch out comfortably, but this is about the only change they make, and week after week they produce the one really good space in the amusement division. They just sit tight, and it is the best thing to do. That form of ad is practically a trade mark for them now.



A Paramount Release

SIMPLE BUT EFFECTIVE

Good Drawing but Lettering Is Poor

Apparently with the idea of getting a uniformity of display the Alamo Theatre, Louisville, resorts to hand work, getting uniformly bad results with the lettering, but doing well with the drawings. This for The Girl Who Came Back gives a striking figure display, but the title and cast alone get over. The little section of selling talk might well have been omitted. The artist does very well with his figures, but he is not as good at the lettering as he seems to think and even where there is plenty



A Preferred Release

THE FIGURES ARE GOOD

of opportunity to get in a mortise, he still trusts to his hand work. This is the best of four examples. The other three are fairly messed up with this all-capital lettering, where a little clean type—even a straight Roman—would be far better. A man who can do such good figure work should be willing to rest content with that and not intrude on the type section, where his indifferent work detracts from the general appearance. It is plain waste of money to hand letter unless the management feels that it is not necessary to do more than offer a pretty drawing and the title, and if the management feels that way about it, it would be far better to omit the lettering and at least get the value of the white space. The average ten-year-old child can letter as neatly as a good artist, but the man who can letter well is seldom able to draw. It is well to use the artist for art work and let the printer do the talking in a medium more familiar. It does not seem to occur to a lot of people, but **the main idea of buying advertising space is to sell tickets;** particularly to those not already sold, and the way to do this is to talk to them. And the very persons who most need the talking will not waste the time puzzling over a lot of kid stuff. It's nice to be artistic, but it is a darned sight more practical to sell tickets.

Another Circle Ad Shows Good Balance

For a time the advertising of the Circle Theatre, Indianapolis, was pretty poor stuff, but now it is almost as good as it was bad before. This showing for Scars of Jealousy gives too black a background, but the figure comes up because it is in line, and the cut does not matter much beside the strong selling talk. Even a title that is not clearly lettered does not greatly matter, because it is clear enough to be read at first look and it will lead you down to the talk, and if you read that you are pretty apt to be sold, if you care for pictures at all. Apparently the Circle has a new copy writer, and he knows his business. He tells of his wares in vivid language and yet avoids the superlative. He is strictly "there" with both feet.



A First National Release

GOOD PROPORTIONING

Inland Marines

Macon, Ga., is too far inland to make a marine display merely a matter of running the car down to the docks. George A. McDermitt, of the Capitol, had to get out and hustle.

Down in the stock room he found an old lighthouse. With a coat of fresh paint it did very well for a second time, and automobile tires were wrapped with white paper to form life-preservers. A friend loaned a display of mounted fishes, and a sporting goods house put all its tackle in the window with stills and a card.

It was bricks without either straw or clay, but good bricks.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. A knockout. Book it by all means if you can buy it right. You can't go wrong on it. Harold Lloyd is sure a drawing card for us. But the rental is too high on his latest comedies. Used ones, threes, sixes, trailer, newspaper. Had good attendance. Draw farmer class in town of 170. Admission, 10-20, 15-25. Jack Snyder, Casino Theatre (250 seats), Richmond, Iowa.

F. B. O.

BISHOP OF THE OZARKS. (4,852 feet). Star cast. An unconvincing, rambling picture in favor of prison reform. It introduces return of spirits, crystal gazing, etc. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

CAN WOMAN LOVE TWICE? (6,100 feet). Played this picture here on a Saturday and after the matinee the word got around about the picture and did very well with it. Boost the baby, Muriel Frances Dana; she runs off with the picture. Rest of the cast excellent, but the kid is the real star. Usual advertising brought very good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CRASHING THROUGH. (6,000 feet). Star, Harry Carey. A good Western, which pleased all seeing it. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MARY OF THE MOVIES. Star cast. Old plot, old theme, but get them in; the majority will like it from its novel standpoint. Comedy situations good and help put the picture over. Not big by any means, nevertheless it is entertainment. Regular F. B. O. print full of splices; result: the first reel was not all there. Regular newspaper, program, window cards brought usual summer attendance. Draw better class in city of 35,000. Admission, 15-25, 15-30. Park Theatre (600 seats), Champaign, Illinois.

REMITTANCE WOMAN. (6,000 feet). Star, Ethel Clayton. Miss Clayton was very good in this one, and the picture should please all seeing it. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. Very good picture. Should please all classes. Town of 3,720. C. F. Kreigbaum, Paramount Theatre (300 seats), Rochester, Indiana.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. An eat-'em-alive melodrama with lots of inconsistencies; discriminating patrons will laugh, the others will say, great—so there you are. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

First National

CHILD THOU GAVEST ME. (6,091 feet). Star cast. A very good picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

CROSSROADS OF NEW YORK. (6,292 feet). Star cast. Not enough comedy to warrant advertising it as such. Sennett was so reserved with the burlesque that he either spoiled a good comedy by lack of it or else spoiled a good melodrama by reason of what burlesque there was. It might go better in a larger town. It went over the heads of our patrons. Used threes, photos. Had fair attendance. Draw rural class in town of 200. Admission, 25-10. D. B. Rankin, Cooperative Theatre (225 seats), Idana, Kansas.

DADDY. (5,738 feet). Star, Jackie Coogan. Picture not up to standard. Jackie Coogan contest, brand new here, put the picture over. Advertising slants, children, pigs. Had good attendance. Draw high class in city of 75,000. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. This is something extra good and is probably the best thing Connie has done. I felt, however, that they got me a little on the price. Town of 2,000. Admission, 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star, J. Warren Kerrigan. An exceedingly interesting picture. The drama of Goldfields and the girl who loved, lost and won a bandit as her mate, was both interesting and fascinating. A great cast and a great picture. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GOLDEN SNARE. (6 reels). A fairly good average picture. Isis Theatre, Oklahoma City, Oklahoma.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. A picture filled with action and comedy. Brought many laughs. The steeplechase is about the best ever put into a picture. Don't be afraid to boost this one. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LIGHT IN THE DARK. (7,500 feet). Star cast. This is a fair picture, but did not draw for us and we lost money on it at advance price. Had poor attendance. Town of 3,500. A. R. Workman, Coliseum Theatre (700 seats), Marseilles, Illinois.

LORNA DOONE. (6,083 feet). Star, Madge Bellamy. Good, but hardly as good as press book says. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

MONEY, MONEY, MONEY. (5,995 feet). Star, Katherine MacDonald. Like all the rest of this star's pictures. Very, very ordinary, and that represents the patronage. Usual advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OMAR THE TENT MAKER. (8,090 feet). Star, Guy Bates Post. Great picture. Pleased 75 per cent. This is a wonder for any house that has orchestra that can play a picture. But the fellow that uses a hurdy-gurdy will have a sad time; it's the music that puts this picture over. Draw family class in town of 1,700. Admission, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

PASSION'S PLAYGROUND. Star, Katherine McDonald. Good picture in every way. People satisfied. Used ones, threes, sixes, photos. Had fairly good attendance. Draw small town class in town of fifteen hundred. Admission, 15 cents. F. M. Knight, Opera House (400 seats), Blenheim, Ontario, Canada.

PILGRIM. (4,000 feet). Star, Charlie Chaplin. Not as good as some of its predecessors, but pleased here. They charge a merry old film rental, so you've got to hustle or take a loss. Used heralds, etc. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. The worst thing we have had in a long time. It sure is good how they make these comedy dramas without a laugh in them. If you haven't run this one, never do. Usual advertising brought fair attendance. Draw farmers and loggers in town of 400. Admission, 35-15. L. E. Silverman, Columbia Theatre (300 seats) Skamokawa, Washington.

QUESTION OF HONOR. (6,065 feet). Star, Anita Stewart. A very satisfactory audience picture. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SCARS OF JEALOUSY. (6,246 feet). Star, Lloyd Hughes. A fair picture that pleased a Saturday patronage. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Very good picture. Will please most audiences. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

STAR DUST. (5,600 feet). Star, Hope Hampton. Very good program picture, but weather is awfully hot and people won't come in. No fault of the picture. Used ones, threes, sixes, etc. Had fair attendance. Draw small town class in town of fifteen hundred. Admission, 15 cents. F. M. Knight, Opera House (400 seats), Blenheim, Ontario, Canada.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. This picture should be played in every house. It will be a

credit to your theatre. Perfect in every way. Used 11x14, ones, slides. Had good attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pa.

TROUBLE. (4,800 feet). Star, Jackie Coogan. Good program picture. Had poor attendance. Draw family class in town of 1,700. Admission, 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

WHAT A WIFE LEARNED. (6,228 feet). Star, Marguerite De La Motte. A very ordinary picture according to my patrons, but a picture that the rental is not "ordinary" by any means. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. Our audience doesn't care what kind of a picture Mix is in, so long as it has lots of action; they sure did take kindly toward this one; lots of action. If your audience likes Mix, give them this one. Any time we run a Mix or Jones picture we are sure of a good house; not even the weather can keep them away. Condition of the film was good. Had good attendance. Draw all classes in town of 2,800. Admission, 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

BOSS OF CAMP 4. (4,235 feet). Star, Charles "Buck" Jones. Enough action in this one to fill a couple of pictures. If your audience likes laughable rough stuff, give them this. Film good. Had good attendance. Draw all classes in town of 2,800. Admission, 15-25. David W. Strayer, Monarch (250 seats), Mt. Joy, Pennsylvania.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. This is a good program picture, but I have bunked my patrons with so many rotten Farnum pictures in the past year that even when he does happen to make a good one they won't come to see it. Town of 2,000. Admission, 10-25. William E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

BUCKING THE BARRIER. (4,566 feet). Star, Dustin Farnum. Good. Used posters, newspapers. Had fair attendance. Draw all classes. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. As far as we were able to tell, everyone was more than pleased with this one. Nothing but praise. Used ones, threes, photos. Had good attendance. Draw mixed class in town of 3,500. Admission, 20-35. P. L. Vann, Opera House, Greenville, Alabama.

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. A good Western with the horse helping put the star across. Had good attendance. Draw mixed class in town of 1,800. Admission, 25 cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

DO AND DARE. (4,700 feet). Star, Tom Mix. A live wire that you will appreciate. Mix takes well here. House won't hold the crowd; even the competition in a small town. All we have to say is, Mix and the patrons take care of the balance. Used ones, threes, photos. Had fine attendance. W. H. Sebastian, Royal Theatre, West Liberty, Kentucky.

DO AND DARE. (4,744 feet). Star, Tom Mix. A lot of the boys have panned this one; some bellyached that it contained no plot, no story, no nothing. When my patrons whoop and shout from the time the picture starts until the last flicker, I know they are enjoying it. That's what happened when I showed "Do and Dare." The only drawback was the paper. The one sheet was a close-up of Tom wearing a monocle. Fox ought to give the "halfwit" who designed that one sheet a leather medal. Draw mostly farmer class in town of 2,000. Admission, 10-25. William E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. A good picture, but the print was not in first class condition. What is the reason they don't put longer titles on their pictures? This one was about two feet long. Otherwise it was good. Used ones, threes, sixes, slide. Had full house. Draw farmer class in town of 170. Admission, 10-20, 15-25. Jack Snyder, Casino Theatre (250 seats), Richmond, Iowa.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. Played this one two days to good business. This is a very clever comedy of the slapstick type and should satisfy any audience. Used window cards, heralds, newspaper, etc. Had above average attendance. Draw mixed classes in town of 1,300. Admission, 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

LOVE BOUND. (4,407 feet). Star, Shirley Mason. Miss Mason is well liked here and most any play she stars in goes over good, while I don't think this is as strong as others we have shown. Usual advertising brought good attendance. Draw oilfield class in town of 2,000. Admission, 10-30. B. F. Trammell, Moran Theatre (250 seats), Moran, Texas.

MAN'S SIZE. (4,316 feet). Star, William Russell. Good picture. Rather familiar story, but should satisfy. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. A program picture that is neither particularly good nor bad. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PERJURY. Star, William Farnum. A wonderful picture, but as usual, Fox specials are in bad condition. This picture pleased one hundred per ecnt. Had fair attendance. Draw small town class in town of 2,500. Admission, 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Good program picture. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

WHO ARE MY PARENTS? Star cast. Excellent picture. Good story. Acted by a good cast. Photography and lightings fine. Pleased majority of patrons. Usual posters, window cards, heralds brought fair attendance. Draw mixed class in town of 1,300. Admission, 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Best Farnum we have shown for a good many months. People well pleased. Had good attendance. Draw small town class in town of 1,500. Admission, 15 cents. F. M. Knight, Opera House (400 seats), Blenheim, Ontario.

Goldwyn

AN UNWILLING HERO. (4,759 feet). Star, Will Rogers. Nothing to it. Typical O. Henry stuff with too human an ending. Would class this as a poor effort on Goldwyn's part. Advertised, ones, threes, slide. Had poor attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

BEATING THE GAME. (5,568 feet). Star, Tom Moore. This picture is good. Lots of comedy and well acted and should get by anywhere. Film in fair condition. Had fair attendance. Draw factory people in town of 2,800. Admission, 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

CHRISTIAN. (8,000 feet). Voted a very ordinary picture here. The box returns justified the assertion. Played it two days, and am sorry. Used mailing list, newspapers, heralds. Had bad attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GIMME. (5,769 feet). Star, Helene Chadwick. Personally, thought this a good little picture, but played it right after a big vaudeville bill on July 4 and did a "frightful flop" from a business standpoint. I really can't say it was the fault of the picture. Looks to me like this picture is worth a playdate. Usual advertising brought very poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GODLESS MEN. (6,000 feet). Star, Russell Simpson. An old one but a good one; it can be bought right too. Pleased about 80 per cent. Don't buy too many old ones; it don't pay. Short subject. Harold Lloyd in "Number, Please." Used ones, sixes, slide, newspaper. Had good attendance. Draw farmer class in town of 170. Admission, 10-20, 15-25. Jack Snyder, Casino Theatre (250 seats), Richmond, Iowa.

GOLDEN DREAMS. (4,618 feet). Star cast. I don't see why they call this a Zane Grey picture. Not up to standard; too slow; not enough action. Pleased about 60 per cent. Used paper, slide, photos. Had fair

Between Ourselves

A get-together place where we can talk things over

Last week friend Sawyer gave you his ideas about reporting.

Now, here's something else you ought to stop and think about and then act upon:

A great many good fellows have started in and sent reports for a while, then they have dropped out. One reason is embodied in the feeling that their reports aren't of any use to others. I know, because they've written to me about it. It's no good for me to tell them they're good.

YOU HAVE TO TELL THEM.

Why not do that? Even if you don't report, shoot in a line saying you've been helped by Mr. Thacher or Mr. Pruett, or whoever it is.

It's nice to have you say you like the department; but the finest thing you can do is to tip the boys to the fact that they are giving you the goods. It's the only way you have of getting back at them for the help they give so unselfishly.

VAN.

attendance. Draw all classes in town of 1,000. Admission, 10-15. A. E. Rogers, Temple Theatre (275 seats), Dexter, New York.

HEAD OVER HEELS. (4,500 feet). Star, Mabel Normand. A fairly good comedy. Nothing extra. A very heavy electrical storm stopped the show, three times during the five reels, which helped to make the picture just fair, but no kicks. Film good. Had fair attendance. Draw all classes in town of 2,800. Admission, 15-25. David W. Strayer, Monarch (250 seats), Mt. Joy, Pennsylvania.

Hodkinson

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. An extra fine picture which pleased a large and intelligent audience. If you have shown Rogers in a lot of "lemons" forget about him in your advertising as he means nothing out in the sticks anyway. However, he made an excellent Ichabod Crane. Tell 'em about "The Legend of Sleepy Holly" and get out some of the highbrow nickel nursers. Wm. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

SECOND FIDDLE. (5,810 feet). Star, Glenn Hunter. A fairly good picture that pleased Saturday patronage. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. Personally I didn't think a whole lot of this show. Lighting effects and photography poor in many places, but my patrons took a more charitable view of it and some praised it. Usual advertising brought fair attendance. Draw all classes in city of 110,000. Admission, 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. A very good sea story. Pleased about 75 per cent. Acting and photography very good. J. Jones, Cozy Theatre, Shawnee, Oklahoma.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. Pleased all seeing it. One of Murray's best. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. A picture which shows shaking shoulders and cocktails, painting the town red and her lips red, burning up cigarettes and moonlit roads. Both Mrs. Fair and her daughter knew all of the flapper follies and consequences. But—see the picture for yourself. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. Just a program picture, but people liked it and said so. Had fair attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FORGET ME NOT. (6 reels). Star, Bessie Love. One of the very best sob pictures. A mighty sweet story well done and spotlessly clean. If you want to keep the kids quiet one night this will do it. Advertising slants, story and cast. Had good attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

HEARTS AFLAME. (8,110 feet). Star, Anna Q. Nilsson. A wonderful picture; not a dull moment. Pleased 100 per cent. Advertise the limit; you can't hurt it. Regular advertising brought good attendance. Draw retired farmers in town of 1,000. Byard & Byard, Hart Theatre, Fondale, California.

Six Cylinder Speedsters Secret of Summer Slump?

Do Motors Menace the Movies? Can a six-star cast pull stronger than a six-cylinder car? Let Mr. Schutz tell you.

"Of course, you know business here is on the bum, due to extremely hot weather; but about the middle of the night it gets cool.

"The only two pictures that pulled here this summer were 'Trailing African Wild Animals' (Metro) and Max Linder in 'Be My Wife' (Goldwyn). Can you beat it? They would not turn out for the big pictures. All they do is to get their cars and go riding for the evening, and it is my honest opinion that that is the reason we don't pull them in during summer."

And so friend Schutz, of Liberty Theatre, Silver City, New Mexico, is going to imitate his audience, hop in his Studebaker and breeze to Los Angeles for August and cheat the heat.

HER FATAL MILLIONS. (6,000 feet). Star, Viola Dana. All that can be expected of a comedy-drama. A little the best this star has ever done. Advertising slants, star, story, lobby. Had good attendance. Draw all classes in town of 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

HER FATAL MILLIONS. (6 reels). Star, Viola Dana. A very good picture of program variety. Good execution and photography. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

SEEIN'S BELIEVING. (4,500 feet). Star, Viola Dana. A pretty fair comedy drama with a good cast. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

SOUL OF THE BEAST. (5,300 feet). Star cast. Just a small program picture. Nothing big to boost. Pleased all that saw it. Used lobby, newspaper, billboard. Had poor attendance. Draw mixed class. Admission, 10-30. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

TRAILING AFRICAN WILD ANIMALS. (8,000 feet). Superb picture, full of interest and excitement and thrills and sure to please. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

TRAILING AFRICAN WILD ANIMALS. (8 reels). A good attraction and enjoyed by almost everyone. Pleases all who care for animals and real stuff. Advertised extensively. Business fair. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

YOUR FRIEND AND MINE. (5,750 feet). Star, Enid Bennett. This picture is well produced, well acted, but it fails to draw. If you have a high-class clientele I would play it. Used billboard, newspaper. Had poor attendance. Draw mixed element in town of 8,000. Admission, 10-30. E. E. Bair, State Theatre (900 esats), Uhrichville, Ohio.

Paramount

GO-GETTER. (7,771 feet). Star, T. Roy Barnes. It's a true go-getter. Sure to please at least 75 per cent and probably more. A fine comedy story and should draw better the second night than first of showing. T. Roy Barnes is excellent in his character. Used regular panels and newspapers. Had good attendance. Draw mixed class in town of 5,000. Admission, 10-25. C. L. Laws, T. & D. Watsonville Theatre (1,072 seats), Watsonville, California.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. Here they do not care for Bebe Daniels and this picture was not "special," but fair picture. Usual advertising brought fair attendance. Draw good class. Victor Stamatis, Throop Theatre, Brooklyn, New York.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. Picture good and pleased them all. Used lobby, daily paper. Had good attendance. A. R. Workman, Coliseum Theatre, Marseilles, Iilinois.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. A crook story that is hard to beat. Pleased my patrons one hundred per cent. Should be classed as a special. The picture is there. Used lobby and sixes. Had fair attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. Not very much to this. Don't think it would pull anywhere; poor direction, and of course you all know what Alice Brady is. Regular advertising brought poor attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. As good a Swanson picture as I have seen in some time. Pleased everyone. Advertising slants, title, star. Had fair attendance. Draw mixed class in town of 4,100. Admission, 10-20-25. L. A. Hoover, Gem Theatre (550 seats), Durango, Colorado.

NE'ER-DO-WELL. (7,414 feet). Star, Thomas Meighan. Here is a real picture, one that honestly deserves to be spelled with capital letters, with all the tense movements, all the rich romance, all of the splendid heart interest of Meighan's pictures. A brilliant picturization of Rex Beach's world-famous novel, "The Ne'er-Do-Well." Hundreds are familiar with the book, thousands and thousands will be familiar with the picture, and well repaid by having seen same. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

NICE PEOPLE. (6,244 feet). Star, Wallace Reid. This would have been a good picture, but overdid it with too many women smoking cigarettes. It's a shame we have to show this filthy habit to our young people. Used threes, paper, photos, slide. Had good attendance. Draw medium class in town of 2,400. Admission, 10-25. E. T. Dunlap, Dunlap Theatre (400 seats), Hawarden, Iowa.

NICE PEOPLE. (6,244 feet). Star cast. Pleased most everyone. Cast makes it a good box office bet. Too much "jazz" and drunken revelry, but the moral is good which makes it get by. Advertising slants, the cast and DeMille. Had fair attendance.

Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatres (700 seats), Jonesboro, Arkansas.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. If there is any one who said they disliked this one, advise them to see a physician at once for their case is serious. Thrills, heart interest, comedy and exceptional acting are combined to make a most pleasing picture. Should please one hundred per cent. H. W. Whittemore, Select Pictures Theatre, Newcastle, California.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. A good picture, but Meighan is not the star he's cracked up to be. He is very unnatural in expression, we think. Advertising slants, story, author, cast. Had average attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

NTH COMMANDMENT. (7,339 feet). Star cast. Fanny Hurst's poorest. Entirely too long. Pictures dealing with consumptives and tuberculosis don't appeal to our audiences. Usual advertising brought poor attendance. Draw lumbering class in town of 4,035. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

OUTCAST. (7,309 feet). Star, Elsie Ferguson. This picture was a drawing card for me. I made good with "Outcast." Miss Ferguson is well liked here. I did not have much posters, but the name of the star did draw. My last Elsie Ferguson picture was the "Society Exile." Never saw Miss Ferguson till this day. People pleased to see "Outcast." David Powell played a fine part opposite Miss Ferguson. "Outcast" was a fine one for me. Had fine attendance. J. M. Vidinha, New Mill Theatre, Eleele, Kauai.

OVER THE BORDER. (6,837 feet). Star, Betty Compson. A northern picture filled with action, and plenty of beautiful snow scenes, many good comments were received. Used ones, photos, slide. Had good attendance. Draw church community in city of 250,000. Admission of 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

RENT FREE. (4,661 feet). Star, Wallace Reid. A light comedy drama which pleased here. Used photos, ones. Had poor attendance. Draw town and country class in town of 600. Admission 10-30 regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

SHIEK. (6,579 feet). Star, Rodolph Valentino. I had to play this without music which is probably the reason it did not go over so well; some liked it, some didn't. Desert and Arab stuff no good for me. Used photo, sixes, heralds. Had fair attendance. Draw town and country class in town of 600. Admission 10-30 regular. E. A. Oestern, Lyric Theatre (175 seats), New Albin, Iowa.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. If they care for this type of story, this should give good satisfaction. Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. A fairly entertaining snow picture with a semi-religious ending. Some of our patrons came around to get their money back after they saw it. Usual snow stuff; brought good attendance. Draw lumbering class in town of 4,035. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

TESTING BLOCK. (5 reels). Star, William S. Hart. Bill's name, or his stern look, do not mean any more at the box office than "John Smith." Fairly good western, and if the posters had any drawing power we might have filled a few more seats. "Us small-town fellers" need something more than "close-up mugs" of the stars to sell the picture for us. Usual advertising brought fair attendance. Draw local and rural class in town of 300. Admission 20-30, special 22-39. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

Welcome Words

"Personally I must say that Straight from the Shoulder gives the BEST reports and most complete of all of them and you are constantly trying to improve the department." Carl A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. Just a "Movie," that's all. Used sixes, ones, photos, special lobby. Had fair attendance. Draw mixed class in town of 4,034. R. H. Marsden, Noble Theatre (650 seats), Marshfield, Oregon.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. The best Holt picture I have run and the picture will stand boosting. Used lobby, newspaper, billboard, hand bills. Had fair attendance. Draw mixed class in city of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. An excellent picture that pleased every one. The first two reels drag somewhat, but the last five make up for the first. One of the best drawing cards we have had for a long time. Used heralds, sixes, photos, ones. Had good attendance. Draw residential class in town of 2,000. Admission 10-30. J. N. Fisher, Lyric Theatre (200 seats), Versailles, Kentucky.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. Beautiful and a most entertaining picture, but did not do so well. Costume stuff didn't go so strong here. Used slide, newspapers. Had fair attendance. Draw very best class in city of 250,000. Earle Hall Payne, Kentucky Theatre, Louisville, Kentucky.

TOP OF NEW YORK. (5,148 feet). Star, May MacAvoy. Pleased some, but not all. Star is very good. Story is slow and no plot. Hot weather kept them back. Usual advertising brought poor attendance. Draw mixed class in town of 3,000. Admission 15-25. J. D. Katz, Lyric Theatre (400 seats), Woodbine, New Jersey.

TOP OF NEW YORK. (5,148 feet). Star, May McAvoy. An average program picture. The two children ran away with the picture. This feature will please if nothing heavy is expected. Used slide, billboards. Had good attendance. Draw mixed class in country town. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

TRAIL OF LONESOME PINE. (5,695 ft.) Star, Mary Miles Minter. We played this picture on a Saturday night and did a nice business and our patrons were highly pleased. The name of the book we believe sold the picture. Antonio Moreno added to the picture considerably. Used regular panels and newspaper. Had good attendance. Draw mixed class in town of 5,000. Admission 10-25. C. L. Laws, T. & D. Theatre (1,072 seats), Watsonville, California.

TRAIL OF LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. A one hundred per cent picture. Well acted and a good title to draw. Used lobby, newspaper, billboard. Had good attendance. Draw mixed class in city of 19,000. Admission 10-35. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

TRAIL OF LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. An excellent attraction that pleased all who saw it. Usual advertising brought good attendance. Draw small town lumber center in town of 4,035. Robert Marsden, Noble Theatre (700 seats), Marshfield, Oregon.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies Took the biggest flop of any picture ever played here. Paid forty dollars and the best picture ever made is worth only twenty-five dollars here. A very good picture of this class, but personally would say it is not worth the price asked. Would advise small town exhibitors to lay off this stuff. Used regular advertising. Brought poor attendance. Draw village and country class in town of 300. Admission 10-30, 10-35, 20-40. Lindrud & Guettinger, Cochrane Theatre (200 seats), Cochrane, Wisconsin.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies Truly a special. One hundred per cent for me. Entertainment in every foot. Three days to big business every one. Advertised by word of mouth. If you can buy it at a fair price book it by all means. Used threes, ones, heralds. Draw all classes in town of 1,150. Admission 25-15. P. H. Bennett, Star Theatre (191 seats), Rockford, Michigan.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies Wonderful picture. Too heavy for small town theatre. Should be about six reels. Used six threes, three ones, school, mailing list. Had poor attendance. Draw rural class in town of 325. Admission 10-25. Jesse S. West, New Princess Theatre (225 seats), Yamhill, Oregon.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. A fine picture from every viewpoint. Good photography, plenty of action, fine acting. Everything. Above all a good box office attraction. Book it. Used slide, boards, photos. Had very good attendance. Draw mixed country class in town of 800. Admission varies. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. A pretty good Hawaiian story that pleased all who saw it. Advertising slants, usual south-sea stuff. Had fair attendance. Draw small town lumber center in city of 4,035. Robert Marsden, Noble Theatre (700 seats), Marshfield, Oregon.

WHITE OAK. (6,208 feet). Star, William S. Hart. Bunk, seven reels of it. Out door scenes are the only redeeming feature about it. You will have a "bad taste" for weeks after seeing it. Film poor. Used ones, threes, sixes, photos, slide. Had fair attendance. Draw general small town class in town of 1,200. Admission 10-25, special 15-35. S. G. Harsh, Princess Theatre (275 seats), Mapleton, Iowa.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. First half of the Cecil De Mille type and somehow interesting. The last half, oh, boy. One long drag after another. We are very much disappointed on some of the super thirty-nine. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. There certainly wasn't very much to this one, but it seemed to please our audience. Not as good as "Blood and Sand." Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, Y Theatre (400 seats), Nazareth, Pennsylvania.

YOUNG RAJAH. (7,715 feet). Star, Rodolph Valentino. I cannot report anything startling on this for the print I used was so

old—"torn," patched and misframed, that really few of us knew what the thing was all about. A telephone call to the exchange only brought us the reply we must be crazy that no one else ever complained about the condition of the film. In other words, they take it for granted we had lied about it. Little satisfaction you get from these people. They have ways and means of their own. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Patrons did not think this equal to "Grandma's Boy," but a good picture nevertheless. Rental too high to allow much profit. Draw all classes in town of 3,500. Good attendance. Henry Tucker, Tucker Theatre, Liberal, Kansas.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Good picture. Lloyd good drawing card in this town. Not as good as "Grandma's Boy." Had large attendance. Draw mixed class in town of 4,000. Admission, 10-20, regular. W. H. Moore, Nusho Theatre, Anadarko, Oklahoma.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Here is a knockout. The kind of picture that will draw if you only put a one sheet out. Used posters, heralds, slides, window cards. Had good attendance. Draw all classes in town of 1,000. Admission, 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

Preferred

RICH MEN'S WIVES. (6,500 feet). Star cast. Good picture and all the stars acquit themselves in that pleasing cast of characters to satisfy the audience. Used threes, ones, newspaper. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

SHADOWS. (7,040 feet). Star, Lon Chaney. A wonderful production, a good picture; all the audience of this same opinion. Lon Chaney gets one hundred per cent. commendation. Used all local ideas. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

Selznick

HIS WIFE'S MONEY. (5,000 feet). Star, Eugene O'Brien. Fine; everybody satisfied; made a little on it. Had poor attendance. Draw railroad men and farmers in town of 600. Admission 10-25. Joseph Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

United Artists

GARRISON'S FINISH. (8,000 feet). Star, Jack Pickford. A fair picture that drew fairly. Draw health seekers and tourists. Usual advertising gave fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

ABYSMAL BRUTE. (5,700 feet). Star, Reginald Denny. A good picture if your audience is largely made up of ladies and young girls. It will not please but for family theatre call this is a good picture for a change. Had fair attendance. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

LAVENDER BATH LADY. (5 reels). Star, Gladys Walton. Gladys, back into her own, plays her role to a nicety. Amusing and snappy. Films in very good shape. Used ones, slides. Had good attendance. Town of 1,700. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

Coming Back!

"Wish to apologize for not sending in reports sooner but have been busy or getting lazy or something.

"But—am as interested in the department as ever, and am going to make it a point to send them in regular from now on because we can't get along without Straight from the Shoulder." F. G. Leal, Leal Theatre, Irvington, California.

LONE HAND. (4,857 feet). Star, Hoot Gibson. A one hundred per cent picture in all respects. Used ones, slides. Had fair attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

LONG CHANCE. (4,331 feet). Star cast. The acting of Walthall stood out so in this picture that I heard more from our patrons about Walthall than about the picture itself. His name in the cast means money in the box-office from now on for us. The story by Peter B. Kyne is good and altogether this was as pleasing a picture as we have run for a long time. Used threes, ones. Had fair attendance. Draw rural class. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

POWER OF A LIE. (4,190 feet). Star cast. This pleased a small size audience. No comments. Had poor attendance. Draw small town class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

RIDIN' WILD. (4,166 feet). Star, Hoot Gibson. Absolutely nothing to it. The worst thing friend Hoot has ever made. Print in rotten condition. Perhaps subject would have been better if condition of print had been good. Had fair attendance. Draw small town class in town of 2,500. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

SCARLET CAR. (4,417 feet). Star, Herbert Rawlinson. A very good picture, films in very good shape. Used ones, slides. Had fair attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

TOWN SCANDAL. Star, Gladys Walton. Extra good feature. I consider it Gladys Walton's best, and that is going some. Everyone pleased. Used threes, ones, photos, slide. Had fair attendance. Draw mill and general class in town of 1,786. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

TRIMMED IN SCARLET. (4,765 feet). Star, Kathlyn Williams. A nice little program picture, but the title seemed to be against it, as no one came to see it. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

WILD HONEY. (6,442 feet). Star, Priscilla Dean. Very good with lots of thrills. Used ones, photos. Had good attendance. Draw mixed class in town of 3,500. Admission 20-35. P. L. Vann, Opera House, Greenville, Alabama.

Vitagraph

DEAD MEN TELL NO TALES. (7 reels). Star cast. Failed to please anyone. Nothing but kicks. However, I think it is a very good picture. Had poor attendance. Draw small town class in town of 2,500. Admission 10-25. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

MAN FROM DOWNING STREET. (4,950 feet). Star, Earle Williams. Fair program picture. Had fair attendance. Draw country class in town of 7,300. Admission 10-25. Arthur B. Smith, Fenwick Theatre (673 seats), Salem, New Jersey.

MASTERS OF MEN. (6,800 feet). Star cast. Great! One of the best pictures I ever saw and everyone else said so. Pleased one hundred per cent. Get back of it and boost it sky high. You can't go wrong on this one. Used ones, threes, sixes, slide, newspaper. Had fine attendance. Draw farmer class in town of 170. Admission 10-20, 15-25. Jack Snyder, Casino Theatre (250 seats), Richmond, Iowa.

SINGLE TRACK. (5 reels). Star, Corinne Griffith. Good little picture which seemed to please the majority. Used one three, photos, papers. Had fair attendance. Draw medium class in town of 2,400. Admission, 10-25. E. T. Dunlap, Dunlap Theatre (400 seats), Hawarden, Iowa.

YOU NEVER KNOW. (4,867 feet). Star, Earl Williams. Fine picture; plenty of action. Earl Williams full of pep. Crowd pleased. Used newspaper, three sheets. Had fair attendance. Draw mixed patronage. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

Warner Brothers

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. A fine special that is worthy of being played anywhere. Wesley Barry never fails to pull them in. They always depart in a satisfied mood when he is shown. This one very good but not as good as "Rags to Riches," which is a knockout. The best of the trio. Advertised ones, threes, slide, twenty-fours. Had good attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. A knockout. Pleased one hundred per cent. Takes a good swat at religious bigotry and intolerance without giving offense. Has comedy, pathos and thrills. Advertising slants, star, story, street ballyhoo. Had good attendance. Draw all classes in town of 2,500. Admission 5-10,-20-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

Comedies

ALL WET. (Fox). This comedy will put over a bum feature, if you have one you are going to "have to" play. Put this comedy with it, run it last, and they can't help leaving with a smile. Some of the darndest stuff in this comedy you ever saw. F. P. Werner, Queen Theatre, Trinity, Texas.

BEAUTY PARLOR. (Pathe). A good one, with many new ideas introduced and will bring the laughs. Draw better class in city of 35,000. Admission 15-25, 15-30. P. A. Wills, The Park Theatre (600 seats), Champaign, Illinois.

DOG'S LIFE. (Universal). Just a fair comedy. This was sent me as a substitute. I have got a substitute from this company in most every program. There is something wrong. Used ones. Had fair attendance. Draw mill and general class in town of 1,786. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

FAST AND FURIOUS (Fox). One of the best comedies ever shown in my house. Two thousand feet of continuous laughter. Used ones. Draw church community in city of 250,000. Admission 10-20. P. J. Del

Grande. Parkland Theatre, Louisville, Kentucky.

STAR COMEDIES (Universal). "His Inheritance Taxi" and "The House of a Thousand Trembles." Two of the best one-reel comedies we have ever shown. Edwards and Roach make a great pair. A combination that can't be beat. Draw small town and rural class in town of 443. Admission, 10-20. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

Serials

PLUNDER (Pathe). Is doing wonderfully well for me. Using this serial third run in my district. A first-run serial being used at the same time is not taking as great a gross. On my ninth and business is getting better every week. C. E. Eitzhm, Star Theatre, St. Louis, Missouri.

WHITE EAGLE (Pathe). Finished this serial June 8. Don't pass this one up. It is the best serial I have ever played; plenty of action. Used banner, sixes, ones, threes, slide, photos. Had good attendance. Draw all classes in town of 2,000. Admission, 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

Short Subjects

EX-KAISER IN EXILE (Hodkinson). A good two-reel bit. Some fine views of the ex-Kaiser and grounds. Those that have trouble in diversifying their programs will use this bit with good success. Usual advertising brought fine attendance. Draw mostly factory class in town of 2,000. Admission, 10-25. J. S. Wadsworth, Republic Theatre (800 seats), Great Falls, South Carolina.

FIGHTING BLOOD (F. B. O.). This two-reeler is a thriller and a money maker. It pleases all classes, both old and young. It is also a clean, entertaining type of picture that can't help but draw business. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

FOX NEWS (Fox). Playing one a week. We consider this the best News we have used. It is very timely and will add a dignified touch to your programs. We have built up a trade here on the News, and have regular patrons who never miss when we run Fox News, regardless of what feature we are playing with it. They say the News is worth the price. One of our patrons wanted to know if we couldn't get about six News reels and run a regular News reel program. F. P. Werner, Queen Theatre, Trinity, Texas.

GUILTY HAND. (2,000 feet). Star, Roy Stewart. The usual Roy Stewart picture; neither good nor bad, but just average. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

Don't lay down on your fellow exhibitors. They are trying to keep the theatres open against heavy odds. Tell them about the pictures that will help them; point out the ones they ought to dodge.

USE THE BLANK BELOW.

State Rights

FLESH AND BLOOD (Western Pictures). Star, Lon Chaney. (5,300 feet). A fair picture. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

LUCK (C. C. Burr). Star, Johnny Hines. (6 reels). A good, clean picture. Plenty of action and comedy. Pleased 100 per cent. Used lobby, newspaper, billboard. Had fair attendance. Draw mixed class. Admission, 10-30. O. W. Harris, St. Denis Theatre (680 seats), Sapulpa, Oklahoma.

LUCK (C. C. Burr). Star, Johnny Hines. (6 reels). Exceedingly interesting picture with plenty of humor and run. If you enjoy a hearty laugh and real thrills, don't miss this one. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MAN FROM HELL'S RIVER (Western Pictures). Star, Eva Novak. (5 reels). A very good northern picture, hangs right, and should make money, but dropped flat as an account of a dance the night before. Not the fault of the picture. Fox wants what they ask for it and would advise all small towns where they like Carwood stories to play it. Used window, cuts, sheets, photos. Had poor attendance. Draw village and country class in town of 300. Admission, 10-30, 10-35, 20-40. Linstead & Gastringer, Cochrane Theatre (300 seats), Cochrane, Wisconsin.

MANKILLER (Enterprise Distributing Corp.). Star, William S. Hart. A fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

MASKED AVENGER (Western Pictures). Star, Lester Cuneo. (5 reels). A fairly good program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

PARISH PRIEST (Garfield). Star, William Desmond. (5,000 feet). Very good. Played this on St. Patrick's Day and all the Irish were glad to see this picture, as the majority are all Catholics, and this pleased. Advertised the same as usual, getting fair attendance. Draw all kinds in town of 2,000. Admission, 10-22, 15-25. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

SPARKS OF FLINT (Arrow). Star, Jack Hoxie. A real Western. Regular advertising yielded good attendance. Draw working class in city of 14,000. Admission, 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

THE UNKNOWN (Goldstone). Star, Richard Talmadge. (5 reels). Here is a star with a most pleasing personality and an athletic ability that reminds one of George Walsh at the height of his popularity, but in this case he has a story that drags woefully, so much so that even his stunts do not lift it above the very ordinary. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

WHAT'S WRONG WITH THE WOMEN? (Equity). (7,100 feet). Featured cast. Film in bad condition. Tried first and second reels; sprocket holes torn out so badly it couldn't run. Had to refund money for admission. Exchange refused to adjust. Had large attendance drawing from town of about 1,500. W. F. Jones, Queen Theatre, Olney, Texas.

WHEN DAWN CAME (Producers Security). Star, Colleen Moore. (7 reels). This picture was substituted for "Moving the Under" and our patrons must have thought it was no good, for we did very poor with it. Personally, I consider it a very good picture of its kind. It is well directed except in a few instances and should please most anyone who appreciates good, high-class features with religious theme. Advertising angles, star. Had poor attendance. Draw small town and rural class in town of 443. Admission, 10-20. M. W. A. Theatre, Hancock, Wisconsin.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Star cast. (6,579 feet). Best patronage and most comments since playing "Over the Hill." Extra heavy advertising brought extra good attendance. Mining town. Admission, 15-25. John Deva, Enterprise Theatre (150 seats), Gandum, West Virginia.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title ..... **Star** ..... **Producer** .....

Your own report .....

.....

.....

Moral tone ..... **Suitable for Sunday?** ..... **Attendance** .....

Size of Town ..... **Type you draw from** .....

Name ..... **Theatre** ..... **City** ..... **State** .....



CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

The Snow Bride

(Alice Brady—Paramount—6,000 feet)

M. P. W.—Some dramatic and appealing scenes but it is not up to the standard of Paramount pictures of the present day.

E. H.—Somewhat different fur-trapping story depicted by a cast of useful names.

N.—A good summer feature—follows the much-used Canadian Northwest formula.

T. R.—Hardly suited to the demands of the better class of theatres but may pass as an attraction for the smaller houses.

F. D.—Will best please those who favor strictly dramatic entertainment; not a very bright theme.

The Shock

(Lon Chaney—Universal—8,758 feet)

M. P. W.—Vivid, at times compelling, always sensational but not in its motive entirely pleasant at all times.

E. H.—A crook melodrama with the San Francisco earthquake used effectively; of its type a well-made attraction.

F. D.—A picture that is a good deal out of the ordinary in spite of certain bits that may seem familiar.

N.—May be overdone in places but there is no denying that it possesses dramatic power and deep heart appeal.

T. R.—A melodrama of compelling interest, for all classes of theatres, big and small, and should make money for the exhibitor.

Heroes of the Street

(Wesley Barry—Warner Brothers—6 reels)

M. P. W.—The best picture in which that juvenile star has appeared. * * * And it looks like a far better box-office bet.

N.—Boys, hop on this one quick! It's clean, full of fun, has a goodly quota of thrills and is unsually well produced.

F. D.—An audience picture and sure-fire box-office stuff, regardless of its regulation meller hokum.

E. H.—An excellent state right offering—a drama of real life, acted by a well-chosen staff of players.

Vengeance of the Deep

(Ralph Lewis—Am. Rel.—4,753 feet)

M. P. W.—Should interest those who like pictures that are out of the ordinary.

N.—May be catalogued as something of a novelty. Sure to excite the interest of any one in search of adventure.

T. R.—An unusual romance with colorful backgrounds.

F. D.—Has splendid underwater sequences and effective thrills. Otherwise conventional South Sea Island theme.

E. H.—It offers fair entertainment, and for those who like stories of pearl fishing and South Sea Islands, it will answer every purpose.

When the Desert Calls

(Violet Heming—American Releasing—6,159 feet)

M. P. W.—Pictorial appeal found in picture on familiar theme.

T. R.—The story is melodramatic and while none of the situations are especially new they are exciting and should give fairly good satisfaction to an audience that is not overly critical.

F. D.—Another sheik picture that should please a majority.

N.—A program picture, probably a satisfactory offering for certain markets, but not to be considered as a first run prospect where specials are desired.

E. H.—There is plenty of Sheik and desert atmosphere in the production, although the story is one of familiar angles and not especially convincing.

The Girl of the Golden West

(J. Warren Kerrigan—First National—6,800 feet)

M. P. W.—Famous Belasco play makes thrilling screen entertainment. Has a dash and spirit that will get any audience.

T. R.—Production as a whole is a sterling box office attraction and lasting credit to Director Carewe and his talented cast of players.

E. H.—Has all the elements of a successful photodrama. David Belasco's stage play has been made into a capital screen play.

F. D.—A splendid entertainment with genuine box office qualities to make it popular with exhibitors.

N.—About as good a western as has marked the screen in some time. The director has not missed a single trick.

Burning Words

(Roy Stewart—Universal—4,944 feet)

M. P. W.—By the fan in search of new and spontaneous entertainment will hardly be received with enthusiasm.

N.—Plot never releases a single moment of suspense. Smacks of false heroics.

F. D.—Average picture offers only fair entertainment with old stock formula.

T. R.—Should prove popular with audiences who have not become tired of the Canadian Northwest as a locale.

E. H.—Another Northwest Mounted Police story, with little variation to the usual plot and the action is tedious and quite obvious.

The Critical Age

(Pauline Garon—Hodkinson—4,500 feet)

M. P. W.—An interesting program picture because it is in some ways apart from the stereotyped and is wholesome and youthful.

F. D.—A pleasing picture not over strong in situations but short, and with a sufficiently well sustained interest to satisfy.

T. R.—It is an action picture which directs its appeal toward the average movie audience.

N.—Must be catalogued as light entertainment, but it is thoroughly pleasing and capitally conceived and executed in every department.

E. H.—Light but pleasing entertainment, enhanced by many beautiful scenes taken in Canada.

Youthful Cheaters

(Glenn Hunter—Hodkinson—5,700 feet)

M. P. W.—Interesting without being at any time exciting. The lack of drama means a rather indefinite box-office value.

N.—Conventional, frothy and artificial and only fit to be offered on double feature day.

T. R.—Plotting is not very punchy and the story falls back on character for its interest.

E. H.—Conventional story with occasional glimpses of Hunter's histrionic ability.

F. D.—Another expose of the modern girl with certain amount of atmosphere that appeals but much incidental nonsense.

Law of the Lawless

(Dorothy Dalton—Paramount—6,387 feet)

M. P. W.—Many colorful scenes, a compelling love story and should be popular entertainment generally.

T. R.—An extremely original plot and unique setting. Gives every indication of proving a good box office asset.

N.—A deal of adventurous color and romance.

F. D.—Will undoubtedly please for its interesting atmosphere and fast moving sequences.

E. H.—"The Sheik" in new clothes and better than the original, though tardy.

The Ne'er-Do-Well

(Thomas Meighan—Paramount—7,414 feet)

M. P. W.—A decidedly attractive offering and its appeal is by no means limited to the "fans."

T. R.—It is a pleasing picture, the comedy element is well developed and sustained.

E. H.—Because of the familiar plot it does not measure up to this star's former successes in entertainment value.

F. D.—Another Meighan entertainment with star his usual self; a pleasing offering with universal appeal.

N.—The story has been often picturized under one disguise or another, but the author's name and the star's popularity will put it over.

The Town Scandal

(Gladys Walton—Universal—4,704 feet)

M. P. W.—Shows originality and good construction and can be counted upon to entertain.

N.—Here's a bright little idea which, had it been treated more seriously, would have come mighty close to the truth. As it is it hits a genuine note even with its exaggerated hokum.

E. H.—One of the most pleasing of the Walton productions and quite timely.

T. R.—Makes a pleasing program picture and has been produced with a vein of comedy that is good.

F. D.—Thoroughly pleasing and enjoyable picture with star in another of her delightful characterizations.

You Never Know

(Earle Williams—Vitagraph—4,867 feet)

M. P. W.—Novelty is not the outstanding feature of the production, but the success of this form of entertainment with Earle Williams' fans has been sufficient to warrant repetition.

E. H.—It is a mystery story, well acted, and a program feature of average interest.

N.—Everything considered, it is a good program release which should please in the theatres for which it is intended.

T. R.—Plenty of dash and speedy action, romance and a neatly developed mystery angle combine to make this one of the most entertaining pictures in which that popular star Earle Williams has appeared.

The Trail of the Axe

(Dustin Farnum—American Releasing—4,320 feet)

M. P. W.—An average attraction with a melodramatic plot centering around the logging industry.

F. D.—Regulation melodrama is Dustin Farnum's latest.

T. R.—The theme is hardly what could be considered big but furnishes good entertainment for an audience that is not overly critical.

N.—A trite story which never leaves the beaten path.

Solomon in Society

(Featured Cast—American Releasing—6,000 feet)

M. P. W.—It is entertaining to a degree that will differ in various communities, a fact which should govern its bookings.

N.—Should appeal in certain communities. * * * Best suited for neighborhood houses.

F. D.—An average offering that will have drawing power in certain communities.

T. R.—Best appeal will be made in cities that have a reasonably large Jewish following.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

Arrow Sets New Mark in Wise Exploitation on Big Special

Arrow Film Corporation this week inaugurated a nation-wide "fan" advertising campaign on its 1923-24 special, "Gambling Wives," that sets a new precedence for independents in that that campaign will reach out to millions of readers of leading American publications. As a consequence of the contests inaugurated in several papers for ambitious and talented people, Arrow's offices this week were flooded with thousands of applicants.

"Gambling Wives" when finally produced —Dell Henderson will direct—will consequently be well known to exhibitors, for the campaign is aimed not only at the public, but is being conducted in the best interests of the theatre owner. Arrow is very carefully guarding the details of this production, which will be built on a powerful story written by J. Charles Davis, 2nd. W. E. Shallenberger, president of Arrow Film Corporation, is in direct charge of the campaign, which will mean considerable not only for Arrow Film Corporation but for independents at large.

The tie-ups negotiated are the greatest completed by any concern, for "Mother's Home Life Weekly," for instance, is giving its readers who are seeking a chance to gain fame via the silver sheet the opportunity of realizing that ambition, for the winner will be given a leading part in the picture. The second prize winner also will get a place in the picture, while winners of the next eight prizes will be awarded trips to Hollywood, Cal.

Similar contests are being conducted in the following publications:

"Gentlewoman Magazine," "Household Magazine," "People's Popular Monthly," "Vickery & Hill," "St. Louis Globe-Democrat," "Comfort," "Movie Weekly," "Hollywood Confessions," "Screenland," "American Weekly," "Boyce's Weekly," "Grit," "True Confessions," "The Flapper," "Motion Picture Classic," "Photoplay," "Picture Play," "Film Fun," "Moving Picture Stories," "Motion Picture Magazine," "Household Guide," and "Everyday Life."

The newspapers embrace practically all of the more important newspapers throughout the country.

EDITORIALS

By ROGER FERRI

EXHIBITORS demand shorter features. That IS a demand. Long features have cut into their box office receipts. And when you hit the box office you hand the exhibitor a solar plexus blow. Which will never do. However, there have been altogether too many "super specials" and too few real pictures. As a Pittsburgher, who was defending a suit instituted against him by Nathan Hirsh, said last week in court, exhibitors want "pictures, not books." Think that one over.

THAT first convention of independent exchangemen held under the auspices of Warner Brothers last week in Chicago was a huge success. Why not more such meetings? They promote good will and good fellowship. Our branch is one that must "stick together," if we may be pardoned for using the vernacular. But it's true. With independents it should be "one for all and all for one." It's anything but that now.

IRVING CUMMINGS has heretofore devoted all his time to production. But, like every ambitious and successful producer, he aspires to make and release his own pictures. He has been in New York for a couple of weeks, during which time he negotiated with many exchangemen. But said Irving: "Gosh, I obtained a wealth of knowledge." And all because Irving Cummings cannot understand why many exchangemen will talk so loudly about prosperity only to reverse their stand when a distributor demands money—not paper—for his picture. There are many others who cannot understand this attitude.

SEVERAL weeks ago a meeting of independents was called at the Astor by several folks. The latter suggested that independents go together and send out a propagandist into the "sticks" urging exhibitors to keep time open for independent pictures. That is folly. It would be rank waste of money—and the proposition was wisely turned down. Good pictures—pictures that will make money—are what the exhibitors want. Produce them—and you'll find no dearth of bookings.

BROADWAY will see many independent pictures next season. Famous Players, owners of the Rialto, Criterion and Rivoli, are prepared to book quality pictures with box office appeal. Announcement to that effect was made last week. This coming season will be a "real picture" year. The public is wiser than the picture fraternity cares to admit. The latter has taught them the "ins" and "outs" of pictures. The "fan" magazines have left nothing to the imagination of the public. Now the public demands "value" for its money. And it will demand that next season. That is a good thing for independents to bear in mind.

"Bucket-Shop" Probe Involves Two Firms

The New York State authorities' investigation into the so-called "bucket-shops" has thus far involved several companies that at various times sought to do business with independents. Last week Hopkins & Johnson and National Exchanges, Inc., which maintained luxurious offices on Fifth avenue, were involved in a newspaper scandal in connection with the investigation, sweeping charges being made against that concern and its alleged backers.

This week an injunction restraining Pyramid Pictures, Inc., Smallwood, Inc., and A. N. Smallwood, as an individual, from disposing of $2,000,000 worth of bonds of Pyramid Pictures, Inc., was obtained by Deputy Attorney General J. J. Dwyer from Supreme Court Justice Nathan Bjur in New York. The order is returnable today (Friday, July 27). No statement was available at the offices of Mr. Smallwood in New York.

Nathan Hirsh, of Aywon Film Corporation, lost the decision in the suit he filed against J. Frank Hatch, a Pittsburgh exchangeman, seeking to recover $1,353.42, involving the Mary Pickford pictures, made originally by the old Biograph. The hearing was in Jersey City. Hatch contended that the picture was made up "of cutouts and captions" that doubled the length of the original picture and further that he had "wanted a picture, not a book." Hirsh contended that Hatch knew in advance what he was getting, but despite this claim, the jury found a verdict against Hirsh and his associates, awarding Hatch $956.68 in damages on a counter suit.

By unanimous decision, the Court of Appeals sitting in Albany, N. Y., disposed of a long drawn out litigation between Guy Croswell Smith and Isaac E. Chadwick, president of the New York F. I. L. M. Club, last week, by affirming the judgment against Chadwick in favor of Smith. The decision of the highest State court was rendered for the plaintiff without opinion, but allowing costs. This is the end of the suit started by Smith in 1920 to recover $6,000 he alleges he paid Chadwick for the picture, "The Unchastened Woman." He further alleged that some time after the picture was made Smith bought it from Chadwick only to find the contract for the sale had been signed by Chadwick as an officer of a non-existing company.

Press Time News

J. S. Jossey, of Progress Pictures, Inc., arrived in New York late this week for a series of conferences with W. E. Shallenberger, president of Arrow Film Corporation.

Dave Segal, of Royal Pictures, Inc., of Philadelphia, came to New York this week to close for a series of independent pictures for his territory. He purchased the territorial right in his territory to Irving Cummings' "Broken Hearts of Broadway."

W. E. Shallenberger, president of Arrow Film Corporation, leaves next for a trip to the coast to perfect production plans for his organization.

Jesse Weil is handling the special exploitation campaign on C. B. C. Film Sales Corporation's "Yesterday's Wife."

Ben Conlon, popular publicity man, at last has been found. A postal card view from Los Angeles to the editor of this department this week disclosed the fact that he is now hobnobbing with the luminaries out Los Angeles way.

The offices of E. S. Manheimer, representing J. W. Film Corporation, Photoplay Serial Corporation and Film Exchange have been moved to Room 805, 1650 Broadway, New York City.

John Lowell's next feature that Arrow Film Corporation will release has been definitely entitled, "Flood Gates." L. Case Russell wrote the story. George Irving is directing the picture at Gloversville, N. Y. Joseph Settle is the photographer. The cast includes John Lowell, Evangeline Russell, Jane Thomas, Ivy Ward, William Calhoun, William Cavanaugh, Frank R. Montgomery, Hap Hadley, Anne Brody, J. Nelson Bradt, Arthur Ludwig and Homer Line. Herbert Fajans is assistant director.

True Thompson, of True Exchange, Dallas, Tex., visited New York this week, seeking product for next season. Oscar Oldknow, of Atlanta, returned home late this week after spending a week in New York and another week in Chicago.

Independent Film Corporation, of which Jesse J. Goldburg is president, on August first will move into more spacious quarters in the Loew-State Theatre Building, New York City.

Because of the threat of the Federal authorities to prosecute the Minnesota rights to the Dempsey-Gibbons championship fight, Tom Gibbons, one of the participants who scored so surprisingly well, hails from Minneapolis.

Frank M. De Lorenzo, formerly of Milwaukee, will open an exchange in Minneapolis, according to a report that reached this office from that city this week.

Warner Brothers' Convention Stirs Thirty Exchangemen to Big 1923-24 Expectations

By a Staff Correspondent

CHICAGO—The first independent exchange convention held within the motion picture industry successfully came to a close here last week when final adjournment was taken by the thirty exchangemen who will distribute Warner Brothers' Classic Eighteen next season. The convention, held for three days at Hotel Drake, was an enthusiastic one. The outstanding features were as follows:

1—The appropriation by the 30 exchanges of $100,000 to be utilized in advertising and exploiting the 18 productions.

2—The appropriation by Warner Brothers of an additional $100,000 to be used for the same purpose. These two appropriations increase the amount laid aside for national and trade paper advertising to $500,000. This money will be spent in five national "fan" magazines, leading newspapers and trade publications.

3—Viewing by exchangemen of the first two 1923-24 releases, "Where the North Begins," with Rin-Tin-Tin, and "Little Johnny Jones," with Johnny Hines.

4—Announcement that the David Belasco success "Duburau," would be produced by Ernest Lubitsch as a special, following completion of the 18 Classics, with an all-star Warner cast.

5—Consummation by the Warner publicity department, under the supervision of Lon Young, of a tie-up with the Ingersoll watch people involving co-operative advertising that is certain to benefit Warner product.

6—Consummation of a tie-up with the Hearst newspapers throughout the country for the "publication" of Warner pictures.

Three Problems

Three important questions regarding the forthcoming pictures were discussed; namely, distribution, selling and exploitation. The convention opened July 16 when the three problems were considered. The exploitation and advertising campaign was outlined by Meyer Lesser, president of the Blaine-Thompson Advertising Agency, Cincinnati, who will be in charge. Abe Warner called the convention to order. In the course of his address of welcome, Mr. Warner read a telegram from his brother, Harry M., who regretted his inability to attend owing to production activities on the Coast.

Other speakers were Sam Morris, general manager of Warner Brothers; M. Ullman, of the Hearst Newspapers, Inc., Mr. Woodward, of the Gravure Service Corporation of New York City; W. H. Ingersoll, the man who made the dollar watch famous, and Lon Young, Warners' advertising and publicity director of New York. The announcement of the production of the "Duburau" special by Ernest Lubitsch, the famous German director who recently completed a Mary Pickford special with an all-star cast, was received with unanimous acclamation by the exchangemen.

Anouncement was made by the exchange managers that virtually all the representative first run houses in their territories had either already closed or were closing for first runs on the 1923-24 Classics.

Mr. Lesser outlined the advertising campaign in detail and submitted a series of advertisements he had prepared for the approval of the convention. Mr. Ullman, representing the Hearst newspapers said those publications would lend every support. He announced also that the Warners had made the greatest single advertising appropriation ever given the Hearst syndicate.

Mr. Woodward, of the Gravure firm of New York, said his firm published more than 90 per cent of all the rotogravure sections used by newspapers of this country and that these had a combined weekly circulation of 6,700,000. Mr. Ingersoll told of the commercial tie-ups he would extend the Warner men, while Lon Young enlightened the men on many advertising aids devised to help exhibitors up over the Warner pictures.

On Tuesday, July 17, Mr. Warner announced that the entire territorial rights to this firm's productions had been disposed of.



SITTING—George Dumond; Sol Davis, Little Rock, Ark.; Oscar Oldknow, Atlanta; Lon Young, publicity director; George Underwood, Dallas; W. D. Shapiro, Boston; Lou Berman, Philadelphia. SECOND ROW—C. J. Sonin, Detroit; Eddie Silverman, Chicago; I. J. Wallenstein, Boston; Eddie Stearn, Cleveland; Meyer Lesser, Abe Warner, Sam Warner, Sam Morris; Harry Charnas, Cleveland; William Finkel, Pittsburgh. THIRD ROW—Mr. Woodward, New York; Mr. Hines, St. Louis; J. Brohem, Cincinnati; Al Kahn, Kansas City; J. Ullman, New York; Fred Cubberley, Minneapolis; J. Hennegan, Cincinnati; L. K. Brin, Seattle; E. G. Tunstall, Milwaukee; E. Lunder, Milwaukee.

A despatch from the Warner studios on the Coast brought word that Director Sidney Franklin had taken his entire company, headed by Lenore Ulric, who is starring in David Belasco's "Tiger Rose," to Tuolumne Meadows, Cal., 100 miles north of Yosemite Valley, to complete the picture. Cameraman Rosher went along as also did Claude Gillingwater, Forrest Stanley, Theodore Von Eltz, Sam De Grasse and Joseph Dowling.

Larry Semon, who upon the expiration of his contract with Vitagraph will make a series of five-reel comedies for distribution in the independent market via Truart, dropped in at the convention.

A distinguished French general was stopping at the Drake. The news weekly photographers were outside waiting. Out came the Warner franchise holders. Some one yelled, "Here he comes!" It was Abe Warner leading the exchangemen, but the photographers started grinding. Sam Warner quickly sensed what was happening and kidded the photographers. Such is fame.

Charles Goetz, manager of the W-B exchange of New York, was so busy applying the finishing touches to the organization of his new corporation, Dependable Pictures, Inc., in the metropolis, that he could not make time to get out to the convention. Dependable Pictures will release the Warner Classic Eighteen next season.

"Little Johnny Jones," with Johnny Hines, will get its world premier showing at McVicker's Theatre on the Loop next Saturday (July 28), according to arrangements made here.

William A. Seiter, it was announced, will make "George Washington, Jr.," an adaptation of George M. Cohan's play by Grant Carpenter; "Cornered," and "How to Educate a Wife" by Elinor Glyn.

Warner Brothers will establish their own exchange here. The 1922-23 product had been released through Second National, a Balaban & Katz subsidiary. Eddie Silverman is manager of the Warner Exchange, which will be known as Film Classics, Inc. He is said to be the youngest exchange manager in the business. He was for many years with Select. His last job was as manager of the Select Chicago office.

Genial Lon Young, than whom there is no better publicity director in this or any other business, was supposed to be on a two-week's vacation. He made the Lake trip to Duluth. He visited Buffalo, Cleveland, Detroit, Duluth, Minneapolis and at the latter city was instructed to come to Chicago. He did.

Oscar Oldknow of Atlanta, Lou Berman of Philadelphia, and Lon Young returned to New York on the Twentieth Century Limited Tuesday afternoon.



Abe Warner **Sam Warner**

By the way the name of Lou Berman's exchanges in Philadelphia and Washington will again be changed—back to its original name, the Independent Film Corporation.

Harry Charnas, who joined the family of Warner franchise holders this week, started back for Cleveland Wednesday to organize his new exchanges to handle the Warner product. The Charnas managers are Harry Finkel, Pittsburgh; C. J. Sonin, Detroit; Ed Stearns, Cleveland, and Al Broehm, Cincinnati.

S. K. Brin of Seattle announced that the name of his releasing organization in his territory has been changed from Kwaulity Pictures, Inc., to the Film Classics, Inc. He will shortly open releasing offices in Butte, Mont., and Portland, Ore. He already has exchanges in Seattle and Denver.

"Bill" Shapiro, the energetic head of Franklin Film Corporation of Boston and New Haven, was one of the live wires. "Bill" had ideas galore, and most of them will be put into use by all the Warner franchise holders. "Bill" is one of the livest men in the business and Warner Brothers are to be congratulated in having him as one of their boosters.

Ed. Tunstall of Milwaukee announced at the convention that he had closed with the Alhambra Theatre, that city's leading movie house, for the entire Classic Eighteen.

Harry Rapf, who had hoped to attend the convention, but who at the last moment discovered he could not leave the "lot," sent on his greetings. He will make three specials for Warner Brothers, including "Broadway After Dark," an adaptation by Edmund Goulding of the play by Owen Davis, featuring Irene Rich, Monte Blue and Marie Prevost; "Lucretia Lombard," and a third one, the title of which has not yet been selected.

Lou Berman of Independent Film Corporation of Philadelphia announced that Tom Moore of Washington had contracted for the first runs on all the eighteen pictures, while Harry Crandell of the same city had contracted for the second runs. Tom Moore's letter to Berman wherein he said that he was immediately starting a campaign to exploit the Warner pictures was read.

It was the first convention ever held under the auspices of an independent producing and distributing organization. Let's hope that others will profit by the magnificent example set by the Warners. It's a wise organization that will gather its men together at least once a year for the purpose of solving problems, etc.

Sam Warner was here very much. Sam is particularly enthusiastic about next season. So much so he took all the Warner franchise holders to Friars' Inn and treated to everything in sight.

The Warner pictures now in production at the Warner studios are "The Country Kid," with Wesley Barry, William Beaudine directing; "The Gold Diggers," with an all-star cast, Harry Beaumont directing; "Tiger Rose," starring Lenore Ulric, Sidney Franklin directing; and "Lucretia Lombard," with an all-star cast, Cheth Withey directing.

J. Fred Cubberley had a "Friday" with him. Fred took a liking to a live bellhop at the Drake and insisted that that lad do all his errands.

Al Kahn of the Crescent Exchange, Kansas City and Omaha, automobiled all the way from Kansas City to Chicago with his family. But once the family arrived here it divided, for Al

(Continued on next page)

Franchise Holders' Confab Brings Forth Important Developments

(Continued from preceding page)

was kept so busy at the convention he had little or no time to devote to his dear ones.

Busy? These exchangemen were so busy they had their meals served to them in the convention hall. And in a hurry? So much so the waiters were discharged because of their slowness—and Abe Warner and the others substituted.

"The greatest convention of exchange men ever held in this city," was the unanimous verdict of outsider exchange folk who observed the



Lou Berman Lon Young

goings on at the Warner confab. And it was every bit that. The feeling developed among the Warner franchise holders at the convention is bound to have a wonderful effect on Warner receipts next season. A finer lineup of exchangemen than those gathered here could not be found anywhere in this country.

Meyer Lesser, Warner's new advertising director, was very much on the job and told the boys what was what in an advertising way. Meyer sold himself 100 per cent. to his attentive audience.

The Warner exchangemen, under a standard plan of co-operation decided upon, will be in constant touch not only with the home office but with each other. The Warners will maintain a field staff that will co-operate with the exchanges.

Edward Burns will play a leading role in the Wesley Barry picture, "The Copntry Kid," which is being directed by William Beaudine. The story is an original by Julien Josephson, a member of the Warner staff.

George Dumond, special representative for Warner Brothers, was here. After the convention he accompanied Harry Charnas to Cleveland where he will aid Harry in establishing his exchange for the distribution of Warner features. George Dumond will spend all his time out in the territories.

George Oppenheimer of Frisco and Los Angeles could not get away.

Nat Beier will manage the W-B Exchange, New York, according to what Abe Warner said here. Mr. Beier was formerly with United Artists. W-B Exchange will not distribute the Warners' forthcoming eighteen classics. It will release only the 1922-23 product.

Harry M. Warner and Harry Rapf, who make their headquarters on the West Coast, were missed by the exchange managers. Both, however, sent telegrams of welcome and messages to the gathering.

Abe Warner read a cablegram he received from John Barrymore, a Warner star, who is abroad. Barrymore praised the Warner organization and expressed his confidence in the artistic calibre of the product that film will release next season.

Announcement was made to the effect that "George Washington, Jr.," will be the third picture Wesley Barry will be starred in by the Warners.

All Warners Brothers' pictures in the future will be given pre-release showings in Los Angeles, according to announcement made at the convention. This will give the producers an idea of how the public takes the pictures and in the event that cutting and further editing is required both can be done right on the Coast, thus saving considerable time.

The exchange managers viewed Johnny Hines' first picture for Warner Brothers', "Little Johnny Jones," based on a story and the play by George M. Cohan. Johnny Hines never did finer work. This production is positively his masterpiece and one of the breeziest, fastest and best acted racing horse all-American melodramas turned out by that concern. Hines did such wonderful work that the Warners have placed him under a long term contract. The exchangemen were very enthusiastic about this production.

Sam Warner will remain in Chicago for another week, attending to a number of business matters that make it imperative he stay here for ten days. He may go to Europe next month with Gus Schleinger, the Warner foreign department head.

"Little Johnny Jones," according to Bill Shapiro, will open at the Park Theatre in Boston, within a month. Shapiro has closed all the key cities in New England for the Warner product. None of the exhibitors who signed the contracts saw a single reel of the 1923-24 product. This is a tribute to Warner Brothers and a compliment to the salesmanship of Shapiro's organization.

It was intimated that all of the Warner pictures next season will be given a Broadway showing in New York City. And it would be a house-guarantee proposition, either, for Broadway's managers are clamoring for the Warner product for next season——the first time this has happened in the history of independents.

Sam Warner explained in detail a number of innovations in photography that will be applied to the filming of "Tiger Rose."

Five of the Warner Classic Eighteen pictures are ready, according to the report submitted by Sam Warner, who also stated that all negatives and prints on Warner pictures next season would be shipped direct to the exchanges from Los Angeles.

It was the unanimous belief of the exchangemen here that exhibitors throughout the country recognize but one trade paper as the independent producers' and distributors' medium—Moving Picture World.

Fitzpatrick and McElroy, who own one of the best circuits in Michigan, dropped in on the convention.

Fred Schaeffer of the Jones, Linick & Schaefer circuit of this city, also dropped in to say "hello" to the exchangemen. This firm owns the McVickers where "Little Johnny Jones" will be given its world premiere next week.

Announcement was made that Rin-tin-tin, the dog star, who has completed two pictures for Warner, will be open for personal appearances for a month. Shapiro of Boston immediately signed him up for a tour of New England for one month.

J. Fred Cubberly of Minneapolis is very optimistic concerning the coming season. He feels that the 1923-24 season in his territory will be a banner one. He was very satisfied with the results attained by the F. & R. Exchange during its first year. Next month that exchange will celebrate its first birthday.

John Hennegan of the Hennegan Lithographing Corporation, which makes all the paper for Warner, was at the convention to ascertain the wants of the exchangemen.

On the last day of the convention somebody discovered a splendid view of Lake Michigan was to be had from the Drake Hotel. They were that busy.

Lon Young on Tuesday, in addressing the exchangemen, sought to ascertain the wants of the men in the way of accessories, etc. However, nothing that Lon and his publicity force had not already arranged for



Bill Shapiro L. K. Brin

was suggested. Which is saying a lot for a publicity crowd. But Warner can rightfully feel proud of its publicists.

The Warner product is now sold 100 per cent. in this country.

Charles Goetz of New York wired on news to the effect that he had obtained 18 contracts from first-run exhibitors for the Warner Eigteen.

Virtually every big circuit in the country already has been lined up to show Warner pictures next season.

Word was given out here that serious illness had confined David Belasco to his bed in New York and because of that that famous stage producer was unable to journey westward to oversee production of his plays.

"Dubureau," the David Belasco special, will be a special, including an all-star cast. Every star on the Warner roster will positively appear in this production, on which a lavish amount will be spent. But this production will not be made until the Classic Eighteen have been completed. Among those who will appear in this special are John Barrymore, Lenore Ulric, Johnny Hines, Marie Prevost, Monte Blue, Harry Meyers, Irene Rich, Hope Hampton, and many others just as popular.

"Next season will be the greatest independent year in the history of the business." This was a statement made by Bill Shapiro, of Franklin Film Exchange, of Boston. "Bill" is not an optimist by any means. He is the show-me type, but his exchange has already booked so many good dates that two years ago could not even be touched by an independent New England exchangeman that he finds that fact ample inducemnt for him to go after business on an extensive basis.

Exchangemen here agreed that there was only one trade paper intelligently and fairly covering the independent branch of the industry and that was Moving Picture World, the only publication with a 100 per cent. independent circulation.

The Warners denied emphatically a story published in a theatrical weekly to the effect that they would amalgamate with Al Lichtman and Louis Mayer.

Most of the exchangemen arrived in Chicago on Sunday morning, July 15, but were on the job bright and early Monday morning.

Chicago 'Changemen Are Very Optimistic

CHICAGO—(Special) — Irving Cumtribution field. He is here in the interests of his first production, "Broken Hearts of Broadway." Joe Friedman; Sam Katz, of Balaban & Katz's Second National, and Si Griever are all bidding for the picture which is in demand here. Film men are sold on the title and are anxiously awaiting to see the picture itself.

Chicago's independent film men are particularly enthusiastic over next puuuop ɔuq ol ɥuoɹ ɟ,ʇnoS among exhibitors for information about independent pictures as indicative of a strong demand for films. Independent productions here this past season showed a booking increase of over 500 per cent. over the previous year. An even greater gain is expected next season.

As was predicted exclusively in the independent department of Moving Picture World about eight weeks ago, the Warner Brothers and Balaban & Katz are apparently through, insofar as the distribution of the former's productions next season by the latter are concerned. As a matter of fact, Eddie Silverman has been named manager of the Classics Films, Inc., exchange here. This latter exchange is supposed to be owned by the Warners.

Sam Warner, of Warner Brothers, stayed over in Chicago after the convention of the Warner Brothers' franchise holders was held here last week. He will remain here at last another week.

Si Griever is going after big productions for next season, and, according to report, is in the market for the best independent specials available for this territory.

Most of the Warner Brothers' franchise holders who attended the first annual sales convention here last week had left by Saturday afternoon. Abe Warner and Sam Morris left last Thursday afternoon on the Twentieth Century.

Frank Zambreno, of Progress Pictures, Inc., is looking ahead to a big year. Frank is handling all of the Arrow product, which, because of its quality and persistently systematic exploitation, is very popular in the territory.

The world premier showing of the first release of Warner Brothers' 1923-24 classics — "Little Johnny Jones"—with Johnny Hines, opens at McVicker's Theatre here July 28.

Joe Friedman, of the Celebrated-Al Lichtman Exchanges here, is completing his plans for next season.

Dave Segal Starts 1923-24 Ball Rolling

PHILADELPHIA—(Special)—David Segal, of Royal Pictures, Inc., is rapidly completing his plans for next season. He has purchased the eastern Pennsylvania, Delaware and southern New Jersey rights to Irving Cummings' special production, "Broken Hearts of Broadway," which will in all probability be given its world premier showing at the Criterion Theatre on the Boardwalk, Atlantic City, N. J., in three weeks.

Weiss Brothers' spectacle, "After Six Days," is playing a return date at Dave Starkman's Savoy Theatre here this week. The opening was satisfactory. "After Six Days" played at this house last year to the biggest gross that theatre did last season.

Ben Amsterdam is mapping out his publicity and exploitation drive on the coming releases of Al Lichtman's Preferred Pictures that he will handle in this territory again next season.

Gene Marcus, of Twentieth Century Film Corporation, has contracted for the entire output of Principal Pictures Corporation for this territory. He is exploiting the Big Five series in big fashion and expects to score financially big with the pictures which are being heavily booked by exhibitors hereabouts.

Goodman presents

Box Office Attraction



"THE DARING YEARS" has that powerful public appeal that underwrites its instantaneous success with all classes of people and all classes of theatres. It's a story of an only son caught in the toils of the siren's snare. It's a real slice of life the way we live it. A big, fine, clean production with widest appeal. Unusual exploitation and advertising assistance of the high standard always set by Equity. Write or wire for terms and territory. 33% of the territory already sold without a line of advertising. Wire us today.

CORPORATION

NEW YORK CITY

Principal Pictures' Bookings Prove Demand for S. R. Features

Irving M. Lesser, general manager of distribution of Principal Pictures Corporation, is much elated over the manner in which leading exhibitors throughout the country have responded to his radical departure from the accepted policy of many producers relative to holding their important productions back for fall release in order to secure bigger rentals.

"One of the reasons why Principal Pictures Corporation is where it is today," said Mr. Lesser, "is because it has always kept faith with the exhibitor, no matter at what cost to itself. The present instance is a striking exemplification of this, and it proves beyond the shadow of a doubt that the best investment that any distributor can possibly make is in good will toward the showmen of the land.

"Sixty days ago, when I announced that I would release the Super Five, which consists of 'Temporary Marriage,' 'Bright Lights of Broadway,' 'The Spider and the Rose,' 'Gold Madness' and 'East Side, West Side,' during the summer months, there were numerous expressions of misgiving concerning the wisdom of such a policy. It had never before been attempted, at least not with pictures of such calibre, and I was told that by offering them during the hot months I would not only lose much in rentals, but that the psychological effect would be bad, that exhibitors would look askance at any product leased during the summer which was claimed by its sponsor to be 'big.' This led me to adopt the policy of insisting upon screen examination in every case before any contracts were signed, either for the sale of territorial rights or for exhibition.

"When we determined to produce and distribute the Super Five we had a most definite object in view, namely to offer five dramas of merit in which every role from the least to the greatest, should be entrusted to performers of proven ability. How well we have succeeded may be judged by a glance at the names which comprise the casts. Among those in the five productions are: Alice Lake, Gaston Glass, Mildred Davis, Harrison Ford, Eileen Percy, Kenneth Harlan, Doris Kenyon, Guy Bates Post, Cleo Madison, Lowell Sherman, Grace Darmond, Mitchell Lewis, Effie Shannon, Charles Murray, Claire Dolorez, Tyrone Power, Edmund Breese, Myrtle Stedman, Tully Marshall, Robert McKim, Maude George, Joseph Dowling, Louise Fazenda, Alec Francis, Frank Campeau, Edwin Stevens, Stuart Holmes, Noah Beery, Hector Sarno, Wally Van and Richard Headrick, Jr.

Authors of Note

"The authors and screen writers responsible for these five productions are James Oliver Curwood, Gilbert Patten, Leighton Osmun, Henry Hull, Edmund Goulding and Gerald Duffy, while those who wielded the megaphones are Webster Campbell, Lambert Hillyer, John McDermott, Robert T. Thornby and Irving Cummings.

"The direct result of all this was an intense eagerness on the part of both territorial buyers and exhibitors to secure these pictures, and our list of franchise holders already includes A. H. Blank, Robert Lieber, Harry Crandall, Harry Segal, Gene Marcus, Harry Charmas, Oscar Oldknow, E. J. Drucker, Milton H. Hoffman, Al Rosenberg, Charles Trampe, Louis Hyman and Skouras Brothers.

"Among the prominent theatres of the country which have already played our pictures I might mention Grauman's Million Dollar Theatre in Los Angeles, the Granada and California in San Francisco, the Columbia Theatres in Seattle and Portland, the Alhambra in Milwaukee, the Newark in Newark, the Blackstone in South Bend, the Airdrome in Boston, and the entire U. B. O. circuit."



IRVING LESSER

Chadwick Gets Miller Pictures

Max O. Miller, president of the Max O. Miller Productions, announces that he has concluded releasing arrangements whereby four productions to be made by his company will be distributed throughout the entire world by Chadwick Pictures Corporation of New York City. Domestic release will be via the State rights market.

Northwest Ready For Big Season

(By a Staff Correspondent)

SEATTLE.—Al Rosenberg, manager of De Luxe Exchange here, is just back from Los Angeles, all pepped up over the lineup he has arranged for the coming season. Al says larger quarters will be needed to make room for the increase of product he will handle and release in the Pacific Northwest during the coming season. He is looking about for a suitable location, but is not ready to give his new address just yet. No wonder he radiates joy! A glance of the prospective screen entertainment that will tax the capacity of his vaults, reveals: fifteen Preferred Pictures, all of the Principal Pictures product and the C. C. Burr Productions. This will give about twenty-five big ones, all splendid box-office attractions. In addition he has arranged for the personal appearance of Guy Bates Post with the playing of "Gold Madness" in the Northwest territory within the next sixty days.

Just as an indication of what the independents are doing, leading Portland theatres are showing: "Secrets of Paris" at the Majestic; "Spider and the Rose," Columbia, and "Women Men Marry" at the Blue Mouse, this week, all to good business. In Tacoma, during the same period, "Sure-Fire Flint" is drawing good crowds to the Rialto. Furthermore, the Seattle Strand will play two of Al's pictures during succeeding weeks, making the first time the Strand has used his product, it usually being shown at the Coliseum and occasionally the Liberty.

"Temporary Marriage" will have its premiere Northwest showing at the Strand within a short time, to be followed by "Daughters of the Rich." The response of exhibitors to the worth of the product and the service offered, ranks De Luxe among the strongest independent exchanges of the Pacific Northwest.

Greater Features, Inc., announces the following changes in its exchanges: James R. Keitz, sales manager in Salt Lake; Mrs. Lewis, transferred from the Salt Lake territory to the Seattle office, and Dave Rogers from the Seattle force, leaving for the Montana territory, where he will work out of the Butte exchange for the next ninety days.

Clifford S. Elfelt, head of the productions which bear his name, was in Seattle this week from Los Angeles.

Oldknow Buys Truart Franchise

Alexander S. Aronson, general manager of sales for Truart Film Corporation, completed negotiations this week with Oscar S. Oldknow, president of the Southern States Film Co., Inc., for the franchise on the series of five Elaine Hammerstein productions, Edward Dillon's production, "Women Men Marry," and the feature, "The Empty Cradle," with Harry Morey and Mary Olden. Oldknow will distribute these seven productions through his exchanges in the territory comprising the States of Texas, Oklahoma, Arkansas, Louisiana, Mississippi, North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee.

Bob North Will Make "It's a Boy"

Bobby North of Weber & North promises to take a very leading part in the independent production and distribution field this coming season. This energetic showman, who needs bow to no one in the business when it comes to showmanship, has been sitting "tight" for several months, very quietly and systematically completing his plans for next season. The Will Nigh special has been finally cut and edited and will be ready for release next season.

But Nigh's picture will be only one of a series of specials that Weber & North will have for the independent market, for a report leaked out this week that that firm will make "It's a Boy," one of the most successful shows of last season. This play is now playing at the stock houses throughout the country. It is one of the reliable "bets" of the stock field.

Henry Siegel, one of the best-known film men in the metropolitan circle, has tendered his resignation as district manager for Selznick, has acquired an interest in Bobby North's Apollo Exchange in New York, according to word circulated in New York this week.

Renown Pictures, Inc., of which Jack Bellman is manager in New York, has purchased the metropolitan rights to Principal Pictures Corporation's Benny Zeidman special, "Bright Lights of Broadway," with Doris Kenyon and Lowell Sherman.

Sam Zierler, of Commonwealth Pictures Corporation of New York, this week announced the immediate release of Charles C. Burr's Johnny Hines special, "Luck."

Nat Beier has been appointed manager of the W-B Exchange in New York City. This exchange will distribute all the current releases of Warner Brothers. Dependable Pictures, Inc., of which Charles Goetz is the head, will handle Warner Brothers' Eighteen Classics.

Herman Glucksman, of Capital Exchange, New York, has acquired the metropolitan rights to "His Last Race" and "Shattered Reputations."

Fabian Features, Inc., distributors of "Main Street," the Warner special in New Jersey, announced this week that that production will be ready for general distribution in that territory September 3.

Murray Beier, who purchased the screen rights to the Benny Leonard-Lew Tendler championship fight in New York Monday, July 23, expects to mop up with that picture which is being shown all week at the Broadway Theatre in New York City.

Truart Getting Ready for 1924

With the completion of "The Unknown Purple," the Carlos production of Roland West's sensational stage play, the editorial staffs of Carlos Productions and Truart Film Corporation have placed under consideration a number of well-known plays and novels from which will be selected the next vehicle for that producing unit.

Things Bad in New England

BOSTON — (Special) — The hot weather has hit motion picture theatre business a hard wallop, and exhibitors who are making money are few and far between up here. Consequently, independent exchanges are being hit accordingly, although the 1922-23 season will go down in film history hereabouts as the greatest thus far for independents.

The coming season promises to be a big one for independents here, but there is for no explained reason a scarcity of real coin. Most of the offers are covered up with paper. However, things are shaping up in great fashion, and with exhibitors offering to buy all the good independent productions available, it looks as if the 1923-24 season will be better financially than the last one.

Sam Grand, of Federated, and Harry Ascher, of American Feature, are spending most of their time commuting between this city and New York. The Grand-Ascher Distributing Company's offices are located in the latter city.

Every exchange in this territory is bidding for Irving Cummings' next picture, "Broken Hearts of Broadway."

The new open air venture out at Braves Field, promoted by Marcus Loew interests, is proving a great proposition for independents. Principal Picture production have had a splendid showing there. "East Side West Side," a Principal Picture, is mopping up in this territory.

Bill Shapiro, of Franklin Film Corporation, New England distributors for the Warner Brothers' 18 Classics, returned this week from Chicago, where he attended the first convention of Warner Brothers' franchise holders.

"Little Johnny Jones," Warner Brothers' first 1923-24 release, starring Johnny Hines, will go into the Park Theatre within three weeks, according to information available here.

Late Dispatches

LOS ANGELES — (Special)—Lionel Barrymore, on his return from the other side, is to make a picture under the supervision of Murray Garsson, of New York, says a report heard here.

ATLANTIC CITY, N. J.—(Special) —"Fatty" Arbuckle, appearing here at a cabaret, denied this week a local newspaper report that he had accepted an offer to appear in a picture that an independent producer was to make.

Goodman's Equity Special, "The Daring Years," Box Office Wallop

By ROGER FERRI

That the independent exchangemen and exhibitors demand productions of not only high quality but incidentally of the type that warrant exploitation has been established into a fact, judging from the gross receipts piled up by the various productions released last season. The wiser independent producers are cognizant of this fact and acting accordingly. Strict adherence to the rule of giving the trade exploitable pictures has contributed in no small way to the success of the leading independent distributors.

That most of the considerate distributors are prepared to meet this demand is evidenced by the fact that most of the all-star cast pictures now in the course of production are of the exploitable type, with every inducement to the exhibitor to spend considerably but effectively.

Daniel Carson Goodman, whose productions are distributed by Equity Pictures Corporation, has not missed once for that firm. His pictures have "caught" on seemingly rapidly and exchangemen have quickly bought up his pictures for the very good reason that exhibitors, realizing the showmanship possibilities of those productions, have sought and cried for more of the type. That is true of "What's Wrong With the Women?" that was a big mop-up, and recently with "Has the World Gone Mad?" one of the classiest and most consistent money-makers of the season just closed.

Now along comes Equity with another Daniel Carson Goodman that is a jewel—just that. It is "The Daring Years," based on an original story by Goodman. It is a knockout from the word "go" and it will mop up for the reason that it has everything—everything capitalized. Goodman overlooked nothing in a showmanship way. He has a big theme—not altogether new, but a pip in the manner in which it has been handled, with sure-fire hokum that is not only clever but heartrending.

Goodman has produced a typical first class program special in "The Daring Years" and the reason showmen will eat it up. He has produced it more from the angle of the box office treasurer than the artistically inclined experimentist, but it is artistic, too, for the setting scheme throughout harmonizes with the luxury of the theme and its actors to the letter. There are a hundred and one angles that this special offers the exploiteer who is a showman and not a babbler.

But what Goodman has done with "The Daring Years" is typical of the type of production that will put over the independent market and the sort of picture entertainment exhibitors pray independents will give them. It has title—a corker; names—Mary Carr, who does the best work of her career; Charles Emmett Mack, a D. W. Griffith "find"; Mildred Harris, in a new type that glorifies her; Clara Bow, Tyrone Powers, Jack Richardson and many others. Kenneth Webb directed under the supervision of Doc Goodman.

"The Daring Years" will set a new pace in independent production, because it is the type of picture that is wanted.

Royalty at C. C. Burr's Studio; News of Independent Producers

Royalty has invaded independent production circles. That, perhaps, sounds fishy, but 'tis the truth, for working out at Charles C. Burr's Glendale, L. I., studios are about six members of royal families of various lands. Appearing in a production starring Constance Binney, now being made at Glendale, are Sir Gerard Maxwell-Wilshire, English Baronet; Gaston Du Val, late of the Mexican Diplomatic Service, and Princess Joel Ouchtomsky, late of Petrograd. All honest-to-goodness and working at seven or ten per! Such is the trend of democracy.

Daniel Carson Goodman's next picture for Equity Pictures Corporation, "The Darling Years," is ready for general release, having been shown to his friends this past week. The picture is a perfectly directed affair founded on a modern story that should have no trouble catching on.

Murray Garsson's "Broadway Broke" will be available shortly. The picture has been finally cut and edited and intensely interesting, based on a story that dwells with every day life and the stage of olden days and screen of today.

Charles C. Burr is reading a half dozen scripts submitted to him and that he will consider for production in the very near future. Burr will devote practically all of his time during the next few months to production.

Dell Henderson is cutting "The Love Pirate," Charles C. Blaney's first independent release starring Doris Kenyon. Dell is very enthusiastic over this production, which also includes Cecil Spooner, the popular melodramatic star of some time ago. Just who will handle this picture has not been disclosed.

Irving Cummings, producer-director-star, who has been in New York for four weeks and returned to the coast this week, just before leaving informed the writer there was no truth to the report that he intended moving his production activities to the East. He emphatically announced he will make pictures on the West Coast.

Mary Carr, the "mother" of the screen, is in big demand by independent producers in the East. She is starred in Murray Garsson's "Broadway Broke" and is now working on two other independent pictures.

Jane Thomas recently signed with Clifford S. Elfelt for starring vehicles in six productions that producer will make on the West Coast for independent release. Zena Keefe, Ann Forrest, who is starred in Bobby North-L. Lawrence Weber's next Will Nigh special; Eddie Earle and many others will go to Atlantic City on August 6 for the purpose of participating at the annual movie ball of the Motion Picture Theatre Owners of Eastern Pennsylvania.

W. E. Shallenberger, president of Arrow Film Corporation, has definitely decided that Dell Henderson, director of "Jacqueline," will direct Arrow's super special, "Gambling Wives." This production, which will be released in the fall, is being extensively advertised.

The scarcity of "names" is forcing many independent producers who had planned to make pictures in the East to move to the coast where top rentals are being asked for studio space.

Independent News Picked Up by Our Own Reporters

Irving Cummings, the West Coast producer who will produce extensively for the independent market this year, returned to Los Angeles this week, leaving New York Monday.

Jesse Goldburg, president of Independent Film Corporation, left Monday night for a tour of the exchange centers. He planned going as far as Denver.

John Kent, formerly with Aywon Film Corporation, is now general sales representative for the Reelab, a new laboratory located in New Jersey.

R. W. Baremore, formerly publicity director with Charles C. Burr, is now with Metro.

David Segal, of Royal Pictures, Inc., this week purchased the Eastern Pennsylvania and Southern New Jersey rights to Irving Cummings' "Broken Hearts of Broadway." The picture will be given a premier showing in Atlantic City, N. J.

Lou Marangella, of the Warner publicity staff, departs for Los Angeles the first of next month for the purpose of taking the publicity reins for that organization at its West Coast studios.

Bert Adler, the well-known film man, in answering Joe Brandt's charge that stars' salaries are exorbitant to the point where no one but themselves can make money, charges independents with having forced the skyrocketing of such salaries.

Murray Garsson and his staff are touring the Middlewest, taking "shots" for a picture to be released some time next fall.

Dependable Pictures Exchange, formerly the W-B Exchange, will in all probability move into its own offices, according to an intimation made by General Manager Charles Goetz this week.

Warner Brothers will maintain their own exchange in Chicago next season with Eddie Silverman, formerly of the Chicago Select office, in charge.

Most of the independent film men in New York attended the Benny Leonard-Lew Tendler championship lightweight bout at Yankees' Field Monday night. The champion ruled the favorite with the film boys before the big scrap.

A recent meeting called by several film men to send out a man to disseminate propaganda in favor of independents among exhibitors failed when leading producers and distributors declared themselves against any such plan. The consensus of opinion was that good pictures and nothing else will put independents over.

Al Lichtman, according to information from the coast, was the guest of honor at a banquet given him in Los Angeles last week.

Brandt Finds Big Demand for Special Films

Fresh from a long trip on the road, where he covered territory that was considered both good and bad from the distributors' and exhibitors' standpoint, Joe Brandt of the C. B. C. Film Sales Corporation returns to New York decidedly optimistic.

It is Mr. Brandt's opinion from a close observation of the field that business is going to be unusually good this coming fall and winter. Taking it for granted that the extreme heat in some sections has knocked the bottom out of picture returns in many sections, the line-up for big features for the new season is noticeably active.

Mr. Brandt, in conversation with many exhibitors, sensed some inclination on their part to lament conditions within the past few months, yet back of it all was an unmistakable feeling that the fall and winter are going to prove the biggest ever.

He found the cities eager to book good pictures. Eliminating the trash and film bunk that some of the exhibitors have had slipped them the returns on the good pictures have been satisfactory. Realizing the urgent need of a box-office draw, the exhibitors are clamoring for the big features they consider necessary to bring in profitable returns.

Live Independent News Despatches

CHICAGO—(Special)—Irving Cummings, the independent producer-actor, arrived here Wednesday afternoon (July 25). He announced here that he will make five independent pictures for the State rights market.

LOS ANGELES—(Special)—William A. Seiter, director of Warner Brothers' "Little Church Around the Corner," has been signed by that firm to direct "George Washington, Jr.," "Cornered" and "How to Educate a Wife."

LOS ANGELES—(Special)—Guy Bates Post, star of Principal Pictures Corporation's "Gold Madness," will make an extended personal appearance tour of the country, according to an announcement made here by Sol Lesser and Mike Rosenberg.

DETROIT—(Special)—A special meeting of the Board of Directors of Independent Film Corporation was held in this city this week. Jesse J. Goldburg, president, arrived here Tuesday morning from New York. The firm is planning to expand its interests. Mr. Goldburg will make a tour of the exchange centers, going as far as Denver, Col.

KANSAS CITY—(Special)—A. L. Kahn, of Crescent Exchange, returned to this city this week with his family from Chicago, where he attended the annual convention of the Warner Brothers' franchise holders last week.

ATLANTIC CITY, N. J.—(Special)—Philadelphia independent film men are spending their week-ends at this luxurious resort. Ben Amsterdam, Lou Korson, Lou Berman and David Segal have homes at the shore.

DENVER, COL.—(Special)—Clifford S. Elfelt, of Clifford S. Elfelt Productions, Inc., arrived here Monday. He was scheduled to be here two days, during which period he was to screen "Danger" and also close for the distribution of a series of six pictures he will franchise in the independent market next season.

PITTSBURGH—(Special)—William Finkel will be the manager of the new exchange that will handle Warner Brothers' specials in this territory, which Harry Charnas' new corporation took over this season along with Cleveland, Cincinnati and Detroit.

BOSTON—(Special)—A report in circulation here has it that next season Harold Rodner, the independent distributor of short subjects, will release the Screen Snapshots which C. B. C. Film Corporation makes.

Marcus Loew, as Exhibitor and Producer, Predicts Metro Will Have Record Season

As an exhibitor as well as producer, I am confident that Metro will lead the field during the season of 1923-1924 with productions that will build prestige and make money for myself and my fellow exhibitors.

Metro has got to make good pictures. They have got to measure up to the standard that I have set for my own first run houses. If they are built to make money for my own theatres, exhibitors can be assured that these pictures will make money for their theatres.

We are all in the business together. That means that we have to work together to realize to its fullest the possibilities of the business. We have been building on the sound foundation of Metro productions. They have made money for me and for other exhibitors. They are going to make more money for all of us in the coming season.

We all know what Metro accomplished last year. With hardly an exception, every picture lived up to our claims and many productions exceeded our most enthusiastic expectations.



MARCUS LOEW
President of Metro Pictures Corporation

Metro has given exhibitors what they want and our current plans provide for productions that will exceed even those of previous seasons.

I expect that the Rex Ingram production of "Scaramouche" will be the most important picture of the year. We are spending a fortune in an effort to excel "The Four Horsemen of the Apocalypse," and I believe that in this epic of the French Revolution we will succeed.

Jackie Coogan will start the season with Mary Roberts Rinehart's "Long Live the King!" and we count on it being the youngster's biggest box office triumph. Excellent vehicles have been obtained for all of the stars whose pictures will be released by Metro, and exhibitors can be certain that the series obtained for Mae Murray, for Viola Dana and for Buster Keaton will be of top notch calibre.

In addition there will be special productions with casts made of screen favorites with strong drawing power directed by men of such sterling worth as Fred Niblo, Reginald Barker and Allen Holubar; and six Metro Premier Features that will all be money makers.

As an exhibitor, I realize that there can be no limit on the time, effort and money invested to turn out artistic productions. The Metro producing units, composed of the best people obtainable, have a free rein. We rely upon them to surpass their best efforts this year. The better the picture, the better the box office results.

It is the box office we are aiming at in the long run, and I predict Metro will make new records this season in financial returns for itself and for the exhibitors showing Metro pictures.

MARCUS LOEW.

Distinguished Names in Metro's List of Authors

Some of the most distinguished writers of the day are represented in Metro's announcement of its new pictures for the season of 1923-1924.

The biggest picture of them all will be the Rex Ingram production of "Scaramouche," the historical romance of the French Revolution by Rafael Sabatini, whom critics have hailed as "the modern Dumas." Sabatini was born in Central Italy in 1875 of an Italian father and an English mother. He was educated in Switzerland and Portugal, and learned his English from his mother.

His first book, "The Lovers of Yvonne," appeared in 1902, and since then he has had a long series of literary successes, but "Scaramouche" topped them all. The book was published in 1921, and since then it has gone through printing after printing in order to satisfy the public demand of two continents.

Mary Roberts Rinehart, probably the most popular woman writer in the world, is the author of "Long Live the King," the first Jackie Coogan picture made for Metro. The novel was one of the best sellers of the year, and as a picture it makes by far the most powerful vehicle that Jackie Coogan has ever had.

Mrs. Rinehart's books include "The Circular Staircase," "The Man in the Lower Ten," "The Amazing Adventures of Letitia Carberry," "Tish," "Bab—a Sub-Deb," "The Altar of Freedom," and her stage success include "Seven Days" and "Spanish Love," in collaboration with Avery Hopwood. Mrs. Rinehart was a nurse in Pittsburgh when she married Dr. Rinehart and she started her literary career by writing stories dealing with hospital mysteries.

William J. Locke's novel, "The Tale of Triona," will be made into a picture under the title of "The Living Past." Locke has probably had the largest sales in the United States of any living English writer and the success of "The Tale of Triona" was his greatest since "The Beloved Vagabond." His graceful humor that decorates a strong background of solid dramatic construction affords first-class screen material.

Katherine Newlin Burt, whose work is known and loved by all magazine readers, has her strongest story, 'The Eagle's Feather," represented in the Metro output. Miss Burt was born at Fishkill-on-the-Hudson, New York, and now lives at Princeton, N. J., with a summer home in Teton, Wyoming. She knows the East and West and both sections meet in her stories with strong realism and intense dramatic force.

"The Eagle's Feather" was adapted to the screen by Winifred Dunn. It is being directed by Edward Sloman. The cast includes James Kirkwood, Rosemary Theby, Mary Alden, Lester Cuneo, Elinor Fair and Crauford Kent.

Rita Weiman, author of "Footlights" and other stories of the stage, and of "The Acquittal," the dramatic success of several seasons ago, is twice represented in the Metro schedule. Both productions, "Rouged Lips" and "The Social Code," are Viola Dana vehicles. In "Rouged Lips," Miss Dana will appear as a chorus girl in love with a gilded youth, but Miss Weiman, one of the most original of writers, has given a new and unexpected twist to the situation. "The Social Code" is the story of a society butterfly whose frivolity leads her into a web of intense drama and whose pluck and daring lead her out. "Rouged Lips" was directed by Harold Shaw, and "The Social Code" is being directed by Oscar Apfel.

Other noted writers on the Metro schedule include Walter Hackett, whose stage success, "Captain Applejack," has been filmed by Fred Niblo under the title of "Strangers of the Night," a Louis B. Mayer presentation; Kate Jordan, author of "Against the Wind," "The Creeping Tides" and "The Kiss of Gold," whose story, "The Spirit of the Road," will be done by Viola Dana under the title of "In Search of a Thrill"; Robert W. Service, the Canadian poet, whose immortal poem, "The Shooting of Dan McGrew," will be made into a Metro-SL (Sawyer-Lubin) picture; Peter Clark MacFarlane, the popular magazine writer, of whose best tale, "Held to Answer," is being done as a Metro Premier Feature with House Peters and a distinguished cast, and G. B. Lancaster, the popular writer of Canadian adventure, whose novel, "The Law-Bringers," has been filmed by Reginald Barker under the title of "The Man Thou Gavest Me," to be presented through Metro by Louis B. Mayer.

The Biggest of All Metro Years

By W. E. Atkinson, General Manager, Metro Pictures Corporation

Each Metro year has overshadowed the preceding one by a superior output embracing a greater number of superior pictures. Each Metro year has seen a larger group of greater and more diversified talents engaged in producing Metro pictures. We do not point to this as a growth peculiar only to Metro but such development has been consistent throughout Metro's entire career, and cannot fail but have an effect upon the industry as a whole.

The season of 1923-1924 will undoubtedly be the greatest in Metro history. After all is said and done the picture is the final test. Since, however, all future programs are but promises, the present test lies in the stories, directors, stars, supporting casts and other personnel and organization, which have gathered together to bring contemplated pictures into existence. An examination of these factors proves conclusively that 1923-24 will be the greatest in Metro history and that Metro productions will be a marked unit in the entire industry.



W. E. ATKINSON

All other things being equal, good stories, good casts, appropriate settings, etc., probably the single most important unit in motion picture production is the director. A director can either make or break a picture depending upon whether he is competent and suited to his particular task or not.

"Scaramouche," only half complete at this time, has already aroused the interest of the country because it is being directed by Rex Ingram. Metro has confidently entrusted to him unlimited means to perfect "Scaramouche" into the greatest of all pictures, greater than Mr. Ingram's monumental and enduring production of "The Four Horsemen" and "The Prisoner of Zenda" among other highly successful pictures.

Fred Niblo, now engaged on "Strangers of the Night," is another who needs no introduction to exhibitors and the public. "Strangers of the Night" is particularly suited to Mr. Niblo's talents, an airy, delightful romance adapted from "Captain Applejack," one of the recent outstanding successes of the Broadway stage, as famous on the English stage as in this country.

Reginald Barker will make several productions for Metro distribution. He is now finishing up "The Man Thou Gavest Me," a picture which combines elements at which Mr. Barker is the most practised hand in the entire field of motion picture directors.

Allen Holubar's name stands among the top-list of all directors. He will make several productions for Metro, and we have no hesitancy in saying that they will rank among the great pictures of the coming season.

Other and equally notable men who are directing or will direct Metro pictures for the coming season are Robert Z. Leonard, who is responsible for all the magnificent Mae Murray pictures; Victor Schertzinger, now directing Jackie Coogan in his first Metro picture, "Long Live the King"; Harold Shaw, who recently completed "Rouged Lips" with Viola Dana and is directing "Held to Answer"; Oscar Apfel, now making "The Social Code" with Miss Dana; Ralph Ince, Director of the Williamson Technicolor Special, "The Uninvited Guest"; and Edward Sloman, filming "The Eagle's Feather."

Among the stars appearing in Metro pictures are such well known box office attractions as Mae Murray, Jackie Coogan, Buster Keaton, Viola Dana, Alice Terry, Ramon Novarro, Lewis Stone and others of equal note.

Now comes another important factor in motion picture production—one that Metro never overlooks. We are living in an era which demands the biggest and best known people in the supporting casts of the stars. In meeting this condition, Metro is able to announce a list of supporting players that includes many notable names, among them:

Barbara La Marr, James Kirkwood, Bull Montana, Rod La Rocque, James Morrison, Ward Crane, Earle Williams, Wallace Beery, Eleanor Fair, Adolph Menjou, Renee Adoree, William Orlamond, George Seigman, Robert Brower, Norma Scherer, Tom Moore, House Peters, Evelyn Brent, John Sainpolis, Huntly Gordon, Hedda Hopper, Arline Pretty, Pat Harmon, John Bowers, Vera Lewis, Ruth Renick, Lester Cuneo, Wm. Humphrey, Julia Swayne Gordon, Lydia Knott, Matt Moore, Enid Bennett, Robert McKim, Bob Daly, Mary Alden, Robert Anderson, Josef Swickard, Pat O'Malley, Rosemary Theby, George Kuwa, Snitz Edwards, Rose Dion, James Marcus, Gale Henry and Burwell Hamrick.

I anticipate the coming season will be the biggest year that Metro has ever enjoyed. If it is a big year for Metro it naturally follows that it will be a big year for every exhibitor who has the good luck to play Metro pictures.

"Long Live the King" Coogan's First Metro

Probably no one in the history of the entire industry was ever handed exactly the contract which Metro Pictures Corporation recently presented to Jackie Coogan. But the overwhelming popularity which he had built up from his very first appearance in "The Kid" down through his successive characterizations, had made the young starlet a unique personality, and he formed a distinct addition to the roster of Metro stars.

One of the most famous stories beloved of young and old, is Mary Roberts Rinehart's story, "Long Live the King." It tells the story of a little boy, the Crown Prince of a mythical kingdom called Lavonia, who was taken from the joyous days of youth, of childhood, to reign over a troubled land. It was chosen as Jackie's first Metro picture.

Two of the best scenario writers the industry affords were engaged to prepare the adaptation and continuity, C. Gardner Sullivan and Eve Unsell. Victor Schertzinger was chosen to direct the production. A strong and capable organization was gathered, including research experts, art directors and expert photographers, the whole under the personal supervision of Jack Coogan, Senior.

The sets are lavish and the costuming is very beautiful. Thousands of extras are employed in the various big scenes.

A supporting cast includes Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower and Raymond Lee. J. J. Hughes is in charge of the art staff and William Van Brincken director of research. Frank Good and Robert Martin are at the camera.

Metro's List of 33 Pictures for Next Year Biggest in Its History

At least a third of the thirty-three major productions scheduled by Metro Pictures Corporation for the 1923-24 season are either already completed or fast nearing completion. Several of the big independent productions set for early Metro release have also been finished and are now being cut and edited for pre-view form.

In this biggest of all Metro years are included a number of Rex Ingram productions, notably the mammoth spectacular drama, "Scaramouche," Fred Niblo and Reginald Barker picturizations of famous plays and novels with distinguished all-star casts; several Jackie Coogan pictures; three Robert Z. Leonard presentations of Mae Murray in Metro-Tiffany pictures; three Joseph M. Schenck presentations of Buster Keaton in five-reel feature comedies; six Metro Screen Classics; five Viola Dana pictures; three Allen Holubar productions, one Williamson-Technicolor picture and one Sawyer-Lubin production.

There is also the possibility that other pictures will be added in the next several months when pending negotiations will be completed.

The opening gun will be fired in September with Mae Murray's latest picture, "The French Doll," taken from the famous Paris and New York stage success of the same name. "The French Doll" was acted here last season by Irene Bordoni and Miss Murray has created the film role which Miss Bordoni played on the stage. It is based on A. E. Thomas's English adaptation of the French play, "La Jeune Fille a Marie," by Paul Armont and Marcel Gerbidon, famous Parisian authors. Included in the cast with Miss Murray are Orville Caldwell, Rod La Rocque, Rose Dion, Paul Cazeneuve, Willard Louis, Bernard Randall and Lucien Littlefield. The screen adaptation was prepared by Frances Marion. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director-general and M. H. Hoffman, general manager.

Following "The French Doll," Louis B. Mayer will present through Metro the Fred Niblo production of "Strangers of the Night," based upon the London and New York stage success, "Captain Applejack," written by Walter Hackett. Bess Meredyth prepared the play for the screen, and Alvin Wyckoff was at the camera. In the cast of this Metro super-special are Enid Bennett and Matt Moore, Barbara La Marr, Adele Farrington, Emily Fitzroy and Otto Hoffman.

Next in order to be released will be "Rouged Lips," a Viola Dana picture based upon Rita Weiman's story, "Upstage," scenarioized by Thomas J. Hopkins and directed by Harold Shaw. This director has since been signed to oversee several other Metro productions. Included in the supporting cast of "Rouged Lips" are such well known players as Tom Moore, Nola Luxford, Sidney de Grey, Arline Pretty, Francis Powers, Georgie Woodthorpe, and Burwell Hamrick. "Rouged Lips" was photographed by John Arnold.

The last in September release will be Buster Keaton's first five reel comedy feature, "Three Ages." This picture has already enjoyed a brilliant London reception and within the next few days will be released simultaneously in many English theatres. It was directed by Buster Keaton and Eddie Cline from the story by Jean Havez, Joe Mitchell and Clyde Bruckman, and photographed by William McGann and Elgin Lessly. Art direction was in charge of Fred Gabouri. This entire series, presented by Joseph M. Scheneck and distributed by Metro Pictures Corporation, will receive extensive exploitation and already a great deal of interest has been aroused among exhibitors, as Keaton's prestige with the public has long warranted full length features.

The month of October will see five new productions headed by the Metro Screen Classic, "The Eagle's Feather," now in the making in the Metro west coast studios under the direction of Edward Sloman. "The Eagle's Feather" is from a story by Katherine Newlin Burt, prepared for the screen by Winifred Dunn. The cast includes James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, George Seigman, Adolph Menjou, John Elliott, Charles McHugh, William Orlamond and Jim Wang. J. J. Hughes is art director and Georges Rizard is at the camera.

(Continued on following page)



Scenes from Fred Niblo's Production, "Strangers of the Night" (Captain Applejack), one of the big productions listed by Metro.



"THE FRENCH DOLL" CERTAINLY IS A VERY CHIC LITTLE PERSON
Mae Murray is presented by Robert Z. Leonard in this Metro Picture

(Continued from preceding page)

Second during October will be Reginald Barker's production, "The Man Thou Gavest Me." This picture was filmed under the working title of "The Master of Woman," from the novel "The Law-Bringers," by G.B.Lancaster. It was adapted to the screen by J. G. Hawks and Monte M. Katterjohn. The cast consists of Renee Adore, Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Ed J. Brady, and Robert Anderson. It was photographed by Percy Hilburn. "The Man Thou Gavest Me" is presented by Louis B. Mayer through Metro.

October will be particularly memorable for the first Jackie Coogan feature under Metro auspices. Jackie is now at work in the Metro studios under the direction of Victor Schertzinger on Mary Roberts Rinehart's story, "Long Live the King." It is a colorful picturization of the adventures of the young Crown Prince of the mythical kingdom of Lavonia. The novel was adapted to the screen by C. Gardner Sullivan and scenarioized by Eve Unsell. An able organization was gathered by Jack Coogan, Sr., to assist in this production. J. J. Hughes is in charge of art direction, William Van Brincken in charge of research, and the production is being photographed by Frank Good and Robert Martin. The whole is under the personal supervision of Jack Coogan, Sr. Among the players supporting Jackie are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, and Robert Brower.

There will also be a second Metro Screen Classic in "Held to Answer," and will be one of the notable films of its time, as the book was a famous best-seller.

In this month also there will be released a second Viola Dana picture, "The Social Code," from Rita Weiman's popular story, "To Whom It May Concern." Miss Dana is already at work on this picture under the direction of Oscar Apfel. The supporting cast includes such distinguished players as Malcolm McGregor, Huntly Gordon, Cyril Chadwick, John Sainpolis, William Humphrey and Edna Flugrath. Rex Taylor adapted "The Social Code," and it is being photographed by John Arnold.

Four productions will be released by Metro during November. The first is an Allen Holubar production, "The Human Mill," adapted from John Trotwood Moore's novel, "The Bishop of Cottontown." Second will be a new Fred Niblo production, "Man, Woman and Temptation," presented through Metro by Louis B. Mayer. Third will be "Pleasure Mad," to be directed by Reginald Barker from the well-known novel, "The Valley of Content," by Blanche Upright. "Pleasure Mad" will be a Metro-Louis B. Mayer attraction and the following cast has already been selected; Huntly Gordon, Mary Alden, Norma Scherer, Hedda Hopper and Ward Crane. Several other players may be added later.

There will then be issued a second Buster Keaton five-reeler, but the details concerning this will not be announced until later.

December will show four more Metro releases. Of these "Desire," the third Screen Classic of the fall program, will be the first. It is a Louise Burston presentation through Metro directed by Rowland V. Lee from an original story and continuity by John B. Clymer and Henry R. Symonds. Among the cast are Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson and several other distinguished names.

"Fashion Row," a Mae Murray picture, formerly announced as "Conquest," by Sada Cowan and Howard Higgins, will be the second December release. Miss Murray has already started production on this story in Hollywood.

The third December release is titled "The Uninvited Guest," a Williamson-Technicolor novelty directed by Ralph Ince. In the filming of the marine scenes the marvelous Technicolor process, already made famous in the Metro special, "Toll of the Sea," will be used.

The fourth will be "In Search of a Thrill," a Viola Dana picture based upon Kate Jordan's story, "The Spirit of the Road."

Nineteen-twenty-four will be started off with four January releases. Of these the long heralded mammoth Rex Ingram production, "Scaramouche," with a cast of 10,000, will be the first. It will take Ingram at least six months to complete "Scaramouche" and it bids fair to outdo this famous young director's notable achievement with "The Four Horsemen." "Scaramouche" is a romance of the French Revolution by Rafael Sabatini. Its presentation is by arrangement with Charles L. Wagner. Willis Goldbeck adapted it for the screen, and John F. Seitz is at the camera. The cast for "Scaramouche" is headed by Ramon Novarro, Alice Berry and Lewis Stone and others are Edith Allen, Lloyd Ingraham, Otto Matieson, Julia Swayne Gordon, James Marcus, Lydia Yeamans Titus, William Humphrey, J. Edwin Brown, Carrie Clarke Warde, Bowditch Turner, George Seigman, John George, Nelson McDowell, Snitz Edwards, Curt Ferberg, and Lorimer Johnston.

In January also there will be another Metro-Jackie Coogan production, the story as yet unannounced.

Still another will be "The Shooting of Dan McGrew," a



FAMOUS ARTISTS AS THEY APPEAR IN REX INGRAM'S "SCARAMOUCHE" FOR METRO

Left to right and top to bottom—William Humphrey, Alice Terry, Lloyd Ingraham, Edith Allen, Julia Swayne Gordon, Ramon Novarro, Otto Mathieson, Lewis Stone.

Mayer Praises "The Man Thou Gavest Me"

West coast advices to the sales department of Metro Pictures Corporation are to the effect that they can look for a clean-up with the Reginald Barker production of "The Man Thou Gavest Me."

"Scenically and dramatically," states Mr. Mayer, "it meets the idea of all of us as to what a real picture should be. Reginald Barker has done the best job of his career, and has had wonderful cooperation from Renee Adoree, Earle Williams, Pat O'Malley, Barbara La Marr, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Ed J. Brady, Robert Anderson, and the other players who gave Mr. Barker the best that was in them.

"The best thing about this picturization of G. B. Lancaster's novel, 'The Law-Bringers', is that it hews close to the truth psychologically. It has action enough, thrills enough, to suit anybody; and at the same time the stirring scenes in the North country are developed so logically that the most critical cannot fail to approve."

Among the high lights of the picture, which was previously announced as "The Master of Woman" are an ice jam in Bow River, a real roaring blizzard near Banff, a dog team race in the shadow of Mt. Robson, and a wild canoe-ride through the dangerous ice-choked rapids of Seymour Creek.

J. G. Hawks and Monte M. Katterjohn made the adaptation continuity of "The Man Thou Gavest Me," which is the second of a series of Reginald Barker productions presented by Louis B. Mayer.

Three by Holubar on Metro's Fall Schedule

In planning the fall schedule of pictures Metro officials had in mind the desirability of lining up the representative directors of the industry, which accounts for the name of Allen Holubar in its fall program.

As a part of its augmented fall schedule of thirty-three big productions for 1923-1924 Metro Pictures Corporation will have three Allen Holubar specials. Plans are now afoot to give them exhaustive exploitation.

The first of the Holubar pictures is titled "The Human Mill" and will be a picturization of John Trotwood Moore's famous story "The Bishop of Cottontown." The second will be "Life's Highway," from a story by E. Lloyd Sheldon called "East of Suez." The third production will be "Robes of Redemption," written by Jane Hurrle and adapted for the screen by Mr. Holubar.

Mr. Holubar's first production for Metro, "The Human Mill," will be released in November. "Life's Highway" will be released in February and "Robes of Redemption" will close the Metro season in May. Mr. Holubar is best remembered for his monumental production of "Hearts of Humanity."

Pictures Scheduled by Metro for Next Season Biggest in Firm's History

(Continued from preceding page)

Metro-S. L. (Sawyer Lubin) special, based on the famous poem by Robert W. Service. No cast has been selected, but it is announced that Clarence Badger will direct it.

The last January release will be a fourth Metro Screen Classic, "The Living Past," based upon "The Tale of Triona," by the most popular of English novelists, William J. Locke.

February brings three Metro releases. The most important of these is "Life's Highway," second in the series of Allen Holubar productions, based upon E. Lloyd Selden's "East of Suez."

The other two are "Stormy Hearts," a Viola Dana picture, title subject to change, and "The Book of Fate," fifth in the series of Metro Screen Classics.

March holds four important productions and will be a banner month for Metro. There will be a Fred Niblo picture, "Thy Name Is Woman," and a Reginald Barker production, "Women Who Wait." Then there will be another Rex Ingram production and a Buster Keaton five-reel comedy. No titles for the last two have yet been announced.

April will have the following Metro releases: "Mademoiselle Midnight," a Mae Murray feature, written by Edmund Goulding; "The Dog of Flanders," for Jackie Coogan's third Metro picture, by Louisa de la Rame, whose pen name of Ouida is famous all over the world; "Borrowed Plumage," a Metro Screen Classic, and "Love and Lies" for Viola Dana. The titles of the last two are subject to change.

May, the last releasing month of the season, will have the third Allen Holubar production, "Robes of Redemption," written by Jane Hurrle and adapted by the director. It is a special feature planned to bring the releasing season to a close with a sure-fire favorite.

Thirty-three major productions in all—a schedule including the work of the most noted directors, the most talented stars and supporting players, and the most gifted writers. That's the Metro schedule.

Double Role

Larry Fisher is serving the Jackie Coogan production unit in a double capacity. He has been assisting Walter Israel, costume designer, in supervising the thousands of costumes needed for Jackie's first Metro picture, "Long Live the King." And when a hard-boiled actor was needed for a gruelling fistic battle in the course of the picture, Fisher was selected for the ordeal.

Bastille Falls Again

The fall of the Bastille, the most memorable event in French history, was filmed by Rex Ingram in his Metro production of "Scaramouche" on July 14, the one hundred and thirty-fourth anniversary of the occurrence. More than 2,600 men and women were used to portray Paris mobs, soldiers, nobility, peasants and others. Five hundred torches, 1,200 assorted mob weapons, 850 swords, pitchforks, scythes, sickles, pikes and other rude weapons were manufactured at the Metro studios for the occasion.

Many Noted Stars and Leading Players in Metro Productions for Next Season

Many of the most noted stars in the industry are now making pictures under the Metro banner and the list is gradually being augmented to include a wide variety of renowned talent. Besides those who are under immediate contract with Metro Pictures Corporation, many distinguished names are found in the casts of the various independent productions slated for Metro release.

Rex Ingram, a star director, who reached his greatest development under Metro, has developed several distinguished players who appear in Ingram-Metro pictures. Of these the most famous are Ramon Novarro, Alice Terry and Lewis Stone. This trio of players has appeared either singly or together in Ingram's greatest successes and each has already attained an established fan following. The three are now playing in "Scaramouche," mamoth picturization of Rafael Sabatini's famous novel of the French revolution, adapted for the screen by Willis Goldbeck, presented by arrangement with Charles L. Wagner.

Mae Murray, having but recently finished "The French Doll," a notable picturization of a notable Broadway stage success, has already started on her next production, "Fashion Row" from a story by Sada Cowan and Howard Higgins. Preceding came four marked successes, all under the Metro banner, "Peacock Alley," "Fascination," "Broadway Rose," and "Jazzmania." Several future productions to follow "Fashion Row" have already been projected for Mae Murray. Metro officials have put the entire organization behind the Mae Murray pictures assuring them highest exploitation.

A big stroke was consummated by Metro when it procured the service of Jackie Coogan. Jackie is now at work on his first Metro picture, "Long Live the King," under the direction of Victor Schertzinger, and the personal supervision of Jack Coogan, Sr., from Mary Roberts Rinehart's famous novel of the same name.

The story of "Long Live the King" is famous the world over. One more picture, title as yet unnamed is set for Jackie, before he goes on to picturize another world-famous story, "The Dog of Flanders" by no less a writer than Louis de la Rame, famous under her pen name of Ouida.

Another brilliant achievement was the addition of Buster Keaton to the roster of Metro stars in the face of spirited competition. It is certain that the Keaton pictures along with other Metro productions will reach the high-water mark of fall releases.

Buster Keaton is making a series of five reel comedy drama features to be presented by Joseph M. Schenck and distributed by Metro. His first, "Three Ages" has already achieved a brilliant triumph in London and is being released simultaneously to many theatres in England. In America "Three Ages" is scheduled for release in September.

Viola Dana is already at work on her second fall release, "The Social Code." Miss Dana has just completed "Rouged Lips," a story of the stage, and several other stories are awaiting this busy young star's attention. Miss Dana undoubtedly is one of the most successful as well as one of the most beloved of the younger screen commediennes in America. Her popularity is growing apace with each new picture and the advent of a Viola Dana picture is a marked one.

Three famous names appear in Fred Niblo's production of "Strangers of the Night" a picturization of Walter Hackett's "Captain Applejack," that sturdy fantasy of the Broadway stage of last season. Enid Bennett in a delightful role suited to ehr light touch, Matt Moore as a blustering pirate and gentle Englishman and Barbara La Marr in her inevitable role of the adventuress and vampire. "Strangers of the Night" under such direction and with such players, bids fair to be a tremendous sensation. "Strangers of the Night" is presented through Metro by Louis B. Mayer.

Barbara La Marr is also in the cast of the Reginald Barker production of "The Man Thou Gavest Me," another Metro-Louis B. Mayer attraction.

Other groups of noted players appear in the various Metro pictures. James Kirkwood, fresh from his sensational New York stage appearance in "The Fool," Mary Alden and Rosemary Theby appear in "The Eagle's Feather" the Metro special which is now being filmed, under the direction of Edward Sloman, in the Metro Hollywood studios.

Earle Williams, Renee Adoree, Pat O'Malley, Wallace Beery, and Josef Swickard appear in "The Man Thou Gavest Me," based upon G. B. Lancaster's "The Law-Bringers."

House Peters and Evelyn Brent are playing leading roles in "Held to Answer" the Peter Clarke MacFarlane novel which Harold Shaw has commenced directing for Metro.

Among others are Cullen Landis, Mildred Harris, Louise Fazenda and Ralph Lewis who appear in "The Fog," a Max Graf production for Metro; Estelle Taylor, Marguerite De La Motte, John Bowers, David Butler, Ralph Lewis, Noah Beery, and Walter Long who appear in "Desire" a Louis Burston presentation; Orville Caldwell in Mae Murray's supporting cast in "The French Doll"; Tom Moore, who appears with Viola Dana in "Rouged Lips"; Margaret Leahy, the English beauty, who plays the feminine lead opposite Buster Keaton in "Three Ages," and Wallace Beery who also appears in a prominent role.

Last but not least there is Clara Kimball Young whose latest picture "A Wife's Romance" has been completed and will soon be seen by the public.

Effective Tie-up

J. Raymond Thurston, manager of the Temple Theatre, Lockport, N. Y., secured an effective advertising tie-up with the Lockport Union Sun and Journal during the showing at his house of the Rex Ingram production of "The Prisoner of Zenda," by getting fifteen merchants to contribute to an advertising layout of a page, each merchant being assigned a letter from the title of the picture, and the newspaper contributing space for the explaining of the contest.

Viola Dana Making "The Social Code"

Viola Dana now is on her second picture of the Dana unit of five set for the Metro fall program. Having recently completed "Rouged Lips," Miss Dana already has started work on "The Social Code," under the direction of Oscar Apfel. It will be released in October. "The Social Code" was written by Rita Weiman, one of the brilliant group of American short story writers. It appeared originally under the title of "To Whom It May Concern." Miss Weiman is also the author of Miss Dana's previous picture, "Rouged Lips."

A strong cast has been selected to support Miss Dana in "The Social Code." Among the players are Malcolm McGregor, Huntly Gordon, Edna Flugrath, Cyril Chadwick, John Sainpolis and William Humphrey. Other prominent names will be added later. One of the interesting features will be the appearance on the screen with Miss Dana of her sister, Edna Flugrath. Miss Flugrath recently came to this country from England with her husband, Harold Shaw. Mr. Shaw directed Miss Dana in "Rouged Lips." Miss Flugrath will play a sister role.



MARY ALDEN AND JAMES KIRKWOOD IN METRO'S "THE EAGLE'S FEATHER"

Directors of Metro Productions Are Well Known in the Industry

Metro Pictures Corporation believes it has the strongest force of directors ever assembled in the history of the screen.

Rex Ingram alone is enough of a directorial genius to put his company in the lead of the field, but when in addition to the services of this peerless director, a motion picture corporation draws for its producing and releasing schedule upon the work of such men as Fred Niblo, Reginald Barker, Victor Schertzinger, Robert Z. Leonard, Edward Sloman, Allen Holubar, Harold Shaw, Ralph Ince, Oscar Apfel, Eddie Cline, Paul Powell, Thomas Heffron and others, it has a formidable array which augurs well for the quality of productions and the profits of exhibitors.

Thirty-three major productions are on the Metro schedule. A picture in the making which is commanding universal attention is the Rex Ingram mammoth production of "Scaramouche," Rafael Sabatini's colorful romance of the French Revolution, with a cast of 10,000. "Scaramouche" promises to show the greatest advance in the art of the screen. Ingram won into national screen fame with his "The Four Horsemen of the Apocalypse"; with "Scaramouche" it is expected he will rise to heights yet unreached by others. Mr. Ingram's scenario was prepared by Willis Goldbeck. The presentation is by arrangement with Charles L. Wagner.

In "Scaramouche," Rex Ingram will have the biggest production yet made in the history of motion pictures. More than 10,000 persons will have been employed in making this epic of the French Revolution live again on the screen. Mr. Ingram has had enormous sets constructed at Hollywood to reproduce the streets of Paris and Rennes during the Reign of Terror, and the entire village of Gravillac, in Brittany, covering sixty acres, has been reproduced.

Everyone connected with "Scaramouche" believes it will be the greatest of the world's photoplays. It will be released in January. Following the six months spent in the actual filming of this production, Mr. Ingram will take a short rest before starting work on another picture, yet to be announced.

Fred Niblo, who started his series of Louis B. Mayer presentations for Metro with "The Famous Mrs. Fair," has "Strangers of the Night" as the second of the series. In picturing this version of "Captain Applejack," Walter Hackett's stage success, Mr. Niblo had constructed a fleet of seventeenth century pirate brigs and the filming was done at sea, along a rocky section of the Pacific Coast, and at the Mayer studios. After "Strangers of the Night," Mr. Niblo will start work on "Man, Woman and Temptation," and will then make his third and last picture of the year, "Thy Name Is Woman." Bess Meredyth scenarioized "Strangers of the Night," Robert Ellis served as scenic architect and Alvin Wyckoff as cameraman.

Robert Z. Leonard's pictures for Mae Murray will include, "The French Doll," "Fashion Row," and "Mademoiselle Midnight." These will be Robert Z. Leonard presentations through Metro, sponsored by Tiffany Productions, of which Mr. Leonard is director-general and M. H. Hoffman general manager. "The French Doll" is by A. E. Thomas, with adaptation and continuity by Frances Marion. "Fashion Row" is by Sada Cowan and Howard Higgins, and "Mlle. Midnight" by Edmund Goulding.

Victor Schertzinger is directing Jackie Coogan's first Metro picture, "Long Live the King," a screen version of the novel by Mary Roberts Rinehart. Mr. Schertzinger will be remembered as Charlie Ray's director in Ray's early successes and also for his work with Mabel Normand and Tom Moore. He recently finished "The Man Next Door" and directed Katherine MacDonald in her last four pictures. He is recognized as one of the most competent directors of the screen, and also has a big reputation as a composer of music. He has written symphonies, cantatas and popular ballads.

The adaptation of "Long Live the King" was made by C. Gardner Sullivan and the continuity was written by Eve Unsell. The cast includes Rosemary Theby, Alan Forrest, Alan Hale, and many other well-known players.

Reginald Barker is producing "The Man Thou Gavest Me," adapted from G. B. Lancaster's novel, "The Law-Bringers." Other Barker productions for the season will be "Pleasure Mad" and "Women Who Wait."

Mr. Barker's name on a photoplay signifies a picture surcharged with thrilling effects. For instance, the great forest fire in "Hearts Aflame" was acclaimed as the most spectacular effect ever achieved on the screen. In "The Man Thou Gavest Me," there were many thrilling scenes which were screened in North Vancouver and in Alberta. The cast of the production includes Renee Adoree, Pat O'Malley, Barbara La Marr, Earle Williams, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Ed J. Brady and Robert Anderson. "The Man Thou Gavest Me" will be presented by Louis B. Mayer, through Metro.

"Pleasure Mad" is another picture that will give Mr. Barker an opportunity for big effects. This is a picturization of Blanche Upright's "The Valley of Content," in which thrilling incidents are pyramided to a climax of terrific intensity.

Mr. Barker, who produced the first William S. Hart picture and has had a series of big successes, including "The Old Nest," "The Storm" and "Hearts Aflame," looks forward to his biggest season.

Edward Sloman, producer of "The Ten Dollar Raise," "Pilgrims of the Night," "Shattered Idols," "Backbone" and other big successes, has left his own production company to take charge of "The Eagle's Feather" for Metro. "The Eagle's Feather" is a picturization of the sensational story by Katherine Newlin Burt, author of "The Branding Iron" and "Hidden Creek," which appeared in the Cosmopolitan. The cast includes James Kirkwood, Rosemary Theby, Mary Alden, Lester Cuneo, Elinor Fair and Crauford Kent.

Mr. Sloman is the man who produced Jack London's "Burning Daylight" and "The Mutiny of the Elsinore" for Metro several seasons ago. He is a maker of big and memorable pictures.

Harold Shaw, one of the pioneers of the screen industry, has come from England to direct Viola Dana in "Rouged Lips" and "In Search of a Thrill." Mr. Shaw is a native of Tennessee, who, after a success on the American stage and on the screen, went to England and became director general for the London Film Company. There he directed pictures for such famous stars as Sir Herbert Tree and Cyril Maude; also many pictures starring his wife, Edna Flugarth, who is Viola Dana's sister.
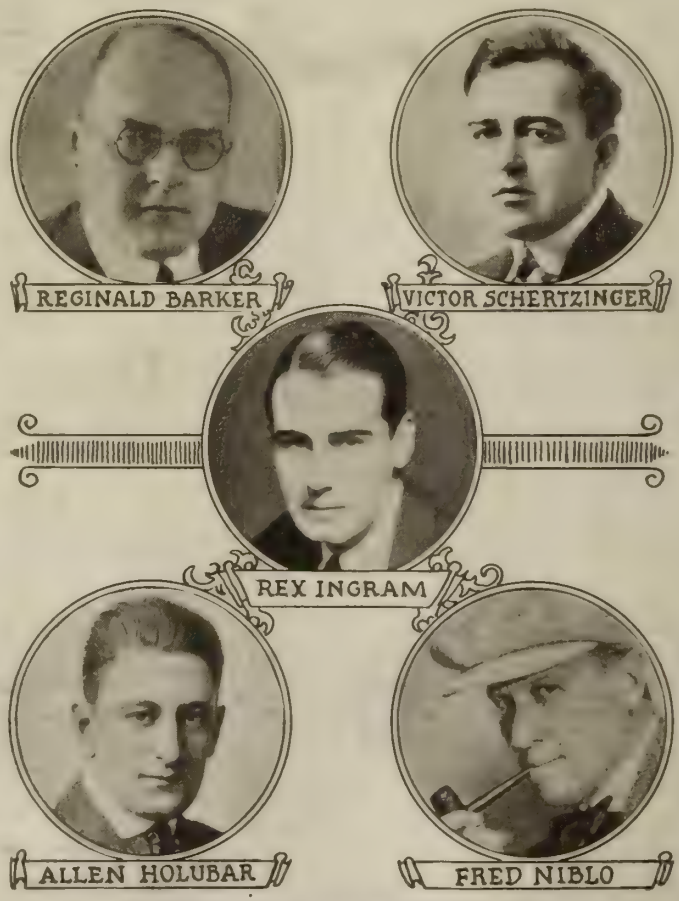
"Rouged Lips" is an adaptation by Thomas J. Hopkins of Rita Weiman's story, "Upstage." "In Search of a Thrill" is based upon a story by Kate Jordan.

Another Viola Dana picture, "The Social Code," is being directed by Oscar Apfel, who has just returned from Europe and written a book on the comparative methods of European and American production. Mr. Apfel won fame by his productions of "The Squaw Man" and "Ten Nights in a Barroom." "The Social Code," like "Rouged Lips," is the work of Rita Weiman.

Allen Holubar has come to Metro to direct "The Human Mill," "Life's Highway" and "Robes of Redemption."

Ralph Ince and a number of other directors are making special productions to be distributed through the Metro organization.

Buster Keaton, too, must be included in a directorial classification, for the Joseph M. Schenck star was associate director with Eddie Cline in the filming of Buster's first five-reeler for Metro, "Three Ages."



BEHIND THE METRO MEGAPHONES





















Scenes from
Rex Ingram's Heralded
Metro Production
"Scaramouche"

Metro Salesmen Chalk Up Record in Bookings for the 1923-24 Year

With the enthusiasm instilled in them at the recent national sales convention held at the Hotel Astor in New York still at a high pitch, Metro salesmen throughout the country are chalking up big records with advance sales and bookings on the new 1923-1924 product which will go to exhibitors beginning with the first release in September of Mae Murray in "The French Doll."



SUPERVISING HEADS OF METRO'S SALES SYSTEM

Left to right—Arthur M. Loew, general sales manager of foreign distribution; Edward M. Saunders, general sales manager in the United States; T. J. Connors, assistant sales manager in the United States.

The job of selling the pictures has been made doubly easy by the demand that has been created. When an organization starts off its season with such favorites as Mae Murray, Buster Keaton and Viola Dana in new pictures, and a new production by Fred Niblo, "Strangers of the Night," founded upon a stage success of the magnitude of "Captain Applejack," the only thing left for the sales force to do is to talk to the exhibitors of terms.

Every exhibitor wants productions of this sort; he not only wants them, but his patrons demand them. He has to get them if his house is to maintain the highest standard and face the keenest competition. They are pictures that, once they are booked, mean full houses and big profits.

The Metro sales forces are in charge of E. M. Saunders, general sales manager in New York, and T. J. Connors, assistant sales manager.

"The Metro announcement of its forthcoming release schedule," said Mr. Saunders, "has brought forth a demand that is without precedent in my memory. It is a prime illustration of the adage, 'Nothing succeeds like success.' Metro is just completing the greatest year in the history of the organization. We are convinced that our productions are far ahead in the field as box office attractions. And that conviction has registered in the minds of exhibitors everywhere.

"It is only a short time now until September and for the last month the Metro sales force has been combing the field. All of our salesmen were in New York last month for the convention at the Astor and such a fever of enthusiasm was generated that all were anxious to get back to their territories as soon as possible to get the new pictures on the market.

"It was simply an exhibition of the stimulation that is bred by success. Every man knew we had a bunch of winners and he was burning to get them to the exhibitors as speedily as possible. Work becomes fun when it can be performed with such confident exhilaration and the Metro salesmen have been having the time of their lives during the past month.

In Midst of Campaign

"We are still in the midst of a hot campaign, and there is going to be no let-up throughout the season. We have our work mapped out for us and we are confident of making new records all along the line.

"The biggest production of the year will be Rex Ingram's 'Scaramouche,' which will be released in January. It will be put on first at advanced prices in leading legitimate theatres in the principal cities, and then it will go to the regular exhibitors with the prestige of long runs and tremendous advertising. We believe 'Scaramouche' will break the record made by 'The Four Horsemen of the Apocalypse.'

"Mr. Connors and myself are going to visit all of the Metro branch offices throughout the present campaign and see to it that nothing is overlooked because of the almost too easy success that has attended the beginning of our drive.

"Every Metro branch has reported record business, but we have received particularly glowing reports from C. E. Kessnich in Atlanta, E. A. Golden in Boston, W. C. Bachmeyer in Cincinnati, Harry Lustig in Los Angeles and S. A. Shirley in Chicago."

The Metro September release will be: Mae Murray in "The French Doll," a Robert Z. Leonard presentation through Metro, sponsored by Tiffany Productions, of which Mr. Leonard is director-general and M. H. Hoffman general manager; "Strangers of the Night," a screen version of Walter Hackett's "Captain Applejack," produced by Fred Niblo and presented by Louis B. Mayer through Metro; "Rouged Lips," starring Viola Dana, from Rita Weiman's story, "Ustage," directed by Harold Shaw, and "Three Ages," the first of the new Buster Keaton five-reel comedies presented through Metro by Joseph M. Schenck.

Coogan's First Picture

Jackie Coogan's first picture for Metro, "Long Live the King," will be the leading release in October. It is the biggest thing that Jackie Coogan has yet attempted and exhibitors everywhere are seeking early showings. The picture was adapted from Mary Roberts Rinehart's novel and directed by Victor Schertzinger, under the personal supervision of Jack Coogan, Sr. Other October releases that are chalking up big advance sales are "The Eagle's Feather," "The Man Thou Gavest Me" and "Held to Answer," three massive special productions, directed respectively by Edward Sloman, Reginald Barker and Harold Shaw, and Viola Dana in Rita Weiman's "The Social Code," directed by Oscar Apfel.

The sentiment of the Metro sales force was expressed in a wire to the home office in New York from C. E. Kessnich, manager of Metro's Atlanta Exchange. "I just told them what I had, and they did the rest," said Mr. Kessnich.

A Free Show

The State Theatre, Erie, Pa., secured a great deal of advance publicity for the Rex Ingram production of "Where the Pavement Ends," by giving a free morning performance for 1,500 Girl Reserves two days prior to the regular showing of the picture. The Erie Times co-operated with the theatre, giving the photoplay considerable space for several days.



SELLING METRO PICTURES IS THEIR JOB

Left to right—H. Lustig, Los Angeles district manager; C. E. Kessnich, district manager in Atlanta; E. A. Golden, Boston district manager; S. A. Shirley, Chicago district manager.

Metro Announces Six Premier Feature Pictures with All Star Casts

Metro announces six special Premier Feature productions for 1923-1924, to be presented with all-star cast.

The first will be "The Eagle's Feather," an adaptation of Katherine Newlin Burt's thrilling story of a woman ranch owner that created a sensation when it appeared in "The Cosmopolitan." A stampede of 4,000 cattle is among the big scenes in this exciting picture of the outdoors, in which a vital drama is disclosed with an originality that puts the picture in a class by itself.

James Kirkwood, fresh from his stage triumph in "The Fool," in which he played the title role for a year on Broadway, will be seen as the gentleman adventurer. Others in the cast are Rosemary Theby, Mary Alden, Elinor Fair, Crawford Kent, Lester Cuneo, George Seigman, John Elliott, Charles McHugh and William Orlamond. Winifred Dunn made the screen adaption.

Edward Sloman, the director, left his own production company, to make this picture for Metro. Mr. Sloman was producer of "The Ten Dollar Raise," "Pilgrims of the Night," "Shattered Idols" and "Backbone." Several years ago he produced "The Mutiny of the Elsinore" and "Burning Daylight" for Metro. He is a maker of big pictures and has an unusual opportunity with "The Eagle's Feather."

After "The Eagle's Feather" comes "Held to Answer," by Peter Clark MacFarlane, featuring House Peters and including Grace Carlyle, John Sainpolis, Evelyn Brent, James Morrison, Lydia Knott, Bull Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and J. J. Hughes. It will be directed by Harold Shaw, who has returned to America after a series of big successes in England.

The Louis Burston production of "Desire," an original story by John B. Clymer and Henry R. Symonds, will follow on the release schedule. This has been directed by Rowland V. Lee. The cast includes Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson, Hank Mann, Chester Conklin, Vera Lewis, Nick Cogley, Sylvia Ashton and Frank Currier.

"The Living Past," adapted from William J. Locke's novel, "The Tale of Triona,' will be the fourth of this series. The cast and director have yet to be selected. The story itself was one of the biggest literary successes of the year. The adventurer of Red Russia, Thibet and Kurdistan, who finds his past haunting him in London, is one of the greatest of Locke's characters, and Locke's following is big enough to insure a wide interest in advance of showing the picture.

"The Book of Fate" and "Borrowed Plumage" will complete the Premier Feature list. Details of these productions will be announced later.



SOME OF METRO'S DIRECTORIAL BRAINS

Left to right: Harold Shaw, to direct Viola Dana; Edward Sloman, to direct "The Eagle's Feather"; Jack Coogan, to supervise Jackie's unit; Prof. Daniel C. Comstock, inventor of Technicolor process, to do "The Uninvited Guest"



FOUR SCINTILLATING METRO STARS

Fred Niblo Will Make "Strangers of the Night"

One of the notable productions which Metro lists for fall release is "Strangers of the Night," directed by Fred Niblo under Metro-Louis B. Mayer auspices and featuring Enid Bennett, Matt Moore and Barbara La Marr. "Strangers of the Night" is a picturization of "Captain Applejack," the famous London and New York stage success by Walter Hackett. Fred Niblo was chosen to his task at the directorial helm by reason of his proved capability to handle anything from a farce to a strictly dramatic vehicle full of subtlety and color. Mr. Niblo's most recent directorial triumph is "The Famous Mrs. Fair." Praise was often cited for the way this was carried over from stage to screen without losing a tithe of the dramatic qualities or diverging in any way from the stage version.

After "Strangers of the Night" Mr. Niblo will begin production on his next picture to be presented, as is "Strangers of the Night," by Louis B. Mayer through Metro Pictures Corporation. No other announcement at this time, other than the title of "Man, Woman and Temptation" will be made concerning this second picture of the season. A third is also scheduled, called "Thy Name Is Woman."

All three will be part of the Metro fall releasing schedule, "Strangers of the Night" to be released in September, "Man, Woman and Temptation" in November and "Thy Name Is Woman" in March.

Bess Meredyth made the screen adaptation of "Strangers of the Night" and Alvin Wyckoff photographed the production. Robert Ellis was art director, Doran Cox, production manager, and Lloyd Nosler, editor.

Cast Enlarged

Eight new names have been added to the cast supporting Constance Talmadge in her historic serio-comedy, "The Dangerous Maid," which has just been put into production by Joseph M. Schenck for First National release. The new cast members are Marjorie Daw, Tully Marshall, Charles Gerrard, Kate Pride, Arthur Rankin, Lou Morrison, Philip Dunham, and Kenneth Gibson.



Featured Players Appearing in Big Metro Productions for Next Season

by showing the girl racing after her disappointed suitor who is seeking forgetfulness in a yachting cruise, and arriving of course in time for reconciliation.

Cast

April Blair.....Madge Kennedy
Edgar Prentice.....Vincent Coleman
Joe Renard.....Pedro de Cordoba
Mrs. Carney.....Emily Fitzroy
Manny Bean.....Dore Davidson
Mr. Quail.....William H. Tooker
Mrs. Quail.....Winifred Harris
Shakespeare Jones.....John W. Jenkins
Mr. Ogilvie.....Charles Kent

Based upon stage play, "Dear Me," by Luther Reed and Hale Hamilton.
Scenario by Rufus Steele.
Direction by Henry Kolker.
Photography by George Webber and Henry Cronjager.
Length, 6,574 feet.

Story

April Blair is the slavey in the Home for Failures, established by a philanthropist for struggling artists. She is gifted with a beautiful voice which inspires a writer, musician and a theatrical manager, all of the Home, to make one more attempt at success. They unite efforts and produce a play which is accepted and which makes April a popular star. She is showered with attentions, especially by a millionaire, who almost wins her. The playwright who is in love with her keeps his identity a secret and is about to go away broken-hearted when she realizes her love for him and confesses before she knows he is the successful author of the play.

"The Eleventh Hour"

Fox Melodrama with Shirley Mason and Charles Jones Sets Record for Thrills And Excitement

Reviewed by C. S. Sewell

Thrills, thrills and more thrills characterize the Fox special for the new season, "The Eleventh Hour." Announced in the opening subtitle as an honest melodrama built solely to entertain, it would appear to have been the idea of those responsible for this production to provide a maximum of excitement, and they have certainly succeeded, for there are enough thrills and stunts in this picture to supply a serial. They follow each other in such rapid succession that hardly is one over before another flashes on the screen and they follow each other smoothly. If your patrons like serials or melodrama we certainly recommend "The Eleventh Hour," for it will surely please them and should echo in your box office. You can safely guarantee that never have they had so many thrills and so much excitement crowded into a picture of this length.

This is a picture that you should have no trouble to exploit. The title is intriguing and curiosity arousing. There are two popular Fox stars who already have a big following, Shirley Mason and Charles Jones, and in addition there are the production values already referred to. The picture is finely produced and well directed and nothing has been left undone to play up to the utmost the multitude of melodramatic situations. After the story gets under way and the villainy starts there is not a second's let-up, the attention of the melodrama fan is held in a vise-like grip until the final fade-out which, by the way, is a gem. The manner in which the hero gets from under the suspicion of having started out as a villain is handled with usual cleverness in a single sub-title nicely side-stepping an anti-climax.

A leap off a high cliff, escape in a speed boat, shooting down an aeroplane, destroying a parachute, capture by the villain's submarine, escape of both stars through torpedo tubes, being thrown to the lions, repeated invasions by the conspirators, chase by a destroyer, blowing up of the chemist and his foes by the powerful explosive, rescue of the heroine from death in a vat of molten metal, are only a few of the exciting stunts in this picture.

The cast is excellent, both stars acquit themselves creditably. Charles Jones is a fine type for the hero and his work is convincing. Shirley Mason in a role that differs considerably from her usual work produces a fine foil for Jones' heroic stunts. Alan Hale is excellently cast as the villainous foreign prince of great wealth whose schemes to gain control of a powerful explosive form the basis for the action. The others in the cast all do good work. The picture is well photographed, there are some exceedingly good and some exceedingly good and some beautiful camera shots, several enormous sets and many especially convincing scenes in a big steel factory.

Based on a Lincoln J. Carter stage melodrama, Louis Sherwin for the scenario and Bernard J. Durning for the direction are to be congratulated in playing up every possible angle from the octopus embroidered livery of the conspirators to the diabolical apparatus in the prince's home to put over the spirit of the production.

Cast

Barbara Hackett.....Shirley Mason
Brick McDonald.....Charles Jones
Herbert Glenville.....Richard Tucker
Prince Stefan de Bernie.....Alan Hale
Dick Manley.....Walter McGrail
Estelle Hackett.....June Elvidge
Submarine Commander.....Fred Kelsey
Mordecai Newman.....Nigel de Brulier
Foreman.....Fred Kohler
Barbara's Uncle.....Edward Martindel

Based on stage play by Lincoln J. Carter.
Scenario and story by Louis Sherwin.
Directed by Bernard J. Durning.
Photographed by Don Short.
Length, 6,819 feet.

Story

To aid in his mad scheme to bring the nations of the world to his feet, Prince Stefan with his unlimited wealth seeks to gain control of a new explosive which has been developed by the plant owned by Barbara Hackett. After attempting force unsuccessfully he wins over Barbara's uncle by threatening to expose him and also Glenville, the rascally executive. Barbara is championed by Brick McDonald, in the employ of Prince Stefan, and after a series of exciting adventures including flight in a motor-boat, rescue by an aeroplane from which the two escape by a parachute only to be captured by a submarine and escape through the torpedo tubes to be again seized, all ends happily and wins Barbara's hand, but not until he has escaped from a den of lions and thrown the prince into the den, rescued Barbara from a pit of molten iron over which she was suspended and done several other stunts. It develops that Brick was all along an employe of the U. S. secret service.

"The Daring Years"

Daniel Carson Goodman Does a Babe Ruth For Equity with This Excellent Bet

Reviewed by Roger Ferri

Put Daniel Carson Goodman down as the "Babe" Ruth among independent producers. His latest production, "The Daring Years," is the third consecutive home run he has scored with Equity Pictures Corporation scoring with him. Here is a melodramatic gen that is even better than either "What's Wrong with the Women?" or "Has the World Gone Mad?" and if you've played either one of these you must know that "The Daring Years" must necessarily be a sure thing. And it's that. If you made money on the preceding Goodman-Equity specials you cannot miss with this one. It has everything.

Daniel Carson Goodman is a showman—a darn good showman, if his pictures can be taken as a criterion. He produces showman pictures for showmen, for that's precisely what he did when he made "The Daring Years." He has given the showman a good first-class artistic melodramatic production with pretentiously luxurious scenes, with Riverside Drive for the background, Broadway's Tenderloin the inspiration, and the dingy East Side the cause. That's taking in a lot of territory, but he had his eyes wide open and brought into play real humans that combine to make his fascinating story genuine first rate entertainment. The cast is excellent, including Mary Carr, who never did better work; Charles Emmett Mack, a David Wark Griffith protege, who seemingly steps out of the silver sheet into real life his work is so realistically appealing; Mildred Harris, a typical cabaret siren with the way of an East Sider but the craving of the Riverside—and she runs away with this role, which is something new to her, but fitting to her; Clara Bow, Brandon Tynan, Jack Richardson and others. They all do well.

The picture is packed with thrills with the death march at Sing Sing's death house a scene that causes one to shudder. There is a stiff fight down a flight of stairs, a free-for-all clash between college students, a humorous boxing match with two "frame" pugilists the principals and an excellent court scene. The cabaret scenes are richly enacted with a special number devised on a circular staircase that is typically Weyburnish.

Opportunities galore, while the story and production in general will entertain superbly. The direction is consistently good throughout with the lighting effects in accordance with the high calibre of the picture as a whole.

Cast

Susie La Motte.....Mildred Harris
John Browning.....Charles Emmett Mack
Mary.....Clara Bow
Mrs. Browning.....Mary Carr
Jim Moran.....Joe King
James La Motte.....Tyrone Powers
The College Boy.....Skeeks Gallagher
Cabaret Owner.....Jack Richardson
La Motte Children { Helen Rowland / Joe Depew
Moran Girls.....Sherman Sisters
The Manager.....Sam Sidman

Based on story by Daniel Carson Goodman.
Directed by Kenneth Webb.
Length, about 7,000 feet.

Story

"The Daring Years" is a story of Broadway, college and the East Side. Susie La Motte, a cabaret entertainer, is in love with Moran, a pugilistic gentleman of the "flop" type, but she vamps John Browning, whose mother attempts to point out the error of his way. Moran is jealous and when surprised by John a fight ensues in which Moran is killed. John is accused and sentenced to the electric chair. A lightning bolt puts the power plant out of commission and stays John's execution. Meanwhile, Moran's wife, knowing the truth, forces Susie to confess that Moran had accidentally killed himself. She breaks down and confesses, with happiness resultant for everybody concerned.

"The Flying Dutchman"

F. B. O. Offers Novelty in Picturization of Famous Wagnerian Opera

Reviewed by Mary Kelly

Wagner's opera, "The Flying Dutchman," when reproduced on the screen, presents something rather out of the ordinary and perhaps indefinitely salable. It belongs in the class of fantasies, always uncertain from a box-office standpoint. It has considerable atmospheric merit, however, and its novelty and faithfulness to the opera will be an attraction to some extent.

As the feature with Hollandish settings and characters is conspicuously infrequent, this advantage will count for something. It helps in creating an impression of the unusual. The matter of settings has not been given elaborate treatment—a single shot of the waterfront and two or three interiors suffice—but these are fairly convincing.

Many patrons are likely to find the picture lacking in vitality. The theme is of course fanciful, and while the dream solution has been used, it will nevertheless require a certain type of imagination to fully appreciate the action. In a word, it is the

story of a Dutch sailor, doomed to travel the seas, falling in love every seven years with some woman who proves faithless. One of his affairs is here depicted. Phantom effects are frequently used to suggest the supernatural character of the hero. The performance is a rather difficult feat and the director seems to have found it a little out of his perspective at times. The cast is average but hardly gifted with the unique point of view which an undertaking of this sort requires. The costumes are pleasing and a number of picturesque characters furnish a background of interest.

Cast

Philip Vanderdecker.....Lawson Butt
Melissa.....Lola Luxford
Zoe.....Ella Hall
Robert.....Edward Coxen
Peter Van Dorn.....Walter Law
Based upon the opera by Richard Wagner.
Scenario by Lloyd Carleton.
Direction by Lloyd Carleton.
Photography by Andre Barlatier.
Length, 5,800 feet.

Story

Philip Vanderdecken, doomed to travel in a phantom ship and to land every seven years in physical form, and meet a woman with whom he falls in love, meets and loves Melissa Van Dorn. She loves him only for his treasures and he soon discovers her unfaithfulness. The treasures vanish and Vanderdecken is about to curse Melissa when her younger sister, neglected by all others but in love with Philip, redeems him by her prayers. It is she then and not her sister who becomes his bride, saving him from his curse.

"Out of Luck"

Universal Feature with Hoot Gibson Has Good Comedy and Interesting Detail

Reviewed by Mary Kelly

This Hoot Gibson feature is a refreshing departure from the ordinary. It offers some interesting glimpses into navy life and takes the star through an adventurous course of events, exploiting creditably his personality and talents. It is a good program subject, more distinguished than the star's recent vehicles.

Hoot Gibson's ability in portraying the awkward youth who continually gets worsted is demonstrated as usual. But the scene of action is different this time and his characterization seems more of a success because the story is stronger. The rest of the cast, too, is very good. They are all rather conventional types, so that the star's work stands out prominently.

He has a number of effective comedy scenes, such as his hapless acrobatics in getting aboard ship and later the hilarious scene in the ship "boudoir," where he attempts to get into the hammock. The picture has a few dramatic turns, especially at the beginning and end. The attack on the captain in his palatial home sustains the suspense and the rescue by the sailors is a characteristic touch. Laura La Plante is charming. The picture is well directed, has a good share of comedy and interesting detail and should be entertaining to a majority.

Cast

Sam Pertune ..... Hoot Gibson
Mae Day ..... Laura La Plante
Ezra Day ..... Howard Truesdell
Aunt Edith Bristol ..... Elinor Hancock
Captain Bristol ..... DeWitt Jennings
Cyril La Mount ..... Freeman Wood
Boggs ..... Jay Morley
"Kid" Hogan ..... Kansas Mochring
"Pig" Hurley ..... John Judd
Story and Direction by Edward Sedgwick.
Scenario by George C. Hull.
Photography by Virgil Miller.
Length, 5518 feet.

Story

Sam Pertune was unlucky in love, so he joined the navy. A quarrel with his prospective father-in-law had resulted in Sam's laying the older man out with a stove poker. Sam was sure he had killed him. Shortly after he had signed up for a cruise in the U. S. N. he learned that the father of his sweetheart was only slightly injured. Sam was only a small town youth and he had joined the navy without asking questions. He didn't know what it was all about. So he walked jauntly into the commander's office and declared himself. He was going to quit and go back home to his girl, said he. The Com. got a chuckle out of that and promised the love sick lad a ticket home—after four years. He finally got back to his girl, but the trip, was a succession of hard luck trails. The play is distinctly of a humorous type, a comedy drama that carries several good laughs.

"Lawful Larceny"

Entertaining Paramount Picture on Novel Theme Features Four Popular Players

Reviewed by C. S. Sewell

Adapted from an unusually successful stage play of the past season the Paramount production "Lawful Larceny" should afford popular entertainment for the masses.

The idea of the story is a good one, that one woman who entered a house and secured by not strickly legal means an incriminating document involving her husband is guilty of larceny while the other woman whose actions resulted in practically "stealing" the love of a husband, the honor of a home and blighting the future of a child, is not amenable to the law and has committed "lawful larceny."

Despite the fact that certain changes have been made in the story which serve to weaken the force of this point yet it has been sufficiently stressed to probably satisfy the great majority who have not seen the stage version.

Aside from the angle of the title, the story is an interesting one, and should appeal particularly to the women, for it shows how a resourceful woman averted the catastrophe which threatened her home. In fact both the good woman and the vamp are strong types while the men folks are but weaklings in their hands.

The story is necessarily dramatic, but it is relieved by excellent touches of comedy, the title is curiosity arousing and lends itself well to exploitation, the production is finely made and there are some beautiful sets as it is a story of the upper classes.

A capable cast of stellar calibre portrays the story and all give satisfactory performances. Hope Hampton as the wife heads the cast with Nita Naldi as the other woman, Lew Cody as her partner in the gambling club and Conrad Nagel as the husband whose weakness causes all the trouble.

Cast

Marion Dorsey.....Hope Hampton
Andrew Dorsey.....Conrad Nagel
Vivian Hepburn.....Nita Naldi
Guy Tarlow.....Lew Cody
Sonny Dorsey.....Russell Griffin
Billie Van de Vere.....Yvonne Hughes
Nora.....Dolores Costello
Dancers..... Gilda Gray, Florence O'Denishawn, Alice Maison
Based on stage play by Samuel Shipman.
Scenario by John Lynch.
Directed by Allen Dwan.
Length, 5,503 feet.

Story

While his wife is in Europe, Andrew Dorsey gets in with Vivian and her partner, Tarlow, who run an exclusive gambling club, and loses so much money Vivian persuades him to sign his firm's name to a note for a large amount. Unable to redeem the note, he faces prison, but is saved by the return of his wife, who, posing as a wealthy widow, goes to the club, wins Tarlow's confidence by promising to elope with him and persuades him to open the safe when she secures the note and money her husband lost. Vivian threatens to jail her for larc ny and taunts her with the fact that it is wful larceny for a person to take away the honor and love of a husband and brand a child's future. Dorsey's wife, through a ruse, however, wins in the end.

"Legally Dead"

Milton Sills and Fine Cast in Universal Offering with Striking Theme

Reviewed by Mary Kelly

Dramatic entertainment, mostly of an intense description, is offered in this rather novel subject by Universal. Its theme is out of the ordinary. Although much of the picture proceeds in fairly conventional style, the denouement is a daring departure from precedent, and in keeping with the title, casts an impression of the unusual over the whole picture.

"Legally Dead" belongs to the class of drama in which a feat of advanced science solves the problem at stake. A man is brought back to life by a powerful serum which stimulates the heart after it has stopped. It is acceptable chiefly as a novelty, and because the suspense is strong enough to hold the interest if not the credulity of the spectator. Because of this—the fact that the story is entertainingly unfolded—the production should be a reliable investment in any average theatre.

Milton Sills' performance in itself is a worth-while box office angle. It is almost invaluable in making the drama both forceful and interesting. Another impressive figure is Brandon Hurst, who seems to have realized the distinguished personality which a doctor of such great discernment would be expected to have. The picture perhaps has slight faults, a few scenes that might have been more convincing, but has a certain hint at the remarkable that eclipses these minor considerations. It has been well directed and will be impressive and stirring to the average fan.

References to newspaper publicity which the use of the drug adrenalin has received in restoring life can be effectively used in exploitation.

Cast

Will Campbell.....Milton Sills
Mrs. Campbell.....Margaret Campbell
Minnie O'Reilly.....Claire Adams
Jake Dorr.....Edwin Sturgis
Jake's Sweetie.....Faye O'Neill
Malcolm Steel.....Charles A. Stevenson
District Attorney.....Joseph Girard
The Anarchist.....Albert Prisco
The Judge.....Herbert Fortier
The Governor.....Charles Wellsley
Detective Powell.....Robert Homans
The Adrenalin Doctor.....Brandon Hurst
Story by Charles Furthman.
Scenario by Harvey Gates.
Directed by William Parke.
Photography by Richard Fryer.
Length, 6,076 feet.

Story

Will Campbell, newspaper reporter, gets himself arrested so as to get prison material for a story. In being discharged, he goes to a new town where Minnie O'Reilly, also an ex-prisoner, lives, and forgets his wife, who has never loved him. He works in a bank, is suspected by a detective who knows of his prison sentence, and is accused, when the detective is murdered. Campbell is tried and sentenced to hanging. After the execution, his innocence is discovered and an old friend, a doctor who has discovered a marvelous fluid for restoring life, experiments with the body and brings him back. In the meantime his wife has divorced him so he is free to marry the one he loves.

To Show Feature Weekly

With the acquisition of the Hippodrome, the world's famous auditorium, by the Edward F. Albee interests, another combination house has been added to the increasing list of such theatres in the white light section of Broadway. The Hippodrome, according to Mark Luescher, the Albee-Keith publicity director and promotion head, will show a feature production weekly along with ten acts of vaudeville of the popular brand, with international and circus acts headlined. This policy is not unlike in its vaudeville aspect to that of the State-Lake Theatre in Chicago.

Goldwyn's Production Policy

During the entire past year my executive associates, Mr. Edward Bowes, Mr. Abraham Lehr, and I have employed the large financial resources and organization of the Goldwyn Pictures Corporation in securing the most gifted directors, each with a record for big successes, the most important players and stories and plays known by title to all motion picture patrons.

An exhibitor must have pictures of outstanding merit, and in order to attract patrons to the box office, each picture must have strong selling features in director, artists and story. Theatre profits depend upon these things. Also, exhibitors must be assured of a continuous volume of pictures with these magnetic, profit-making promotion angles.

The merger of our distributing organization with Cosmopolitan Productions and the association of Distinctive Pictures, together with certain other extraordinarily high-class individual productions, makes the exhibitor who presents our product dominant in his field.

The first group of releases for the new season enables you to comprehend the magnitude of our production plans. We are fortified immeasurably in the activity of the Goldwyn Studios by the presence of June Mathis as editorial director.

F. J. GODSOL,
President Goldwyn Pictures Corporation.

First Runs Signed for Goldwyn Films

The magnitude of the Goldwyn Cosmopolitan picture-a-week distributing plans for the new season has proved so convincing to the big exhibitors of the country that many new contracts have recently been signed to show the early releases or the entire year's output. The exhibitors have greeted the Goldwyn Cosmopolitan plans and product with enthusiasm and every territory in the country is lined up strong for its first releases starting in August.

Among the prominent showmen who have signed big recent contracts, most of which were put through by James R. Grainger, vice president and general manager of sales of the newly allied Goldwyn Cosmopolitan Distributing Corporation, are the following:

I. Libson, who has contracted for early releases in Cincinnati, Dayton and Columbus.

Balaban & Katz, who signed for pre-release showings of "The Spoilers" and "Three Wise Fools" at the Roosevelt and Chicago theatres in Chicago.

William I. Goldman, who will show all the productions of Goldwyn Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion.

The West Coast Theatres, Los Angeles, which will play all of the Goldwyn Cosmopolitan releases throughout its circuit.

Herbert L. Rothschild, who will play all of the distributing company's releases in his four San Francisco theatres.

Jensen & Von Herberg, who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland.

Ruben & Finkelstein, who will show Goldwyn Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City.

Fred Desberg, who will play all of the productions for the season 1923-1924 at the Stillman, State and Allen theatres, Cleveland.

Rowland & Clark, who will play all of the season's releases at the State and Blackstone theatres, Pittsburgh; also at Erie, East Liberty and Braddock.

Tom Moore, who will play all Goldwyn Cosmopolitan releases at his Rialto Theatre, Washington, D. C.

A. H. Blank, who will show the firm's pictures in Omaha, Des Moines and Davenport.

Jacob Lourie, who will screen the entire season's product at the Park, Modern and Beacon theatres in Boston.

Southern Enterprises, who will show ten of the first group in twenty-eight cities of the Southeastern States.

Releasing Policy of One Each Week

This and following pages describe Goldwyn-Cosmopolitan's one-a-week release schedule for the coming year, every production a big super-special. The first group of eleven, to be released during August, September and October, should pull business into any box office. It includes every variety of picture, each done with enthusiasm, painstaking care and directorial and acting ability, from Goldwyn, Cosmopolitan, Distinctive and individual pictures from two outside producers.

Distinctive's Schedule

Distinctive Pictures Corporation has a schedule of magnificent features for 1923-1924—big in story, big in immediate box-office value and tremendous in good-will power. Every Distinctive executive works on the principle of personal responsibility for his share in production. We believe this doctrine is the one certain way of giving you the type of pictures to which you are entitled in these days of discriminating audiences. You, as an exhibitor, are responsible to your patrons, and we, as producer, are out to help you.

Naturally, having mapped out a super-size production program, we are happy in the thought that our pictures are to be released to you through the medium of Goldwyn Cosmopolitan. To be associated with people who are doing big things is an inspiration. This inspiration and co-operation will be at the back of every bit of product made by Distinctive.

ARTHUR S. FRIEND,
President Distinctive Pictures Corporation.

Dedicate Service to the Exhibitors

A distributing organization's strength depends on two things. One is the quality of the productions that it distributes. Two is the service it renders to exhibitors. Our production plans have been unfolded. We are confident that no distribution agency ever handled so worthwhile, so important, so impressive a product.

With regard to service. During the past year, we have increased our number of branch offices from twenty-two to thirty-one, with the opening of additional exchanges in Indianapolis, Ind., Milwaukee, Wis., Portland, Ore., New Haven, Conn., Albany, N. Y., Des Moines, Ia., Oklahoma City, Okla., Charlotte, N. C., and Butte, Mont. This must naturally result in a speedier film and accessory service to exhibitors in all territories which have up to this time been distant from the formal geographical layout of distributing sources.

Our branch executives and sales force, as a personnel, are alive to the many needs of theatre managers. The aim of each man is to give satisfaction to the exhibitors he serves. We confidently assert that our advertising and exploitation departments are the very best in the industry, equipped to render showman-like co-operation and with ambitious advertising plans that must result in more money for the many theatres which we serve. We dedicate ourselves to exhibitor co-operation.

J. R. GRAINGER,
Manager of Sales, Goldwyn Cosmopolitan Distributing Corp.

Back with Jackie

Eddie Boland is playing with Jackie Coogan again. This time the well-known screen comedian is the personal bodyguard to the Crown Prince Ferdinand, William Otto, which is the role being created by Jackie in his first Metro picture, "Long Live the King," now being filmed at the Metro studios by Victor Schertzinger.

Cosmopolitan Productions

The picture ranks with the press not only as a means of public entertainment but of public enlightenment. Realizing this, the purpose of the Cosmopolitan Corporation has been to provide entertainment, of course, in its pictures, but also to furnish information and education and to appeal to those whose possession of knowledge and taste enables them fully to appreciate the artistic, dramatic and historic value of the most meritorious moving picture productions.

The unexampled success of such instructive Cosmopolitan productions as "When Knighthood Was in Flower" has amply proved that not only is the greatest spiritual satisfaction to the producer to be found in creating pictures of the highest artistic and educational quality, but that therein also lies the greatest material recompense.

The ideals of the American people are of the highest and the publisher or moving picture producer who strives to meet and satisfy those ideals will secure his reward not only in public esteem but in public patronage.

The plan of production of the Cosmopolitan Corporation, therefore, for the coming year involves a preponderance of pictures of the educational excellence and artistic and dramatic merit of "Knighthood."

No phase of tense interest, no possibility of dramatic action or emotion will be neglected; but, to interest will be added instruction in the hope of making the picture not only the enlivening but the uplifting force that it should be in the community.

WILLIAM RANDOLPH HEARST,
President Cosmopolitan Productions, Inc.



THREE REASONS WHY GOLDWYN IS A DOMINANT FACTOR IN THE INDUSTRY

Left to right—King Vidor's "Three Wise Fools," Emmett J. Flynn's "In the Palace of the King," Marshall Neilan's "The Eternal Three."

Mystery Melodrama in "Red Lights"

In its first group of big special releases for the new season, Goldwyn Cosmopolitan Distributing Corporation has included one master mystery film. This is Goldwyn's production of "Red Lights," a thrilling melodrama based upon Edward Rose's stage play, "The Rear Car," which achieved a big success on the boards. Clarence Badger directed the picture for Goldwyn. It is scheduled for release by Goldwyn Cosmopolitan on September 30.

"Red Lights" might be described as a detective story, but its detective is of an entirely new type. He is known as the "crime deflector" and his province is to detect the aura, so to speak, of a crime in advance of its commission and to deflect it harmlessly away from those whose injury was sought.

The cast includes Marie Prevost, Raymond Griffith, Johnnie Walker, Alice Lake, Dagmar Godowsky, William Worthington, Frank Elliott, Lionel Belmore, Jean Hersholt, George Reed, Charles P. Murphy and Charles H. West.

'Enemies of Women' Highly Lauded

"Enemies of Women," Cosmopolitan's picturization of Vicente Blasco Ibanez's novel of that title, has had pre-release showings in three countries, the United States, England and Canada. It has achieved a big and most substantial success in each country. In New York, where it was first shown at the Central Theatre and later at the Rivoli, Rialto and Cameo, it is now in its fifteenth week and still being shown at the Cameo.

On June 15, it opened an extended engagement at the Empire Theatre in London and was hailed by the reviewers of the daily press as one of the finest productions ever screened in that city. Toronto, Canada, followed suit when it was presented at the Hippodrome in that city. It has also had extended runs at the Roosevelt Theatre in Chicago, at Grauman's Rialto in Los Angeles and at the Imperial in San Francisco, breaking records for long runs at the Roosevelt and Imperial. It will be released by Goldwyn Cosmopolitan on Sept. 2.

The production was directed by Alan Crosland mostly in Monte Carlo, where most of the action takes place. He was assisted throughout by the advice and encouragement of Blasco Ibanez. The sets are gorgeous in the extreme and the scenic backgrounds of the Monte Carlo locations are among the most beautiful ever pictured on the screen. Joseph Urban, noted stage artist, designed the magnificent sets pictured in the Monte Carlo and the Russian palace scenes.

Lionel Barrymore, universally recognized as one of America's leading actors, whether of stage or screen is featured.

"The Day of Faith" Surging Drama

"The Day of Faith" is being directed by Tod Browning for Goldwyn Pictures Corporation. No story so rich in promise has appeared upon the screen horizon since "The Miracle Man," says that firm. It has a spiritual undertone that is in harmony with the spirit of the world, and is filled with red-blooded action growing out of selfless devotion to ideals for the regeneration of the world. The picture is based upon Arthur Somers Roche's novel of the same title. It will be released by Goldwyn Cosmopolitan on October 21.

The cast includes Eleanor Boardman, Raymond Griffith, Tyrone Power, Wallace MacDonald, Winter Hall, Frederick Vroom, Ford Sterling, Charles Conklin, John Curry, Ruby LaFayette, Henry Herbert and Myles McCarthy.

Great Cabaret Scene in "Second Youth"

One of the largest cabaret sets ever built in the East was used last week at the Distinctive studios in New York in "Second Youth," the new comedy starring Alfred Lunt and Mimi Palmeri. Several well-known musical comedy stars and "Follies Girls" were among the "guests." Olive Ann Alcorn, who created a sensation by her dance in the illustrators Show last winter, did the dancing and entertainment.

Besides Alfred Lunt and Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne, Faire Binney, Winifred Allen and Lumsden Hare are all members of the cast of "Second Youth," Albert Parker is directing the picture. It will be distributed by Goldwyn Cosmopolitan in the fall.



STRIKINGLY DRAMATIC INCIDENTS IN THREE GOLDWYN PICTURES

Left to right—Charles Brabin's "Six Days," Sidney Olcott's "The Green Goddess," Lambert Hillyer's "The Spoilers."



THREE MORE HIGH-POWERED GOLDWYN ATTRACTORS FOR EXHIBITORS
Left to right—Clarence Badger's "Red Lights," George D. Baker's "The Magic Skin," Distinctive's "The Steadfast Heart."

"Spoilers" Scores Big Pre-release Hits

The motion picture version of "The Spoilers," Rex Beach's famous novel of Alaska and the Klondike gold rush days, has come to mean as much to the American screen as the novel itself has meant to American literature. The new screen version, which has been made by Jesse D. Hampton with Lambert Hillyer wielding the megaphone, is a super-feature distributed by Goldwyn Cosmopolitan which is now repeating, in pre-release showings in some of the larger cities, the sensational success which the first picturization of this novel enjoyed ten years ago. It is playing to capacity business in an extended, indefinite run at the Roosevelt Theatre in Chicago, and is turning away patrons unable to buy seats in Salt Lake City and in Seattle.

"The Spoilers" is one of the most widely read of American novels. It established Rex Beach's reputation as one of America's most virile authors. As well as being an exciting dramatic story, jammed to the brim with action, it is a true picture of early Alaskan history.

Reviewers for the motion picture trade journals and of the daily newspapers of cities where the new "Spoilers" has been shown, concur in pronouncing the picture as far ahead of the average super-special of today as the first screen version was ahead of the productions of its day. The great fight between Roy Glennister and the villainous McNamara, which is the high light of the production, is far more important, far more violent and spectacular in Mr. Hampton's production than it was in that made by Colonel Selig ten years ago. The critics have recognized that fact.

The cast boasts eighteen players, any one of whom could be featured in an ordinary motion picture production. The outstanding roles are interpreted by Milton Sills, Barbara Bedford, Noah Beery and Anna Q. Nilsson, with other roles entrusted to Robert Edeson, Wallace MacDonald, Mitchell Lewis, Robert McKim, Ford Sterling, Sam de Grasse, John Elliott, Louise Fazenda, Rockliffe Fellowes, Kate Price, Albert Roscoe, Gordon Russell, Tom McGuire and Jack Curtis.

Crawford's Novel Picturesque

One of the most picturesque and powerful motion pictures that have yet been made is Goldwyn's screen version of F. Marion Crawford's novel and stage play, "In the Palace of the King," photography upon which has just been completed. No more sumptuous production has been made in the history of motion pictures. It will be released by the Goldwyn Cosmopolitan Distributing Corporation in its first group of eleven pictures on October 28.

The scenario was prepared by June Mathis, editorial director for Goldwyn. Emmett J. Flynn directed it, bringing to that work his genius for handling great crowds, big dramatic situations and yet making, it is said, each character stand out with the clarity and vividness of a cameo.

The palace set is the biggest that Goldwyn studios have ever made. The palace itself is 280 feet high and the interiors are on a magnificent scale. Through this great set moves an army of actors and extras translating in colorful acting one of the most dramatic stories that have yet reached the screen.

The cast is one of superlative excellence—Blanche Sweet, Edmund Lowe, Sam de Grasse, Pauline Starke, Hobart Bosworth, Aileen Pringle, Charles Clary, William V. Mong and Lucien Littlefield.

"The Eternal Three" Neilan's Work

Marshall Neilan, one of the most noted directors in America, has turned scenarist and written for himself one of his most picturesque and dramatic stories in "The Eternal Three." This is his second production for Goldwyn Pictures Corporation. It will be released by Goldwyn Cosmopolitan September 23. It tells the dramatic story of a famous surgeon's devotion to his professional duty despite the personal suffering that it cost him.

The famous surgeon is played by Hobart Bosworth. Others are Claire Windsor, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis and William Orlamond.



COSMOPOLITAN'S ACE, "ENEMIES OF WOMEN," AND GOLDWYN'S "THE DAY OF FAITH."



GOLDWYN'S IMPRESSIVE ARMY OF SKILLED DIRECTORS

Left to right and top to bottom—Victor Seastrom, George D. Baker, King Vidor, Tod Browning, Emmett Flynn, Rupert Hughes, Alan Crosland, Sidney Olcott, Erich von Stroheim, Charles Brabin, Marshall Neilan.

"Steadfast Heart" a Film Classic

Distinctive Pictures Corporation will have ready for distribution in the fall "The Steadfast Heart," Clarence Budington Kelland's story, which ran serially in Collier's Weekly. This photoplay has a strong flavor of a Mark Twain romance. It is said to be a classic of childhood and youth in a small town with its steadfast friendships, bitter family hatreds, boyhood fist fights, reconciliations and developing loves. It will be released by Goldwyn Cosmopolitan on October 7.

Marguerite Courtot, Miriam Battista, Joseph Striker, Little Joey Depew, Mary Alden, William B. Mack, Hugh Huntley, Harlan Knight, Sherry Tansey and Jerry Devine are in the cast. Sheridan Hall directed.

"Three Wise Fools" Has Appeal for All

A photoplay that has many angles of appeal for every patron of motion pictures is Goldwyn's screen version of "Three Wise Fools," from the stage play by Austin Strong, produced by John Golden, which scored a big success on Broadway and throughout the country. It was directed for Goldwyn by King Vidor, one of the most gifted and accomplished of the young directors. "Three Wise Fools" will be released by Goldwyn Cosmopolitan Distributing Corporation on August 19.

The picture is a blending of charming comedy, romance, reality and spectacle. It retains in full, it is said, the quaint comedy of the stage play, while developing and strengthening the dramatic story.

The cast is one that should pull patrons into the theatre. It is headed by Eleanor Boardman, fresh from her triumph in "Souls for Sale," with Claude Gillingwater, William H. Crane and Alec Francis as the three old bachelors to whom their youthful sweetheart willed, on her deathbed, her daughter. Gillingwater has the same role that he acted so long on the stage. Other important parts are acted by John Sainpolis, Brinsley Shaw, William Haines, Fred Esmelton, Zasu Pitts and Lucien Littlefield.



"IN THE PALACE OF THE KING"

Edmund Lowe and Blanche Sweet in a beautiful scene from one of the Goldwyn specials.

"Six Days" Proves Great Picture

One of the outstanding Goldwyn productions for the present season is "Six Days," an original screen story written by the famous English novelist, Elinor Glyn, author of the sensational novel, "Three Weeks." It will be released by Goldwyn Cosmopolitan on Sept. 9.

The scenario called for a section of battlefield trenches in which the principal characters are imprisoned and where much of the action takes place. The trench section built on the Goldwyn lot was pronounced by experts to be a perfect imitation of the real thing. In connection with trench system, the plot required a chalk mine which was designed by Cedric Gibbons, Goldwyn art director, and is one of the most remarkable sets ever built.

"Six Days" was directed by Charles Brabin, whose "Driven" was one of the biggest artistic successes of last year. He has made of "Six Days" a photoplay that is regarded by the Goldwyn organization as one of the finest things on its program of super-specials only. Corinne Griffith and Frank Mayo have the featured roles. In the supporting cast are Myrtle Stedman, Maude George, Claude King, Evelyn Walsh Hall, Spottiswoode Aitkin, Charles Clary, Robert DeVillbiss, Paul Cazenova and Jack Herbert.

"Green Goddess" Now on Screen

"The Green Goddess," a dramatic spectacle which will bring Alice Joyce back to the screen in support of George Arliss, will be completed by Distinctive Pictures Corporation in August and will be released by Goldwyn Cosmopolitan on September 16.

"The Green Goddess" is far and away the greatest production ever undertaken by Distinctive, and, according to those who have seen the first cutting, it promises to rank with the really big spectacles of the last decade. The story is the same as that of the stage play of the same name, written by William Archer, which ran for two years on Broadway with George Arliss as the star, and later toured the country. Forrest Halsey made the screen adaptation, and Sidney Olcott directed.

The cast includes Mr. Arliss, Alice Joyce, David Powell, Harry T. Morey, Jetta Goudal and Ivan Simpson.

"Magic Skin" Known World Over

Gilbert E. Gable's production of "The Magic Skin," from Honore de Balzac's world-famous novel, entitled in the original "Le Peau de Chagrin," is one of the group of eleven pictures to be released by Goldwyn Cosmoplitan in the fall. Its release date has been set for October 14. George D. Baker is directing it for Mr. Gable. The continuity was prepared by Charles Whittaker.

Few novels in the French language have had the world-wide popularity that "The Magic Skin" has achieved; it has been translated into nearly every tongue on the habitable globe.

The players are George Walsh, Bessie Love, Carmel Myers, Edward Connelly, Wally Van, Eulalie Jensen, Herbert Prior, William Von Hardenburg and William Orlamond.

Eight Goldwyn Directors Busily Engaged

Work at the Goldwyn studios in Culver City, Calif., continues at full blast. Eight directors are now actively at work on productions. Three of these are well along and are included in the first release group of the Goldwyn Cosmopolitan Distributing Corporation.

Emmett Flynn is in the final stages of "In the Palace of the King," the picturization of the famous F. Marion Crawford novel which was the basis for one of Viola Allen's most successful stage presentations. Mr. Flynn is making of this production one of the biggest pictures yet produced by Goldwyn Pictures Corporation. It is being done on a spectacular scale with massive sets, a great cast of principals and thousands of extras. Blanche Sweet has the role of Dolores which was made famous on the stage by Viola Allen; Edmund Lowe is cast as her lover, Don John, the brother of King Philip II; the King is played by Sam de Grasse; Hobart Bosworth has the role of Dolores' father; and Pauline Starke that of her blind sister.

Tod Browning is considerably more than half way through "The Day of Faith," a picture with an unusual theme with underlying spiritual qualities which should make it a big success with present day audiences, and with much red blooded action and big spectacular episodes. Eleanor Boardman has the leading role in the picture, with Raymond Griffith, Tyrone Power, Wallace MacDonald, Winter Hall, Frederick Vroom, Ford Sterling, Edward Martindel and many others.

George D. Baker is nearing the end of photography on Gilbert E. Gable's production of Balzac's classic novel, "The Magic Skin." This is being produced on a magnificent scale and will have a number of spectacular scenes which are out of the ordinary in motion picture production. The cast is headed by George Walsh, Bessie Love and Carmel Myers.

Rupert Hughes, whose most recent production, "Souls for Sale," is meeting with phenomenal success, is at work on a new picture, "Law Against Law," the scenario and continuity for which he wrote himself Helene Chadwick will have the leading role and the author-director's son, Rush Hughes, will have an important part.

Victor Seastrom is hard at work on the first picture under his Goldwyn contract, "The Master of Man," from Sir Hall Caine's recent novel. Conrad Nagel, Patsy Ruth Miller, Mae Busch, Hobart Bosworth, Creighton Hale, DeWitt Jennings, Winter Hall and Aileen Pringle will have the leading roles.

Eric von Stroheim is completing photography on his first Goldwyn production, "Greed," a picturization of Frank Norris' "McTeague," with Gibson Howland, Zasu Pitts, Jean Hersholt, Cesare Gravina and Dale Fuller in the leading roles. Upon completing "Greed," von Stroheim will at once begin work on "The Merry Widow," the most famous light opera of the generation. Von Stroheim will write the continuity himself.

Marshall Neilan, having completed Madeleine Ruthven's Russian story, "The Rendezvous," with Conrad Nagel, Lucille Ricksen, Emmett Corrigan, Elmo Lincoln and Sidney Chaplin in the leading roles, is getting ready to film Thomas Hardy's greatest novel, "Tess of the D'Urbervilles," with Blanche Sweet and Conrad Nagel in the leads.

King Vidor, who made a great picture out of "Three Wise Fools," with Eleanor Boardman, Claude Gillingwater, William H. Crane and Alec Francis in the leading parts, has completed the continuity for "Wild Oranges" and will soon take his company into the wilds of the Georgia swamps to begin photography.

Charles Brabin, whose first picture for Goldwyn is Elinor Glyn's "Six Days" with Corinne Griffith, Frank Mayo, Claude King, Myrtle Stedman and Maude George, is now considering stories for his next production.

Thirty-five Famous Authors Are Listed

Thirty-five of the most famous authors of the day will be represented in the pictures released during the new season by Goldwyn Cosmopolitan Distributing Corporation.

In the Goldwyn Pictures Corporation's list of authors are: Thomas Hardy, whose "Tess of the D'Urbervilles" Marshall Neilan will direct; Sir Hall Caine, whose latest novel, "The Master of Man," Victor Seastrom is directing; Joseph Hergesheimer, whose early short novel, "Wild Oranges," will be made by King Vidor; Rupert Hughes, who directed the film version of his own novel, "Souls for Sale," and is now directing an original scenario, "Law Against Law"; F. Marion Crawford, the famous American novelist, most of whose stories are located in Italy, who is represented by the sixteenth century Spanish novel, "In the Palace of the King," Frank Norris, whose realistic California novel "McTeague," is being picturized by Eric von Stroheim under the title of "Greed"; Elinor Glyn, the popular English novelist, whose original screen story, "Six Days," was directed by Charles Brabin and whose famous novel, "Three Weeks," is about to go into production; Arthur Somers Roche, a popular American novelist whose "The Day of Faith" is being directed by Tod Browning; Marshall Neilan, celebrated director and scenario writer with "The Eternal Three"; Rex Beach whose great Alaskan novel, "The Spoilers," was directed for Jesse D. Hampton by Lambert Hillyer; Honore Balzac, the glory of French literature, is represented by Gilbert E. Gable's production of "The Magic Skin," directed by George D. Baker; Austin Strong, author of the stage play, "The Three Wise Fools," which King Vidor adapted and directed for the screen; Edward Rose, American playwright, whose mystery play, "The Rear Car," was made into "Red Lights," a Goldwyn picture, by Clarence Badger; Madeleine Ruthven, whose Russian story, "The Rendezvous," was directed by Marshall Neilan; Karel Capek, a Czecho-Slovakian playwright, whose drama, "R. U. R.," has been obtained for the screen by Goldwyn; Edgar Wallace, the English novelist, whose "Captain of Souls" has been purchased by Goldwyn; and General Lew Wallace, whose "Ben Hur" as produced by Goldwyn may be the greatest motion picture ever made.

The authors of stories to be produced by Cosmopolitan Pictures Corporation include Vicente Blasco Ibanez, whose "Enemies of Women" with Lionel Barrymore and Alma Rubens has now been completed and his new story, "The Temptress," now running in Hearst's International: Jack Boyle, whose "The Daughter of Mother McGinn" will be directed by Francis Marion and George Hill; Arthur Stringer, whose "Unseeing Eyes," with Lionel Barrymore and Seena Owen, was directed by E. H. Griffith; Stanley Weyman, who is represented by two famous historical romances, "Under the Red Robe," which Alan Crosland is directing with a great cast including Robert Mantell, John Charles Thomas and Alma Rubens, and "A Gentleman of France," in which Bert Lytell will have the leading role; Charles Major, author of "When Knighthood was in Flower," whose other big historical romance, "Yolanda," will be another stellar vehicle for Marion Davies; James Oliver Curwood, an author of northern adventure stories, who will be represented by two productions, "The Flaming Forest" and "The Country Beyond"; Louis Joseph Vance, whose novel, "Alias the Lone Wolf," will give Bert Lytell one of his best roles; Marie Corelli, whose "Vendetta" will make one of the big box-office attractions of the season; Maurice Thompson, whose American historical romance, "Alice of Old Vincennes," will be a stellar vehicle for Marion Davies; Bertha Runkle, an American novelist, whose romance of old France, "The Helmet of Navarre," will give Bert Lytell another fine role; Cynthia Stockley, an English novelist, whose stories of South Africa have been outstanding successes, will be represented by "The Garden of Peril," a story whose action is laid in the English colony of South Africa; Rida Johnson Young, whose "Little Old New York" gives Marion Davies her biggest role to date

The authors of Distinctive Pictures Corporation's list include William Archer, famous English dramatic critic and writer on theatrical topics, whose melodrama, "The Green Goddess," directed by Sidney Olcott, will serve as a stellar vehicle for George Arliss, who appeared in it on the stage, and will bring back to the screen Alice Joyce; Sir Gilbert Parker, the Canadian novelist, whose Egyptian story, "The Weavers," to be directed by Harmon Weight, will serve Alfred Lunt and Mimi Palmeri as a stellar vehicle; Clarence Budington Kelland, popular American novelist, whose "The Steadfast Heart," directed by Sheridan Hall is said to have the romantic flavor of a Mark Twain story; Anzia Yezierska, whose "Salome of the Tenements" will be one of Distinctive's biggest productions of the year; I. A. R. Wylie, an English novelist, whose story of "The Inheritors" will be translated to the screen under the title of "Life and the Lady," with Alfred Lunt and Mimi Palmeri in the leads; Gerald Mygatt, whose Saturday Evening Post story, "Two Can Play," will be a stellar vehicle for Alfred Lunt and Mimi Palmeri, directed by Harmon Weight; and Allen Updegraff, college president and novelist, whose "Second Youth" is a stellar vehicle for George Arliss.



LOVE MAY BE INARTICULATE

Richard Travers and Kathleen Key prove this in Goldwyn's "The Rendezvous."

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Herbert Clark Back On the Screen

Herbert Clark, motion picture and stage juvenile lead, has returned to New York after completing a successful season on the road as the featured player in the late Broadway hit, "In Walked Jimmy." Among his recent motion pictures are "When Knighthood Was in Flower," "Missing Millions," and "What Women Want."

Clark is a vivid brunette, five feet eleven and with the build of an athlete. He is prominent in stage, as well as motion picture, circles and will be remembered for his work in "Back to Methuselah," "He Who Gets Slapped," and "From Morn to Midnight."

At this time, he is considering several tempting motion picture offers, and will soon resume his work in the cinema.

Reports Star Cast for "Leavenworth Case"

Whitman Bennett, who will produce six specials to be released by Vitagraph, announces an all star cast for his next picture "The Leavenworth Case" the world famous detective story by Anna Katherine Green. It is one of the most gripping mysteries ever written and one which holds suspense to the very end.

Seena Owen will have the leading role of Eneanor Leavenworth and Martha Mansfield will play Mary Leavenworth. Wilfred Lytell is cast for Anderson, Bradley Barker as Reymond, Paul Doucet as Harwell, William Walcott as Leavenworth, Francis Miller Grant as Dinah and Fred. Miller as Thomas.

McKean Is Advanced By F. B. O.

Tom McKean, assistant manager for Film Booking Offices of America at the St. Louis exchange, has been appointed manager to succeed Jerry Safron. Mr. Safron in turn has been advanced a notch and will now be a special traveling representative for the home office. Tom McKean, who is well known throughout the St. Louis territory, first came with F. B. O. as a salesman a little over a year ago, after which he was made assistant manager.

Sign Little Joseph

Distinctive Pictures Corporation has engaged little Joseph Donohue for its forthcoming production, "The Adopted Father," starring George Arliss. Joseph Donohue is best known for his work in "The Snow Bride."

Capitol to Show "Spoilers" First

Goldwyn's Jesse D. Hampton production of Rex Beach's "The Spoilers," which has its New York premiere on next Sunday at the Capitol Theatre, continues to receive big first run bookings.

It has already been shown in Chicago, Denver, Salt Lake City and Seattle, where it has aroused the greatest enthusiasm of the reviewers and picture patrons.

It is scheduled to open at the Rivoli Theatre in Portland, Oregon, in a short time, and on September 22 will receive first runs in three Ruben & Finkelstein houses — the State Theatre in Minneapolis, Capitol Theatre in St. Paul and the Garrick Theatre in Duluth.

A contract has just been closed for the Detroit showing at Phil Gleichman's Broadway Strand Theatre. It has been booked in Schaefer's Lafayette Theatre in Buffal oand for the Senate Theatre in Chicago, which is Balaban & Katz's big theatre in the outlying districts, to follow its run at the Roosevelt Theatre. In fact, Balaban & Katz have booked "The Spoilers" for their entire circuit following the Roosevelt showing.

The Beach photoplay also has been booked for early first run showing at the Palace Theatre in Dallas, Texas, the Palace Theatre in San Antonio and the Palace Theatre in Little Rock, Ark.

First Runs Announced for Hodkinson Releases

Three Hodkinson features will open first runs in Buffalo, N. Y., beginning next week, according to an announcement made by the W. W. Hodkinson Corporation. According to the report, the Olympic Theatre, Buffalo, will show first run in that territory the following Hodkinson productions: "Youthful Cheaters," a Film Guild production starring Glenn Hunter; "The Critical Age," an Ernest Shipman production adapted from the book, "Glengarry Schooldays," by Ralph Connor, and "Dollar Devils," a Victor Schertzinger production.

"The Romance of Life," one of the series of Bray Romances, is also scheduled to play first run at the Rivoli Theatre, New York. "The Romance of Life" is one of the series of short products distributed through Hodkinson.

"Hollywood" Premiere Sunday

Paramount's big production, "Hollywood," directed by James Cruze, who produced "The Covered Wagon" and "The Old Homestead," and presenting seventy of the foremost celebrities of the screen world, will have its premiere at the Rivoli Theatre on Sunday, July 29.

This is the picture that Paramount executives and others who have seen it have pronounced the greatest piece of sheer entertainment ever offered to screen patrons. Anita Loos, famous writer of screen comedies, in a congratulatory telegram to Tom Geraghty, who wrote the scenario, pronounced it the world's greatest comedy. James C. Bradford, veteran composer of thematic cue sheets, had to ask for a second special showing because, as he said in a letter to A. M. Botsford, Paramount's advertising manager., "I got so interested in the picture that I forgot all about my music cues—something I never did before in my life."

"Hollywood" boasts perhaps the greatest list of film celebrities ever assembled for a single picture. Cecil B. DeMille, Pola Negri, Thomas Meighan, William S. Hart, Agnes Ayres, Jack Holt, Walter Hiers, Leatrice Joy, Jacqueline Logan, Nita Naldi, Betty Compson, Lila Lee, May McAvoy, Theodore Kosloff, Lois Wilson, Mary Astor, Owen Moore, William DeMille, Baby Peggy, Anita Stewart, Bryant Washburn, Jack Pickford, Viola Dana, Anna Q. Nilsson, Hope Hampton, Will Rogers, Ben Turpin, Bull Montana—these are only a few.

Three More Soon to Enter Production

Photography will soon begin at the Goldwyn studios in Culver City, Calif., on three big new productions. One of these is Rupert Hughes' original screen story, "Law Against Law," which is a story passed on the divorce problem. Mr. Hughes has completed the continuity for this picture and selected the locations, and now is conferring with Abraham Lehr and Robert McIntyre on the players to be selected. Helene Chadwick has been decided on for the leading role.

King Vidor, immediately upon completing "Three Wise Fools," started writing the continuity for his next production, Joseph Hergesheimer's "Wild Oranges." The action of this story takes place almost entirely on the wild sea coast of a Georgia swamp. The rest of the action is on board a ship just off that coast.

The third picture which will soon go into production is Elinor Glyn's sensational novel, "Three Weeks." Mme Glyn is now at the studios conferring with production executives on production and in the selection of the principal players.

Mary Eaton Makes Film Debut

Mary Eaton, late of Mr. Ziegfeld's Follies, had her camera baptism at the Paramount Long Island studio last week when she made her first scene in Sam Wood's production of "His Children's Children."

"I do not know whether I will go back on the stage or not," said Miss Eaton in talking to friends who had journeyed to Astoria, L. I., to see her make her debut before the camera. "If I am successful in motion picture work, why shouldn't I stay in it? I was more thrilled when I went before the camera than I was on my first stage appearance. It all seemed so strange."

"Pioneer Trails" Print Shipped East

Albert E. Smith, president of Vitagraph, has received word from the Hollywood studios that David Smith's production "Pioneer Trails" has been shipped east This great story of the West of that dramatic period when trails were broken for the great transcontinental railroads is one of the most vigorous picture dramas ever written.

A cast of exceptional merit, each member a screen star, has been provided. It is headed by Cullen Landis and Alice Calhoun.

Expect a Record

Although "Rich Men's Wives," the first Preferred Picture, has already established a gross booking record perhaps unequalled for a debutant company, the figures would seem to indicate that "Poor Men's Wives" will pass it, according to an announcement made by Richard Hildreth, auditor for Preferred. Recent bookings on the latter film include the Grand, Wilmington, N. C.; Rialto, Glens Falls, N. Y.; Leland, Albany, N. Y.; Capitol, Oswego, N. Y.; Strand, Norwich, Conn.; Riviera, Anderson, Ind.; Indiana, Bloomington, Ind.; Commodore, Chicago, Ill.; Lincoln, Kenosha, Wis.; Strand, East Liverpool, Ohio; Colonial, Cambridge, Ohio; Victoria, Pittsburgh, Pa.; Strand, Cedar Rapids, Iowa; Craven, Mobile, Ala.; Playhouse, Dover, N. J.; Opera House, New Brunswick, N. J.; Rialto, Wenatchee, Washington; Palace, Baltimore, Md.

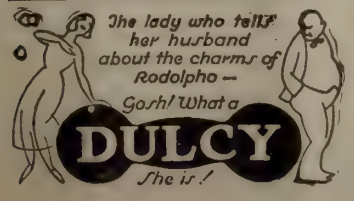
Filming Exteriors for "Yolanda"

After several weeks' work filming interior scenes for "Yolanda" at the Cosmopolitan Studios in New York, Robert G. Vignola, accompanied by Marion Davies, the star, and the entire company left New York last Monday for Stamford, Connecticut, where exterior scenes will be taken. The company will be away about ten days during which sets will be erected at the studio so that Mr. Vignola will be able to go ahead with the production upon his return.

In addition to the players, a large force of technical experts, mechanics, electricians and carpenters accompanied Mr. Vignola to Stamford, as some of the exterior scenes will require a great deal of construction work. The period of the picture is about one hundred years earlier than "When Knighthood Was in Flower." The story deals with a romantic love and was written by Charles Major, who wrote "Knighthood."

Roth Finishes Work In Big Special

Elliott Roth, juvenile motion picture lead, has returned to New York from the Coast, where he just completed work in the screen version of Victor Hugo's classic, "Hunchback of Notre Dame." While in Hollywood, Roth also supported Gloria Swanson, Rudolph Valentino and Bebe Daniels in features and played in many of the Cecil de Mille and Marshall Neilan specials.



Blackton to Employ Select Cast for "On the Banks of the Wabash"

J. Stuart Blackton began shooting "On the Banks of the Wabash," an epical rural drama inspired by Paul Dresser's song classic, at the Vitagraph studios in Brooklyn last week. This is the first of six Blackton productions which the Commodore will release through his old organization. Vitagraph will deliver twenty-six specials during 1923-24.

A typical Blackton all-star cast has been engaged for "On the Banks of the Wabash." Each player is an ideal type and it is predicted that the picture will reveal the finest screen characterizations offered during the season, as well as provide a thrilling and smashing climax different from anything conceived in recent years.

Mary Carr, the famous screen mother, whose work is familiarly known to millions of screen fans, will have one of the leading roles. Burr McIntosh, one of the finest of stage and screen stars, will have the part of an old river captain, stern and tender by turn and masterful in the emergency that faces the little town of Cranberry Corners, where the story is laid.

James Morrison has been brought from Hollywood to play the part of David, the son of the steamboat captain. Lumsden Hare, whose fine performances on Broadway and in films have won him thousands of followers, has been cast for the small town artist whose ambition has been misdirected for so many years. He plays opposite Mary Carr.

Mary McLaren has been awarded the role of Ivonne, the girl of the city, whose modern loveliness almost wrecks the happiness of the young lovers in the story. Little Madge Evans has been cast as the ingenue lead, the daughter of Mary Carr. George Neville, who played the sheriff in "Way Down East," and whose comedy delighted the millions who saw this characterization, has been cast for the part of Sash Brown, the hootch king of Cranberry Corners.

In Tilda Spiffen, a character strange to the screen, a spinster who has secretly loved for years and who has repressed all normal emotions, "On the Banks of the Wabash" will give a genuine novelty to pictures. Marcia Harris, whose character work on the Coast has been praised so warmly, has been engaged for this role.

Westley Spiffen, the evil genius of the village, has been placed in the hands of Ed Roseman. Harry and Dick Lee, the well known twins of screen and stage, will provide endless comedy to relieve the tense and gripping drama which unfolds in "On the Banks of the Wabash."

"On the Banks of the Wabash" is a drama that runs simply and surely to its climax. There are no intricate twistings and turnings of plot. It is a revelation of a small town and its people, the comedies and tragedies of their daily life, their heartbreaks and their joys. It is a story of world-wide universal appeal, because it concerns the sturdy folk who comprise the hundred millions of America's population.

A terrifying, thrilling climax, in which all human life seems powerless to avoid, shows Captain Hammond coming into his own and by his masterful command of the situation turning away disaster.

This is Commodore Blackton's first American production since his return from abroad.

First National August Releases Present Four Prominent Stars

Four of the First National stars will be represented in the releasing schedule of Associated First National Pictures, Inc., for the month of August. They are Richard Barthelmess, Constance Talmadge, Colleen Moore, who is making her debut as a First National star, and Katherine MacDonald. Their pictures are, respectively, "The Fighting Blade," "Dulcy," "The Huntress" and "The Scarlet Lily."

Barthelmess has never before been seen in a role similar to that in which he appears in "The Fighting Blade." The story takes him back to the days of Cromwell in England in the seventeenth century, and is as adventuresome and colorful as the title suggests. The production was made in Fort Lee, N. J., by Director John Robertson, who was assisted by the same technical staff which aided him in "The Bright Shawl." Dorothy Mackaill, featured in "Mighty Lak a Rose," is the star's leading lady.

"Dulcy" is in the final stages of editing, having been booked for a pre-season run at the Chicago Theatre for August 6. Miss Talmadge is cast as the heroine of the popular stage comedy by Marc Connelly and George S. Kaufman, with Jack Mulhull as her leading man. Sidney Franklin directed. As Dulcy, the beloved dumb-bell, the kindly meaning wife, who tries so hard to help her husband in his business career and in so doing near wrecks it, the star is said to have one of the most hilarious characterizations of her unique career.

Colleen Moore's first picture under her recent First National contract is "The Huntress," an adaptation of Hulbert Foote's novel. It is a romantic comedy with Miss Moore cast as a white girl brought up by Indians, who kidnaps a white husband for herself. One of the features of this production will be the gorgeous scenic background to obtain which "The Huntress" company made one of the longest location trips ever recorded in Hollywood. Lynn Reynolds directed and Lloyd Hughes appears in a featured role.

Katherine MacDonald in "The Scarlet Lily" is directed by Victor Schertzinger in a society drama of unusual strength. The struggles of a young girl to live in the face of searing scandal forms the basis of the plot. It was adapted to the screen by Lois Zellner and Florence Hein from an original story by Fred Sittenham.

Buys World Rights to 'Two Little Vagrants'

"Two Little Vagrants," a screen adaptation of a favorite of the French stage, is to be Maurice Tourneur's next picture for First National release.

World screen rights to the play have been obtained for 840,600 francs, according to a cablegram received by M. C. Levee, producer of Tourneur pictures, from J. Wilk recently. Mr. Wilk has been in Paris for several weeks concluding negotiations begun in this country some time ago.

The play, which is to the French public what "Way Down East" has been to the American public for many years, is a melodrama of novel construction and the picture is to be thoroughly in accord with the Tourneur policy of "shorter and different." The completed photoplay is not expected to exceed six reels in length and will have that novelty and unusual character which mark his work.



Fox August Schedule Headed by Two Big Special Pictures

Two new features of the August release program for Fox Film Corporation announced this week are, first, the listing for distribution of the first two of the 25 specials planned for 1923-24 and, secondly, the introduction of the first of the series of Imperial Comedies, a brand of fun-reels, the production of which was made public at the time of the publication of the 72-page Fox insert.

In addition there are starring vehicles for William Russell and Dustin Farnum, an Al St. John and a Clyde Cook special comedy, a Sunshine Comedy and a Fox Educational Entertainment.

"If Winter Comes," the screen version of A. S. M. Hutchinson's widely-read novel, and "Soft Boiled," a novel thriller featuring the reliable Tom Mix in an unusual role, comprise the two specials for August release. The first will be ready August 19 and the latter August 26.

"If Winter Comes" will be seen on Broadway at the Times Square Theatre for an indefinite run commencing September 1. Beginning July 21, the production went into the Columbia Theatre, San Francisco, for a four weeks' engagement, and in Chicago it will be exhibited for a limited term of weeks at the Harris Theatre, starting September 2.

"Soft Boiled" presents the virile Mix in a story written and directed by Jack Blystone, associated for many years with the industry's most prominent comedy producers and for the past few seasons with Fox, directing Sunshine Comedies. "Soft Boiled" is Blystone's first long reel effort, and the wonders he has accomplished are attested by the exceedingly favorable reviews by trade and daily press critics who viewed the production at a private showing in New York recently.

With "The Rainstormer," out August 19, Fox introduces his new Imperial Comedies, which will form a permanent and formidable classification in the organization's production plans in the future. "The Rainstormer" is one of the funniest and most entertaining laugh-provokers that have gone out of the Fox West Coast comedy lot in many seasons and is an excellent indication of the type of comedy that can be expected.

Dustin Farnum will be seen in "The Man Who Won," which is scheduled for release on the 26th. The picture was made under the direction of David Solomon, recently promoted to directorship following his work with Harry Millarde in the filming of "If Winter Comes." Margaret Fielding, who played the part of Mabel in the Hutchinson story, is cast in the feminine lead opposite Farnum. The scenario is by Dorothy Yost from the original script by John Lynch.

"Alias the Night Wind," August 19, is the next William Russell picture. The story, by Varick Vanardy, is of the type that has made the Fox star popular among his hosts of fans and was adapted by Robert M. Lee. Joseph Franz directed. In the cast are Maude Wayne, leading lady; Charles K. French, Wade Boteler, Jack Miller, Donald McDonald, M. Milton Ross, Chas. Wellesly, Mark Fenton, Otto Matieson, Bob Klein and Bert Lindley.

"The Tailor," August 26, is the Al St. John two-reel special comedy. The Cylde Cook release is "The Cyclist," August 19.

"A Goldfish Story" is the Educational Entertainment scheduled for August 19 and the first of the series of short educational subjects for the new season.

On August 26 "Jungle Pals," another Sunshine Comedy, will be ready for distribution.

Charlie Chaplin's Own Production Is Rapidly Nearing Completion

Revealing what the public really wants in the movies, with a little more genuine realism, a little more truth, picturing life a little more as it actually is rather than as the violent sentimentalists or equally violent sensationalists depict it, and crammed with big-pulling heart interest appeal, Charlie Chaplin's first dramatic production for the screen is nearing completion and scheduled for early autumn release under the title, "A Woman of Paris," through United Artists Corporation.

In this forthcoming feature Charlie Chaplin comes into a new and exceptionally broad phase in the making of motion pictures. "A Woman of Paris" not only is his first serious screen production, but through it Chaplin enters into sweeping competition with all the noted directors, producers and authors, since the story is his own, personally prepared for the screen, he has personally directed the picture and it is his own independent production.

There is no preachment or outstanding moral in the story or the effects produced, just interesting comment on everyday life presented in a way that hits home hard in the mind and the heart and the everyday experiences of the everyday man or woman. Chaplin treats his characters with a half-sympathetic, half-cynical, but wholly psychological, understanding.



Metro Signs Laurette Taylor

Metro Pictures Corporation announces that after several months of negotiation it has succeeded in signing Laurette Taylor to star in picturizations of two of her famous stage vehicles, "Happiness" and "One Night in Rome," both written by J. Hartley Manners. Plans for production are already under way.

In securing Miss Taylor, Metro won out against stiff opposition from other producing companies. Ever since she scored her great success last season in the Metro picturization of her most famous role, "Peg o' My Heart," it has been realized throughout the industry that this world-famous actress represented one of the most important contributions yet made by the stage to the ranks of the screen. There was a scramble of bidders, but Metro won the prize.

Both "Happiness" and "One Night in Rome" were brilliant successes when presented in New York and London, and on tour in other American cities. Their transference to the world of the screen should be one of the most distinguished achievements of the season.

Plans Re-Run of "Shriek of Araby"

Breaking into a long established custom of playing first run engagements only, the management of the Symphony Theatre, Los Angeles, played a return engagement of Mack Sennett's burlesque, "The Shriek of Araby," an Allied Producers and Distributors Corporation release, for one week even after a majority of the other Los Angeles houses had shown this Ben Turpin comedy feature length picture.

"The Shriek of Araby" had its return booking in connection with the Symphony Theatre booking of "The Sheik," the feature it burlesques. "Never such a combination," ran the newspaper advertising copy. "Comparison Makes 'Em Better."

Lucy Fox and Alan Hale Added to Cast

Lucy Fox, the well-known feminine lead, and Alan Hale, famous film "heavy," have been added to the cast of "Around the Town with Mr. Gallagher and Mr. Shean," the Fox special now in the course of production at the New York Studios of Fox Film Corporation with Bernard Durning directing.

Miss Fox, who was made famous by her support of Richard Barthelmess in a long series of productions and by her work with Charles Hutchison in "Hurricane Hutch," will assume the leading lady role. Others who were added to the cast featuring the famous Ziegfeld Follies comedy team are Arthur Hausman and Harry Short.

Splendid Cast

Victor Schertzinger, loaned by Preferred Pictures to direct Jackie Coogan's first Metro vehicle, "Long Live the King," is speeding up work on that production in order to start work on his first Preferred vehicle, which will be a film version of "The Boomerang." B. P. Schulberg is said to have picked a cast more than equal to the original company of players chosen by Belasco for his stage presentation of the play.

Newspaper Praise

"The Girl Who Came Back," a Preferred Picture directed by Tom Forman, elicited favorable comment from the San Francisco reviewers when it played at the Granada Theatre recently. "A crook story of unusual development," said the Examiner. "It cannot be truly classed as a melodrama, but rather as that most unusual thing, a crook romance, for it is essentially a love story and as such provides a moral angle that finds wide appreciation."

MacLean Buys Rights to "Yankee Consul"

Douglas MacLean's picturization of "Going Up," the musical comedy from James Montgomery's "The Aviator," that enjoyed a solid year's run in New York during the war, has led the screen favorite to select another musical comedy, "The Yankee Consul," for his next screen production for Associated Exhibitors.

Joins Production Forces

James J. Dunne, who has been connected for more than ten years with the motion picture industry as an actor and director, has joined the First National forces at the United Studios. He is first assistant to John Dillon, who has charge of the directorial management of "Flaming Youth," which goes into production this week.

Sid Smith Finishing "Hollywood Bound"

Sid Smith, Grand-Asher comedy star, is now finishing "Hollywood Bound," with Charles Lamont as director, and starts another two-reeler with Archie Mayo directing in a short time.

World Premiere

"The Green Goddess," famous starring vehicle of George Arliss, will have its world premiere in photoplay form at the Sam H. Harris Theatre, New York City, beginning Sunday night, August 12. Mr. Arliss, of course, plays the role of the Rajah in the screen production, which will also serve to bring Alice Joyce back after an absence of two years. A lease of the theatre for a run has been signed by Arthur S. Friend, president of Distinctive Pictures Corporation, the producers.

Last Scenes Shot of Baby Peggy's Initial Universal-Jewel Picture

Universal Pictures Corporation announces that Baby Peggy's first Jewel production for them, which has been in the making since May 7 under the direction of King Baggot, now is completed and will soon be released on the list of unusual productions.

The second Universal-Jewel of the little 5-year-old star will soon be started. It will be "Editha's Burglar," the famous story by Frances Hodgdon Burnett which was made into a widely popular play by Augustus Thomas. While several clever juveniles took the starring part when it was a dramatic success, never before has a star so young attempted it.

From now on Baby Peggy remains in the rank of big-time productions and her two-reel comedy days are forever behind her. The little girl, the only child to rank alongside of Jackie Coogan, is not only the youngest star in the world but she has talent of such an unusual order that none of her pictures have ever "hung fire" and she is regarded as such a sure money-maker that a brilliant future is predicted for her.

No money has been spared to make her first big production a success. The story of "Whose Baby Are You?" was written especially by Raymond Schrock, the Universal head of the scenario department, for the little girl.

A record cast supports the little girl. Free rein was given to King Baggot in selecting it. Gladys Brockwell, Max Davidson, Minnie Steel, Sheldon Lewis, Frank Currier, J. Gorman Rex and many others comprise the long cast.

Besides the scenes at Ellis Island, reproduction of the Ghetto have been made for the large sets and a big steamer was especially chartered for the ocean voyage sequences. Several hundreds of extras are used in the big New York street scenes and those in Naples, on the steamer and on Ellis Island. The great tower of the Woolworth Building was reproduced, together with other portions of skyscrapers, with five blocks in the neighborhood of Norfolk and Suffolk streets.

The story is hailed as one with a powerful human appeal and yet with a suspense which keeps the onlooker guessing to the end. Baby Peggy is said to at last have the kind of part which her admirers all over the country have been asking for her, one which divorces her definitely from slapstick comedy and a haphazard plot and which gives her a real story with every opportunity to show her wonderful talent to make her audiences laugh or cry. Her productions under the Universal banner should be worthy of the special exploitations and presentations which they will receive as big time Universal-Jewels.

Harry Sherman to Produce Six Features for Vitagraph

Albert E. Smith, president of Vitagraph, has announced that arrangements have been completed under which Vitagraph will distribute a series of six special productions to be made by Harry Sherman. The camera work on the first will begin immediately and the first production completed in ample time for distribution early this fall. The entire series will be released during the coming season.

The acquisition of the Sherman pictures insures the addition of productions based on excellent motion picture subjects as Mr. Sherman has a contract with Harper & Bros. that gives to him the motion picture rights to many of their most successful books. It already has been decided that the first production under the contract with Vitagraph will be an adaptation of Basil King's famous novel, "Let No Man Put Asunder," and that the second will be "Borrowed Husbands," from the novel by Mildred K. Barbour.

In addition to "Let No Man Put Asunder" and "Borrowed Husbands," which will be the first and second productions, respectively, the list includes "The Fruit of Desire," by Will N. Harben; "A Successful Life," by Marie Van Vorst; "The Rising Tide," by Margaret Deland; "The Road That Led Home," by Will E. Ingersoll; "Between Two Worlds," by Philip Curtis; "The Cat and the Canary," by Margaret Cameron; "Steps of Honor," by Basil King; "Wanted a Fool," by Philip Curtis; "The House of Happiness," by Kate Langley Bosher; "Crater's Gold," by Philip Curtis; "The Supreme Surrender," by A. Maurice Low, and "The Garden of Charity," by Basil King.

The Harry Sherman productions will be six of the twenty-six specials Vitagraph will release during the coming season. President Albert E. Smith personally will direct at least one special and negotiations are now pending with several prominent directors to produce other specials.

Horan Finishes Work on Big Fox Special "No Mother to Guide Her"

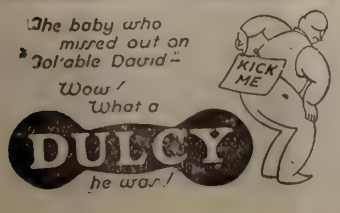
"No Mother to Guide Her" is the latest special production, announced on the Fox Film Corporation program for 1923-24, to be completed at the New York studios of the organization. Cutting and editing of the prints are now in progress under the supervision of Julius Steger, production manager of the Fox Studios in the East, and Charles Horan, the director.

According to the statement from the New York offices, "No Mother to Guide Her," which is an adaptation by Michael O'Connor of the popular Broadway stage success from the pen of Lillian Mortimer, will be released about the middle of October, being the ninth in the list of 25 specials on the Fox schedule.

The picture is the story of the lives of two girls growing to womanhood, one under the influences of pampering and indulgent parents, the other under the obstacles that beset an orphan in a large city. With an unusually scintillant love theme interwoven in the soft texture of the film narrative and a brilliant cast headed by Genevieve Tobin, the stage star now appearing in "Polly Preferred," the comedy attainment of the theatrical season on the New York Rialto, "No Mother to Guide Her" offers great promise as an entertainment of no mean value.

Another bright spot in the cast is Dolores Rousse, the Ziegfeld Follies girl, who portrays the wayward daughter. As a result of her work in this photoplay, William Fox has signed her to a long-time contract to appear in a series of productions.

In addition to the Arthur Hopkins star and the Ziegfeld beauty, there are in the cast such names as John Webb Dillion, Lolita Robertson, Katherine Downer, Frank Wunderlee, Maude Hill, Ruth Sullivan, J. D. Walsh, Jack Richardson, George Dewey, Jack McLean, Lillian Lee, Marion Stevenson, William Quinn and Irving Hartley.





New York Critics Enthuse Over Goldwyn's "Three Wise Fools"

"Three Wise Fools," the first picture made by King Vidor for Goldwyn Pictures Corporation, from Austin Strong's play which John Golden produced on the stage, had its first New York showing at the Capitol Theatre this week. It lived up to all that had been claimed of it by the producing corporation and received a fine set of newspaper reviews.

"A delightful picture that restores one's faith in the art of the cinema," said Dorothy Day in the Morning Telegraph.

The Times: "Infinite pains have been taken by the scenario writer, the director and the casting manager to make 'Three Wise Fools' an appealing production. One can say without fear of contradiction that seldom has a stage play been adapted for the screen with better results than those obtained in this film."

American: "From the first flicker of the film on the screen, 'Three Wise Fools' gets across. At the final fade-out the impression is left that this is one of the most engrossing pictures of its kind. This film should remain popular as long as the play did and the play very nearly set a Broadway record."

News: "If you take it from us who've seen it, the Capitol has a capital picture this week. We enjoyed every little nook and corner of it."

Telegraph: "Every once in a while somebody produces a picture like 'Three Wise Fools,' which helps restore your faith in the art of motion pictures. Here is a film with a good story, intelligent direction and a general display of good taste in the matter of settings. It may seem too good to be true, but outside of these assets there is a remarkably capable cast."

The World: "'Three Wise Fools' is a play of second childhood. Like Jackie Coogan, Baby Peggy, the Penrod pictures and the rest of the Children's Crusade in California, it develops excellent entertainment."

The Tribune: "'Three Wise Fools' we consider superior in every way to the stage production. Miss Boardman is very, very good indeed."

Journal of Commerce: "A photoplay that has angles of appeal for every picturegoer . . . An exceptionally strong cast of players.

Evening World: "Although the Goldwyn production of 'Three Wise Fools' was reviewed in these columns some time ago, after a special pre-release showing, we cannot pass up this opportunity to restate that we consider this picture one of the best, if not the best, of the past year."

Telegram: "Seldom, if ever, has any photoplay, or spoken drama, for that matter, had such a rich blending of mellow old actors, literally gray with experience of scores of years in entertaining the public, and such charming, dauntless youth as 'Three Wise Fools.'"

The Sun and Globe: "A sure-fire picture. The contrast between fresh youth and crabbed age, is something which always chains spectators to their seats, particularly when it has the vital Cinderella element."

Journal: "There is no question but that 'Three Wise Fools' is a very excellent picture, well worth seeing. There are several excellent screen stars in the play, all of them old-time actors. Among these is William H. Crane, who won the hearts, of all, Eleanor Boardman played her part well.

Working Fast on F. B. O. Pictures

Latest news from F. B. O. studios is that production is being rushed on early fall releases. Round Two of the new Fighting Blood series was finished and titled last week, following which it was screened by the author of the stories, H. C. Witwer. Completion of the rest of the series will follow at two-week intervals, while the release date for Round One of the new series has been set for August 5.

"Blow Your Own Horn," a comedy-drama to be released in October, has been finished and is now being titled.

Sherman Soon to Film Basil King Novel

Harry Sherman who will contribute six specials to be released by Vitagraph during the season of 1923-1924 will soon begin work on "Let No Man Put Asunder," picturization of Basil King's famous novel.

"Merry Go Round" Still on Broadway

"Merry Go Round," the Universal-Super Jewel, has broken the usual procedure by breaking records at Broadway picture theatre houses, having played at the Rivoli Theatre for two weeks, followed by one week at the Rialto Theatre, where for the third week it held up to unusual business.

Andrew J. Cobe, well known showman, proved his confidence in "Merry Go Round" by booking it for the Central Theatre for an indefinite run, following the showing at the Rivoli and Rialto engagements. Reports for the opening day at the Central show a packed house from the time of the opening until the last showing.

F. B. O.'s "Human Wreckage" Has Elaborate, "Meaty" Press Book

Probably the most expensive and complete press book ever issued on a production was released this week by the Film Booking Offices on Mrs. Reid's production, "Human Wreckage."

Measuring 16½ by 20½ inches the book has covered every possible point in the exploitation and selling of the picture from the angles of both the dignified and the circus style. It is printed on thirty-six pages and in five colors. The cover consists of a large process plate of Mrs. Reid in three colors and carries the title of Advertising Compendium and not press book. The inside front cover carries an honor role of some 600 individuals and organizations who have indorsed the production, and on the opposite page a collection of telegrams and messages from Governors, Congressmen, Senators, well known civic leaders and political heads.

The next double deck spread is given over to newspaper clippings dealing with Mrs. Reid's narcotic campaign. Following this are two pages illustrating national advertising given "Human Wreckage" in the Saturday Evening Post, the Christian Herald and the Literary Digest. The two pages that follow are turned over to the illustrating of the public demonstrations and receptions tendered Mrs. Reid in various cities in the United States in connection with the opening of the pictures.

The cast is given on the next page, while opposite it is a page on exploitation ideas. The three pages that follow are also given to the dignified exploitation plans and ideas.

Four pages of colored insert showing two lines of paper comes next. In addition to this there is a four page rotogravure section that can be supplied the exhibitor as inserts for his newspaper.

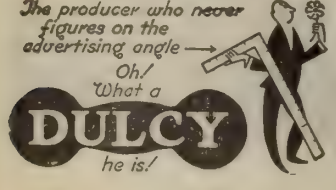
The back cover is in colors and is given over to Mrs. Reid's arrival in New York and the opening and the run of the picture at the Lyric Theatre.

Credit for producing this press book must be given to the members of the Film Booking Offices publicity staff, which includes Nat G. Rothstein, director; his assistant, Harry Osborne; Leslie Jordan, Ben Grimm, Dave Strumpf and in the art department, Paula Gould and Ed Hurley.



DIGNIFIED LOBBY DISPLAY

Kassell Studios are being congratulated on their lobby display at the Lyric Theatre on F. B. O.'s "Human Wreckage." The entire arrangement was made with an eye to dignity, with all the lights shaded a delicate green and with the photos made by the Kassell Studios in the same tint. Over fifteen of these photos were used at the Lyric and were met with such decided success that the F. B. O. has ordered a like number for all their premiere openings.





"Shooting of Dan McGrew"

"The Shooting of Dan McGrew," by Robert W. Service, one of the most famous and widely read poems ever written in the English language, is soon to be produced as a Metro-SL (Sawyer-Lubin) special under the direction of Clarence G. Badger as one of the thirty-three all-star specials to be released by Metro during the season of 1923-24.

The cast, which is now being selected by Director Badger, will be announced in the trade journals within a few weeks, following which the entire company will be taken to the Yukon where all of the exterior scenes will be made.

The shooting of the exteriors for this production on the very ground where Service got the inspiration for his famous novel has for its purpose the furthering of the Metro policy to reproduce faithfully every detail of the many well-known stories and plays that have been selected for motion picture production during the coming year.

"The Shooting of Dan McGrew" in picture form will provide exhibitors everywhere with one of the strongest box office attractions of the season. The story breathes the adventurous spirit of the old gold-rush days and its dramatic power should be considerably heightened on the screen.

"The Victor" Ready for Distribution

What is counted by Universal as a hundred per cent. well directed picture, "The Victor," starring Herbert Rawlinson and directed by Edward Laemmle, is now ready for distribution and will be released July 30.

This is the second feature directed by Edward Laemmle. His first was "Top o' the Morning," starring Gladys Walton, after which he returned to directing serials—notably "The Oregon Trail."

"The Victor" is Laemmle's first feature since he finished "The Oregon Trail" and he will continue making five reelers, as the Rawlinson picture has more than demonstrated his ability along those lines.

The story is founded on "Two Bella for Pegasus," by Gerald Beaumont. It is a tale of the British aristocracy versus the prize ring.

The cast of "The Victor" is carefully selected and each type is perfect. Dorothy Manners plays the part of Teddy Walters, a show girl out of a job, Frank Currier is a testy but lovably eccentric Lord Waring; J. P. Jones, the chewing gum magnate, is played by Otis Harlan, while his daughter Chiquita, the matrimonial prize destined for the Hon. Cecil, is enacted by pretty Esther Ralston; Porky Schaup, the prize fighter, falls to the lot of Eddie Gribbon, and Jackey Williams, the fight promoter, is played by Tom McGuire.

One of the cleverest character actors on the screen, Frank Currier, has the part of Lord Waring, a grouchy, snobbish man and, in spite of it all, lovable old aristocrat.

"A Lady of Quality" Is Nearing Completion

One of the most elaborate pictures of the year, the Hobart Henley production of "A Lady of Quality," which will be presented as a Universal Jewel, is nearing completion. Virginia Valli, the star, takes the part made famous on the dramatic stage by Julia Arthur, whom she is said to resemble.

The play, which was made from the famous novel by Frances Hodgson Burnett, ran for several reasons as a great success. Miss Arthur as Clorinda Wildairs, scored one of the hits of her career in the part.

Universal has built wonderful sets for this production, duplicating the rooms in old English castles. A massive Jacobean room with panneled walls and rich carvings forms one of the large sets, and this together with the throne room of Queen Anne holds several hundred people.

Hunting scenes have been reproduced with great fidelity and the old English atmosphere of the period has been carefully worked out through research extending for many weeks before the picture was started. Hobart Henley, the director, has a reputation for accuracy, costumes, properties and every detail, and this large production demanded an unusual amount of work along those lines.

A notable cast supports Miss Valli. It is headed by Milton Sills, who plays the part of the great Duke of Osmonde; Earle Foxe impersonates Sir John Oxen, the villain; Lionel Belmore is the father of Clorinda; while Bert Roach is a beruffled of Queen Anne's time; Patterson Dial and Margaret Seddon play Clorinda's drab sisters, while little Peggy Cartright is Clorinda herself at the age of six, and the long list of characters contains impersonations of the notable folk of that day, Queen Anne, Prince George, the Duke and Duchess of Marlborough and others of the nobility and the world of fashion.

Calls Halt on Press Matter Showing Secrets

Declaring that realism is one of the greatest factors in motion pictures as entertainment, William de Mille has issued an order to his publicity representative requesting an immediate and perpetual halt on all stories and photographs tending to destroy illusion in photodramas.

At the same time, the producer of Paramount Pictures appealed to the publicity departments of the entire industry to cease broadcasting articles or stories which call attention to methods employed in the production of motion pictures.

Mr. de Mille's action came as a result of two letters from admirers of his pictures. Both stated that much of the pleasure to be found in photoplays was taken away because they had read stories giving away the "behind-scenes" means employed to get certain effects.

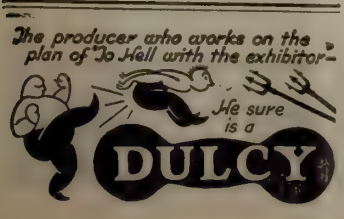
The de Mille order prohibiting such photographs and stories takes effect on his current production, "Spring Magic," Clara Beranger's adaptation of "The Faun," Edward Knoblock's stage success, and on all future William de Mille productions.

"A magician never explains his tricks to the audience," said Mr. de Mille, commenting on his radical order. "If he did, he would lose his public's interest. Illusion is a great aid to any form of amusement. We who need and use it should preserve it faithfully."

Assign Stories to William de Mille

Three of the most noteworthy photoplays William de Mille has ever made for Paramount were announced this week by James L. Lasky as the coming pictures which will be released as William de Mille productions. They are "Spring Magic," which is adapted to the screen from Edward Knoblock's successful stage play, "The Faun," in which William Faversham starred for a number of seasons; "Rita Coventry," Julian Street's popular book, and Owen Davis' play, "Icebound," which this year carried off the Pulitzer prize and was secured by Famous Players-Lasky after spirited bidding with other producing organizations.

"Spring Magic" now is under way. It has one of the strongest casts ever assembled for a William de Mille production. Agnes Ayres and Jack Holt, supported by Charles de Roche, Robert Agnew and Mary Astor, are featured; others in the cast are Ethel Wales, Bertram Johns, Leo White and Bernice Frank. Clara Beranger will adapt all of them.



Lloyd's Latest Is Treated Farcially

Pacific Coast pre-view impressions of Harold Lloyd's next Pathe release, "Why Worry," tend to set at rest any anxiety about the comedian's ability to provide a worthy successor to "Safety Last." There is said to be no attempt to challenge the success of the current Lloyd comedy sensation by proceeding along similar lines. Lloyd has described "Why Worry" as "pure farce on celluloid."

The correctness of this classification is indicated in a statement made to Lloyd by Adela Rogers St. Johns, one of America's critical authorities on the photoplay, after seeing "Why Worry" at a special showing at the Hal Roach Studios.

"It would have been a physical impossibility to produce another 'Safety Last'," she said. "But you have made a very able successor to it, and one which I am certain will appeal to all."



Blanche Sweet to Play "Anna Christie" Title Role

The title role of "Anna Christie," which will be a Thomas H. Ince production for First National release, will be portrayed by Blanche Sweet. This announcement, made this week, sets at rest the many rumors which have been current regarding the featured player of this very popular play. The choice of Miss Sweet for the leading role comes after an exhaustive search of the ranks of screen players by Mr. Ince, during which time the names of more than six prominent actresses were mentioned as possibilities.

Unusual interest is centered in the screen production inasmuch as it is the first of the plays of Eugene O'Neill, popular American playwright, to be filmed. Its presentation in New York won it the Pulitzer Prize for the most noteworthy dramatic work of the year, and more firmly established the genius of O'Neill. His other works include such dramatic masterpieces as "Beyond the Horizon," "The Hairy Ape" and "Emperor Jones."

Production will start immediately at the Ince studios. John Griffith Wray will direct and George Marion has been brought from the London cast to enact the role of Chris Christopherson on the screen. The continuity has been prepared and sets erected preparatory to the selection of a star.

Wm. S. Hart to Do "Wild Bill Hickok"

"Wild Bill Hickok" has been settled upon by William S. Hart as the title of the Paramount picture which will mark his return to the screen after his prolonged absence. The story is an original by Hart himself and deals with the riotous period in Western American history from 1866 to 1872. The star has used many of the famous actual characters of the period, including William B. ("Bat") Masterson, Wyatt Earp, Chalk Beeson, Charlie Bassett, Bill Tilghman, Luke Short, Doc Holliday and the most popular feminine character of the day —Calamity Jane.

Hart has devoted much of the two years of his retirement from the screen to research work on the pioneer history of the United States and it is from this mass of authentic information that the author-star has drawn the color, atmosphere and characterizations of this story.

Albert Shelby LeVino of Paramount's West Coast scenario staff, is at work adapting the star's original story to the screen. No announcement has been made by either Mr. Hart or Jesse L. Lasky, first vice-president in charge of production, regarding the choice of either the director or members of the cast of "William S. Hart in Wild Bill Hickok," but production work is scheduled to start on this Paramount picture not later than August 1.

Millarde Finishes "Governor's Lady"

Harry Millarde shot the final scenes of "The Governor's Lady," the screen translation of David Belasco's celebrated stage success, at the New York Studios of Fix Film Corporation this week. The production, which is said to be as fine a bit of work as anything the director of "Over the Hill" and "If Winter Comes" has ever contributed, will be listed among the Fox specials for the coming season. Release date will be late in October.

The cast is comprised of such well-known actors as Robert T. Haines, Ann Luther, Zane Gray, Frazer Goulter and Leslie Austen, and no effort has been spared in developing every essential dramatic element to equal, if not to excel, the Broadway stage presentation.

"The Governor's Lady" comes from the pen of Alice Bradley, the noted playwright, and is a powerful theme dealing with the romantic growth of a man who completes his education through his work and contact with big people. His wife is slow in adapting herself to his rapid development, and therein lies the drama. The author served in an advisory capacity. Anthony Paul Kelly is credited with the scenario.

Glenn Hunter to Star in New Paramount Film

Glenn Hunter's first Paramount picture will be "West of the Water Tower," the anonymous novel, which is now having such a sensational sale.

Jesse L. Lasky's office has announced that production on this picture, in which Hunter will play the role of the small-town youth, will begin probably August 1.

In the cast supporting Hunter will be Ernest Torrence and George Fawcett. No announcement was made as to who has been selected to play the chief feminine role.

Rollin Sturgeon, one of the best known of the younger directors, will be the director and the picture will be produced in the Paramount Long Island studio, so that Hunter can continue his work in "Merton of the Movies" at the Cort Theatre.

"Pioneer Trails" Is on the Way East

"Pioneer Trails," the David Smith production which will be one of Vitagraph's twenty-six specials for the season, is finished and the first assemblage is on its way from Hollywood to the Vitagraph studios in Brooklyn. "Pioneer Trails" is a powerful drama laid in the late Sixties, when the great continental railroads were being built across the prairies. It is a picture of the unbroken West, of days before civilization penetrated the great expanse east of the Mississippi River.

Director Smith has put into "Pioneer Trails" the truest portrayals of the hardships endured by the brave men and women who first broke western ground.

The cast is one of surprising strength and real box-office winners. It is headed by Cullen Landis, who made such a striking success in "Masters of Men" and who is one of the fan favorites of the screen world.

Alice Calhoun plays the leading feminine role, and others in the cast are Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dyer and Joe Rickson.

Ready in Fall

Albert Parker has finished shooting "Second Youth" for Distinctive Pictures Corporation, the last bit to be taken being the comedy finish in a lake on Long Island. This is the picture which has Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne and many other noted funmakers. It will be ready for release by fall through Goldwyn Cosmopolitan.



"Dulcy" Pre-Release Run Starts in West

While New York is seeking the world's premiere of Norma Talmadge's "Ashes of Vengeance" at the Apollo Theatre on August 6, Constance Talmadge's most ambitious effort, "Dulcy," will be presented to Chicago audiences on the same date. "Dulcy" is to have its pre-release presentation at the Balaban and Katz Chicago Theatre.

Director Sidney Franklin completed the filming of "Dulcy" only a few days ago on the West Coast.

Pathe Policy Will Remain Unchanged

Pathe authorizes the definite statement that its established booking policy will not be affected in any way by its acquirement of new lines of dictinctive product. As formerly, all Pathe releases will continue to be separately available to any exhibitor. This means that every subject on the Pathe list, new and old, will continue to be booked independently of any other subject. There are "no strings tied" to any of them, whether one, or several, or the entire list, figures in a given contract.

This statement is made to remove any possible impression on the part of exhibitors that the new comedy output and attractive novelties now in production on the Pacific Coast are in any way exempt.



"Enemies of Women" Wins Royal Favor

"Enemies of Women" has been selected by Princess Mary's committee for a special performance in the St. James Palace Theatre Thursday afternoon, July 26, in aid of St. George's Hospital. The Cosmopolitan super feature, with Lionel Barrymore and Alma Rubens in the leading roles, was chosen following a survey of all the pictures and plays in England as the greatest film attraction now running.

Princess Mary is actively engaged in sponsoring the matinee which takes place at the time the King and Queen are giving their garden party at Buckingham Palace. The guests at the garden party will go direct to the theatre to see "Enemies of Women."

This is one of the few times that a film play has been given direct patronage by a member of the royal family since the Prince of Wales saw Marion Davies in "When Knighthood Was in Flower." Jack Potter, European representative of the Cosmopolitan Corporation, is volunteering his entire staff to insure a production identical with that of the opening at the Empire Theatre, West End, with original musical effects.

F. B. O. Finishing King Tut Picture

Work is almost completed on the Film Booking Offices' most ambitious picture of the year in the way of massive sets, scope of production and number of people used, "The Dancer of the Nile."

The general idea of the picture is based on the life of King Tutankhamen and a romance during his regime of a dancer of the Royal Court. An entire kingdom was erected to get the proper effects and the production as a whole promises to be one of the biggest released in the history of the F. B. O. Thousands of dollars have been spent to date on sets that cover many blocks. City walls wide enough to allow two chariots to pass each other have been erected, in addition to a small city which covers about nine city blocks, with Egyptian buildings three, four and five stories tall.

The total cost of this big set and the completed negative for the taking of this sequence alone was $39,000. There are four such sets yet to be shot. The finished cost of the picture to the F. B. O. is estimated at $500,000. William F. Earle and his brother Ferdinand are in charge of the production as directors and the picture will be released by the F. B. O. as a fall special.

Vitagraph Head Announces Eight More Special Pictures

Albert E. Smith, president of Vitagraph, announces eight more of the twenty-six specials which will be released by this company during the season 1923-1924. These follow "Masters of Men" and "The Ninety and Nine."

They are:

"The Man Next Door," a picturization of Emerson Hough's famous novel. It is a Victor Schertzinger production with an all-star cast headed by Alice Calhoun, James Morrison, David Torrence and Frank Sheridan.

"The Midnight Alarm," a David Smith production, of which J. W. Harkins, Jr., is the author, is one of the most thrilling and sensational fire pictures ever screened. There is an all-star cast headed by Percy Marmont, Alice Calhoun and Cullen Landis.

"Pioneer Trails," also a David Smith production, is a tremendously thrilling drama of the great West in the days when the transcontinental railroads were in course of construction.

"On the Banks of the Wabash," a human heart-interest story and the first of the J. Stuart Blackton productions to be released by Vitagraph, is inspired by the famous song written by Paul Dresser.

"Let No Man Put Asunder," a Harry Sherman production, will be made from the famous novel by Basil King.

"The Man from Brodney's," by George Barr McCutcheon, will be another David Smith production.

"The Leavenworth Case," by Anna Catherine Green, one of the most famous detective stories ever written, will be a Whitman Bennett production released by Vitagraph.

"Borrowed Husbands," by Mildred K. Barbour, will be the second of the Harry Sherman productions.

There will be all told six specials contributed by J. Stuart Blackton, six by David Smith, six by Harry Sherman and six by Whitman Bennett. Two special productions to be decided upon will complete the twenty-six announced by Mr. Smith.

Mexican Purchase

George E. Kann, manager of Goldwyn's Foreign Sales Department, has received a wire from German Camus & Company, who are handling Goldwyn pictures in Mexico, that contracts have been signed with the largest circuit in Mexico City for Goldwyn's sixth year productions at the biggest prices ever paid in Mexico for any of the Goldwyn product for that year.

New Contracts

S. Eckman, Jr., district manager of the New York, Buffalo and Albany exchanges, has closed contracts for first runs of the group of eleven fall releases by Goldwyn Cosmopolitan in Buffalo and Syracuse.

"Held to Answer" Was Best Seller

"Held to Answer," Peter Clarke MacFarlane's dramatic story of love and mystery, is one of the six Premier Feature productions which Metro has scheduled for its 1923-1924 season — a schedule which includes thirty-three productions. It originally ran as a serial in Collier's Weekly. Its publication in book form shortly afterwards resulted in the following telegram from Mr. MacFarlane's publishers: "'Held to Answer' published today became best seller immediately."

One of the most gripping of pictures is expected to be made out of this popular novel. It is being directed by Harold Shaw, who recently returned to the United States to work under the Metro banner. His numerous successes in England, where among others he directed Sir Herbert Tree, make him a valuable addition to the Metro forces.

House Peters, who has the leading role, hardly needs an introduction to the picture-going public after his work in "The Storm," "Human Hearts" and "Lost and Found." Evelyn Brent plays opposite him.

F. B. O. to Release Houdini's Picture

Houdini, the magician and famous exposeur of "black art," has delivered his first production to the Film Booking Offices under the title of "Haldane of the Secret Service" for an early fall release. The production represents Mr. Houdini's most ambitious efforts in the way of a film production and took Houdini and his staff almost a year to complete. The story is laid in both America and Europe. It opens in New York and then travels by stages to Hull and London, England, and finishes in a small village in France after a number of sequences in Paris. The company traveled to these points and the nature of the street stuff taken in these various places makes duplication impossible.

The cast consists of Houdini, Gladys Leslie, William Humphrey, Richard Carlyle, Edward Boulden, Jane Jennings, Charles Fang, Myrtle Morse and Irving Brooks.

Miss Westcott Arrives

Netta Westcott, the famous English stage beauty recently signed by Preferred Pictures, is becoming acclimated to American studio conditions rapidly, according to a wire received from Ray Leek, West Coast publicity director. Miss Westcott arrived in Los Angeles last week and was met by the entire Preferred organization, headed by B. P. Schulberg, Al Lichtman, Gasnier, Tom Forman, Victor Schertzinger, Ethel Shannon, Gaston Glass and Kenneth Harlan. The following day Gaston Glass and Ethel Shannon gave her a dinner at the Cafe Montmartre. Practically every screen celebrity in Hollywood was present to welcome Miss Westcott, according to the telegram.

Add to "Ponjola" Cast

Bernard Randall, who played "English Eddie" in the stage production of "Within the Law" and later played the same role in the first screen version of the play, has been added to the brilliant cast of "Ponjola," which is being production by Sam E. Rork for First National. This week also saw the addition of Claire McDowell and Claire De Brey, screen favorites, to the same cast.

Title Changed

Announcement has been made by the W. W. Hodkinson Corporation to the effect that Percy MacKaye's "Scarecrow," the third of the Film Guild Productions for release through Hodkinson and starring Glenn Hunter, has been titled "Puritan Passions." This was felt expedient in order to give exhibitors an opportunity for exploitation and advertising purposes.

"Hell's Hole"

"Hell's Hole," the George Scarborough story starring Charles Jones, which has been completed at the William Fox West Coast Studios, is listed as an early release among the twenty-five specials that the Fox company has announced for the coming season. In the cast are Ruth Clifford and Maurice Flynn.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Cooper's Leatherstocking Tales to Be Made into Serial by Pathe

Of unusual interest in the way of forthcoming serials is the announcement of Pathe that arrangements have been completed for filming J. Fennimore Cooper's famous "Leatherstocking Tales" as a chapter picture. While no further details are available, it is stated that the scenario has been completed and some important scenes already filmed.

Nearly every American schoolboy, and many in England and France, have been thrilled by the exciting adventures with Indians, the hairbreadth escapes and the wood lore incidents portrayed in this story. Unlike the majority of Indian stories, the action of these pictures does not take place in the West, but deals with New York State during the colonial period, with the Six Nations Indians that harassed the whites of this section, incited thereto by their allies, the French in Canada, said to be acting under a secret arrangement with the British.

These stories deal with a different type of Indians from those of the great western plains that attacked the wagon trains. In the "Leatherstocking Tales" there was but one man in the whole region that the Indians esteemed "Leatherstocking." He alone knew good lore as they did and could match wits with them. When civilization came to this section, though Leatherstocking was then an old man he sought further adventure farther westward.

Pathe states that the utmost care will be taken to present these stories with the same fidelity which in the series of novels has fascinated three generations of readers. In addition, they portray a critical period of American history, the birth of the great United States and show the courageous white heroes and heroines, red-skinned heroes, actual historic scenes and incidents presented with correct costumes, implements, etc.

Educational to Hold Sales Convention Here on July 30

Educational will hold its second national sales convention beginning July 30 at the Hotel Pennsylvania. The first one was held in Chicago in 1921. Sales managers have made a careful survey and an analysis of the situation in their territories and based on this information, together with the survey made by the home office, the sales policy for the coming season will be determined. It is expected that in view of this information a great deal will be accomplished during the three days of the convention.

The purpose of holding the convention late in the summer was so that the greatest benefit might be derived from it. Announcement will at that time be made of the 1923-24 product which will be thirty per cent. greater than during the present season, and the sales policy agreed upon will be put into immediate effect.

Educational Announces New Brand of Two Reelers—Tuxedo Comedies

President E. W. Hammons announces a new series of comedies for Educational release during the 1923-24 season. There will be eight in the series, each two reels in length. They will be known as Tuxedo Comedies and it is planned to use star casts.

The first one will be "Easter Bonnets" scheduled for release August 26. Ned Sparks and Harry Tighe will have the leading roles, supported by Marion Harland and Doris Deane. Ned Sparks is known on the stage as well as in pictures. He has appeared in a number of stage plays under Al Woods' management and has prominent roles in Constance Talmadge pictures.

Harry Tighe is best known as a member of the vaudeville team of Tighe and Clifford. Both Miss Harland and Miss Dean are members of Pacific Coast stock companies and are making their debut before the camera.

The pictures will be produced by Reel Comedies, Inc., and will endeavor to present a series of polite farce comedies somewhat after the style made popular by the late Sidney Drew and his wife.

"Poodles" Hanneford, the famous clown of the New York Hippodrome, will appear in a number of later releases.

Pollard and Maloney Head Pathe's List for August 5

A pair of two reel offerings and an exciting chapter of the current Ruth Roland serial are the principal offerings on Pathe's schedule for August 5. In addition there is a single reel comedy, an Aesop's Fable, a Pathe Review and two issues of Pathe News.

One of the two reelers is "The Green Cat., a Snub Pollard comedy in which the hero meets with about every kind of trouble that can be imagined when he tries the restaurant business. The other two reeler is "In Wrong Right," one of the Range Rider series of Westerns starring Leo Maloney. In addition to snappy western stuff there is an amusing farce comedy idea in the plot in which the heroine and the cook are mixed up in an elopement.

The single reel comedy, "Post No Bills," gives Paul Parrott excellent chances for laughs as a bill-poster. The Aesop's Fable pokes fun at the marathon dancing craze under the title, "The Marathon Dance." Pathe, Review No. 31 contrasts the old and new Egypt, views in a Vermont marble quarry, colored scenes of Strasburg, Alsace, and a section showing how to do seemingly impossible tricks.

Baby Peggy Heads August List of Century Comedies

Four-year-old starlet Baby Peggy heads a list of five Century Comedies for the month of August. The title of the Baby Peggy subject is "Carmen, Jr.," which recently enjoyed advance runs in all of the Loew theatres in New York.

The other four are "Spring Fever," with a star cast of notable players; "Lots of Nerve," the first of the Pal the dog comedies; "So Long Buddy," with Buddy Messinger, which is now enjoying a run over the entire Loew circuit, and "High Kickers," with Doris Eaton, the Ziegfeld star, and Jack Cooper, the English comedian.

Want something that will help you fight the summer slump? Turn to pages 354 and 355.

Striking Tribute to Pathe Review

In the June list of "Pictures for Selected Programs," issued by the National Committee for Better Films, Pathe Review is strikingly represented. While the features issued by different concerns number twenty-three on this list, it contains resumes of five complete issues of Pathe Review. Nos. 23, 24, 25, 26 and 27.

Baby Peggy Praised

Baby Peggy's newest Century comedy, "Nobody's Darling," which has just completed a week's engagement at the Rivoli, received high praise from the daily press. Harriet Underhill in the Tribune said Baby Peggy is everybody's darling and that the picture was the best part of the program. Quinn Martin in the Evening World called Baby Peggy the most talented child actress of the screen and praised the picture.

Book Pathe Burlesque

Recognizing the entertainment value and box-office strength of Hal Roach's "The Uncovered Wagon," a Pathe comedy one-reel burlesque featuring Paul Parrott, exhibitors are booking the comedy for an early run.

Among the theatres that have already arranged to show "The Uncovered Wagon" are the Eastman Theatre in Rochester, the Stanley in Philadelphia, and the Grand in Pittsburgh.

Rights Sold

Chadwick Pictures Corporation announces it has acquired by purchase the new series of forty travel pictures of Post Pictures Corporation which Clyde Elliott secured abroad, and that rights for New York and northern New Jersey have been sold to Commonwealth Pictures Corp.

Sid Smith's Next

"Husbands Wanted" is the title of a new Sid Smith comedy for Grand-Asher which Archie Mayo is doing.

"Columbia—the Gem And the Ocean"

(Universal—Leatherpushers—Two Reels)

A splendid number for hot weather. The fighting is done at high tide, with the ring within easy splash of the ocean. The fighters battle regardless of the water, being knee deep and rising until Reginald Denny's opponent is almost drowned. It is a novelty and although approaching burlesque at times, is an exceptionally good, peppy number.—M. K.

"Gas and Air"

(Pathe—Comedy—One Reel)

Similar to the general run of automobile comedies, which seem to be rather plentiful now, this Stan Laurel subject burlesques the trials and tribulations of a garage hero. The almost human antics of old cars supply the laughs in average number.—M. K.

"Nobody's Darling"

(Universal—Comedy—Two Reels)

This Century comedy starring Baby Peggy is one of the best in which this tiny star has appeared and it will afford excellent entertainment for both young and old. There is not much of a story to it, but Baby Peggy seems to be having a day off in which she meets with all sorts of adventures, including an experience in a negro orphan asylum and ending with her masquerading as a doll. The manner in which she does this is truly remarkable and she certainly looks the part to perfection. There are a lot of laughs in this two-reeler.—C. S. S.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Cat and the Fiddle (Educational)
Columbia, the Gem and the Ocean (Universal)
Double Suspicion (Universal)
Gas and Air (Pathe)
Green Cat, The (Pathe)
In Wrong Right (Pathe)
Marathon Dancer, The (Pathe)
Nobody's Darling (Universal)
Pathe Review No. 30 (Pathe)
Pathe Review No. 31 (Pathe)
Spring Fever (Universal)

"Double Suspicion"

(Universal—Western—Two Reels)

Neal Hart is the star of this Universal reissue in which two partners, each thinking the other has stolen some missing money, shoulders the blame for the other. This gives a good human interest touch. There is considerable rapid action and it is up to the standard of the previous numbers in this series.—C. S. S.

"Spring Fever"

(Universal—Comedy—Two Reels)

The attempt of two rivals to curry favor with the girls and their schemes and pranks to outwit each other furnish the basis of this comedy. There is plenty of action and it is a two-reeler that should please slapstick fans, as it contains the usual amount of situations of this kind. The scene with the skunk has been weakened by the use of a stuffed animal which is obviously dragged down the road with the dog following. The dumping of many of the players in the water when the wagon wheel comes off provides a rapid finish.—C. S. S.

"The Green Cat"

(Pathe—Comedy—Two Reels)

In this comedy Snub Pollard, assisted by Marie Mosquini, are shown as two greenhorns who try to run a road house. Just about everything that could possibly happen to them in the way of trouble occurs; the front of the restaurant is torn up by an auto, the help waste the food, prohibition agents raid the place and finally a fire destroys it. There is plenty of incidents and many of the situations are amusing and show considerable ingenuity; however, the action appears forced and though the principals work hard, the laughs are not as spontaneous as in some of this comedians previous releases. However, on the whole it provides good entertainment for the average audience.—C. S. S.

"Marathon Dancer"

(Pathe—Cartoon—One Reel)

The craze for marathon dancing is cleverly satirized in this timely cartoon comedy which has been presented by Cartoonist Terry with his usual cleverness and amusing touches. It shows everything on the farm, all the different animals and even the inanimate objects afflicted with this craze, even the old farmer starts to dancing when the cat places jumping beans in his boots.—C. S. S.

'Pathe Review No. 30'

(Pathe—Magazine—One Reel)

An interesting section of this Pathe Review shows how music rolls for player pianos are made; an item decidedly out of the ordinary shows the royal bodyguard of the King of Siam whose chargers are sixteen enormous elephants. Other sections show a scenic of the Mongaup River in New York State in Pathecolor, and a fantasy, the flapper of 1960, which is a trifle disappointing. A good number on the whole.—C. S. S.

"The Cat and the Fiddle"

(Educational—Hodge Podge—One Reel)

In addition to the usual nursery rhyme amusingly pictured, there are some inviting shots of summer resorts and sports. "The Dells" in Wisconsin, the Bridal Veil Falls and surf riding at Waikiki Beach offer attractive sights.—M. K.

"In Wrong Right"

(Pathe—Western—Two Reels)

Here is one of the very best of the Pathe Range Rider Series starring Leo Maloney, for in addition to the spirited action, fights, riding, etc., that characterize these two-reelers, there is a strong thread of farce comedy which will come as a surprise to the average spectator and provide a number of laughs. This is brought about because of a misunderstanding in which two rivals seek to elope with the girl, while her father thinks they are after the cook whom he does not want to lose and finally has to marry to keep her. Better book this one as any type of audience will enjoy its welcome comedy and rapid action.—C. S. S.

'Pathe Review No. 31'

(Pathe—Magazine—One Reel)

In a section called "The Lens Liar" Niagara Falls is made to do several impossible stunts. This is very ingenious and highly amusing and has been produced by means of trick photography. The falls rise out of the river, flow under the river, the water flows up the falls instead of over them, etc. There are contrasting ancient and modern scenes in Egypt, and a Pathecolor section of Strasbourg in Alsace. A novel section shows how to do some simple but seemingly impossible parlor tricks. One of the best of the Pathe Reviews.—C. S. S.

Grand-Asher Has Efficient Staff to Help Exhibitors

The newly formed organization, Grand-Asher Distributing Company, has established an efficient publicity and advertising department to insure the furnishing of adequate stills, for posters, lobby displays and other matter needed by exhibitors to help them properly exploit the three series of comedies starring Monte Banks, Joe Rock and Sid Smith, as well as the features which this company will soon begin to distribute.

On the West Coast is Adams Hull Shirk, who as publicity director is co-operating with Ben Verschleiser, general manager of the studios. Mr. Shirk is giving his especial attention to furnishing the right kind of stills which form the basis of the lobby displays and lithos. His experience of nearly six years with Paramount's West Coast publicity department, as assistant and then as director, eminently fit him for his duties in this position.

In the New York office is F. Heath Cobb, well known as an advertising expert and newspaper man, who is handling the ideas and designs for posters for the comedies to be released this fall.

Hodkinson to Release Ten Bull Montana Two-Reelers

Hodkinson announces for early autumn release a series of two-reel comedies featuring Bull Montana. The series will consist of ten two-reel subjects, the first to be scheduled for sometime in September, with one a month thereafter. They will be produced by and under the supervision of Hunt Stromberg.

The stories will be selected especially to fit the unique abilities of Bull Montana, who has achieved an excellent reputation as a comedian and it is stated that special attention will be given to insure box-office value.

Mr. Stromberg is well known as the producer of successful features as well as a previous series of successful comedies starring Bull, which were released through Metro, and Hodkinson officials announce that every effort will be made to have this series eclipse anything either the producer or the star has done before, and nothing will be left undone to produce comedies that will appeal to all types of audiences.

Now is the time to put on an "All-Short-Subject" Program. It will get them in on the hottest days. See pages 354 and 355.



GETTING THE HABIT

of an even break between short subject and feature. See how the Apollo in Indianapolis does this with the Educational Comedy, "F. O. B."

PROJECTION

EDITED BY F. H. RICHARDSON

Muscatine, Iowa

Bruce S. Watson, projectionist, Palace Theatre, Muscatine, Iowa, arises to remark:

Have been a reader of our department for three years past. To date have been content with reading what the other fellows have to say, but now I'll write, that others may possibly enjoy reading my letter, as I have theirs.

Am working in a very nice 700-seat house, using following equipment: Projection room twelve feet long by eight deep, with a seven-foot ceiling. Have two regular type projectors, Chicago approved lamphouses; projection distance 77 feet, with a 16-foot picture.

E. F. of projection lens is four inches and its working distance two and three-quarters inches. Free opening of projection lens is one and five-eighths inches. Projector aperture standard size. Distance apex of condenser combination (presumably meaning apex of converging lens.—Ed.) to aperture eighteen inches. Condenser combination is 6½—7½ M Bi-C. Light source is D. C. arc, taking current from a Hertner 50-50 Transverter.

Carbon combination is five-eighths positive and five-sixtenths Silvertip negative. Distance crater to face of collector lens four inches. Use fifty amperes. Rotating shutter is a 3-wing Extra-lite, set three and one-half inches from dispersing projection lens (Don't know just what you mean by a "dispersing" projection lens.—Ed.) Screen is a Minusa Gold Fibre.

Screen Results are Good

My screen results are very good, but foregoing is submitted for criticism, so speak your piece. Crater impressions are attached hereto. Am sending several, so you will be sure to have at least one clear one.

Notice some good brother says how about seniority. I say if you can't deliver you have no right to work.

In closing I tender my best wishes, both to yourself and the department.

Crater Impressions Excellent

The crater impressions are excellent, but show by their variation in elongation that you are not using an angle scale to keep your craters always at fifty-five degrees angle to the optical axis of your projector optical system—a very important item, by the way. See pages 405 to 412 of Blue Book of Projection.

Some of those craters were worked at a most excellent angle and some were not, hence some gave better screen illumination than others. Naturally, under these conditions they vary considerably in horizontal diameter, but average about twenty-three sixty-fourths of an inch in horizontal diameter.

Examining the new lens charts, we find that your crater distance ought to be just a trifle less than three and one-sixteenth inches, so that right there you are losing light tremendously—see page 162 of Blue Book, which I assume that you have.

I would imagine that, with the lamphouse you have, you should be able to maintain that distance without undue lens breakage, provided your lamphouse ventilation is open and free. Certainly the crater distance should not be more than three and a half inches, at most.

Again examining the new charts we find that with two 6½ plano convex condensing lenses, and a 14½-inch distance face of converging lens to aperture, which gives the desired crater distance, your working distance would require a lens diameter of one and three-quarters inches in order to admit the entire light beam, whereas your lens diameter is one and five-eighths inches.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Loss of Light Involved

This would involve some light loss and unevenness of illumination, though not much. I would therefore suggest that, inasmuch as the crater distance is possibly shorter than you could use without undue lens breakage (though I think not), it would be well to compromise a bit and use a 6½ collector and a 7½ converging lens—both plano convex—with a fifteen and one-half distance face of converging lens to film. This will enable your projection to pick up about all the light beam, and will give you a bit longer crater distance. On the whole it seems to me to be a better combination.

Your meniscus bi-convex combination has the effect of giving you an unnecessarily long distance Y (condenser to aperture) and a very long crater distance. I would not advise its use. The shorter crater distance you can have, without undue lens breakage, the greater amount of light will be collected and passed on to the converging lens.

There, my good brother, I've "spoken my piece" and I trust you will take it in good part. You asked me and I've told you.

Later

LATER: To be certain about this matter I submitted a carbon of what I have said to Griffith, who makes the following comment, with which I am unable to altogether agree. The corrections of the statement that Watson has plenty of light for a 16-foot picture on a metallic screen might depend upon the condition of the screen and the percentage of light cut by the rotating shutter. But even assuming the screen surface to be in excellent condition and the shutter to approach 50-50, a line-up which is expensive and which wastes light is NOT the best.

Meniscus bi-convex costs more, and has little or no advantage except to secure a long distance Y where working distance and lens diameter make such a distance necessary. A long distance Y means a long crater distance, however, focal length of the combination being equal. Why then is the M Bi-C combination good when the plano convex is cheaper, and will deliver essentially the same results? Perhaps I am wrong. If so, show me wherein the error lies.

What Griffith Says

Griffith says:

The line-up Watson has is excellent, except that his M Bi-C condenser has a longer focal length than he thinks, hence the too great crater distance. Your advice also is excellent. He does not need to crowd his condenser too close, as he has ample light for a 16-foot picture on a metallic screen.

Raus mit you, John! As I before remarked, how do you know that; also is it good practice to waste light because you happen to have plenty? Freely granting that you are a stem winder, stem set on the projector optical system, in my judgment you are not altogether right in this. Now go ahead and land on me!

Note: Let it be clearly understood that in the foregoing I have not intended any harsh criticism of Brother Watson. As a matter of fact, while I think he can do better with his condenser, he has nevertheless committed no error for which anything of that sort would be justified. He has in the main done well, but has overlooked the importance of crater distance.

Hallberg Corrects Us

J. H. Hallberg certainly needs no introduction to any save perhaps the very new ones in the industry, for whose benefit I will say that Mr. Hallberg—familiarly known as "J. H."—was the man who designed the very first projection transformer, for Hugh Hoffman, then a theatre manager either in New York City or New Jersey, I have forgotten which, way back in the early days of the industry. Friend Hallberg has been identified with the supply business, more especially in electrical devices having to do with projection and the theatre, ever since.

Back in the early days Hallberg did not know as much as he does now and neither did I. Did J. H. and I have some battles? I'll say we did. Looking back, I often have a good laugh, and I'll bet Hallberg does too. In the light of later knowledge some of our arguments seem distinctly funny. But J. H. is a good scout, a past master of electrical knowledge as applies to projection, and we are—and despite the scraps always were—good friends.

He now takes me to task thusly:

My dear Richardson:

I note with interest the discussion on page 682, June 23rd issue, concerning transformer action, under the title "Transformer Question." May I suggest that the calculations as set forth by you in your reply would hold good, provided the power factor of the A. C. arc, and of the controlling device used in connection therewith, could be maintained at "unity." But this is physically impossible without the use of special condensers and (You mean "or," don't you?—Ed.) other similar acting devices, therefore the power factor of the system must be taken into account when calculating the number of amperes required from a primary circuit to produce a secondary flow of given volume.

The Power Factor

The power factor is usually somewhere between 55 and 65 per cent, depending upon the arc voltage, the kind of carbons used and the design of the particular projection transformer installed. It therefore follows that the primary amperage would be between thirty-five and forty per cent higher than that specified by your reply.

In practice the average economizer or projection transformer supplying a sixty ampere arc requires thirty amperes, as measured by the watt meter (less some loss, of course.—Ed.) from a 110 volt line, or fifteen from a 220 volt supply maximum, and in practice fuses of that capacity would serve for a hand fed projection arc, because the intermittent feeding of the arc allows the arc voltage to increase, with consequent decrease in current flow, so that the average primary amperage required from a 110 volt supply is from twenty-four to twenty-six,

or from twelve to thirteen from a 220 volt line.

Wattless Current

It is of course understood that volts times amperes in excess of the amount you specified represent a wattless current, because it is out of phase—due to magnetic kick in the alternating current apparatus—hence it does not register on the watt meter. The watt meter reading will, therefore, be as specified in your answer, though the actual total wattage would be thirty-five to forty-five per cent higher.

Mr. Hallberg wound up by inviting me to visit him in the temporary laboratory he is now maintaining while a magnificent new one is being erected on the Palisades of the Hudson. This latter is for the exploitation of new research work in the electrical treatment of disease—something Mr. Hallberg has of late become interested in.

I did go up and see J. H., and the apparatus he showed me was an eye opener. There are instruments so extremely delicate that one millionth of a volt can be detected. If what I saw in that little temporary laboratory is indicative of what the new one will contain, then J. H. certainly is lost to motion pictures, because he has either climbed or fallen into a field where enormously interesting big things are in process of development, with all kinds of money behind them.

As to the power factor, I am going to tell you a deep, dark, deadly secret—one I would not tell my own daughter for less than eleven cents.

It is this: I have never before been quite able to understand that d—d power factor. I still don't fully grasp all its details, but Hallberg succeeded in making it sufficiently plain so that I understand that it is necessary to have wire capacity and fuses large enough to carry both the wattmeter reading and the actual wattage, though it does seem to me Hallberg's estimate of thirty-five to forty-five per cent wattless current must be a bit high.

The wattless current is amperage set up or induced in alternating current circuits by reason of the magnetic kick present when the current alternately charges the iron in the apparatus, and it discharges again at each alternation. The energy thus expended opposes the current and causes it, or a portion of it, to lag behind the main current, meaning by "main current" that portion which is recorded by the watt meter.

There, that is an extremely crude definition, or description, but is, I think, essentially correct. This is actual current, just as much as the portion which is recorded, hence fuse capacity must be provided for it.

Exactly what its effect is on the light source I am not yet certain. Seems to me it would have the effect of preventing any period of no current during changes of current direction, and if it be as much as 35 to 45 per cent of the whole, then it seems to me there should be little tendency to flicker in the arc light. In other words it should, it seems to me, tend to flatten out the curve.

Maybe this latter is all wrong. If it is, then will friend Hallberg, or some one else, tell us wherein my reasoning is in error, and tell it in non-technical, understandable language.

However, granting *everything* Hallberg *said in his letter* to be correct, I still hold that, insofar as actual practice *be concerned*, my reply was *essentially* correct, except that it would not allow of sufficient fuse and wire capacity—an important matter, by the way.

High Intensity vs. Low

Jess R. George, projectionist, Orpheum Theatre, Okmulgee, Oklahoma, says:

Would like to have your opinion of the "High Intensity Arc," particularly as compared with the ordinary D. C. arc for projection.

We contemplate the installation of high intensity and would like to know exactly what to expect of it. My distance of projection is 120 feet, with an eighteen foot picture. Use a 75 ampere transverter and Type S Simplex projectors.

The General Electric claims that its high intensity will give two times the illumination with the same amperage consumption. Is this true? If it is I will not let friend Manager rest well at night until I get it installed. I am getting a good picture as it is, but if there is a chance for improvement I want to know it! I trust you will give me an immediate reply.

By the way, the picture I am projecting today inspires me to make a suggestion. Have noticed during the past year that we get more films which "buckle" and jump than we did before. My suggestion is that the "World" carry a list of these pictures. Am sure the projectionists throughout the country will be glad to supply the list, and I am sure theatre managers would appreciate the service.

Doubtless, friend George, and every honest trade paper which has the welfare of the industry at heart would be more than glad to do it for the good of all concerned, BUT it is not a practical thing to do because of the fact that, taking the same subject, one print might jump or buckle and the very next one be steady as the proverbial rock. How long do you think it would be, under such a condition, before the paper would be confronted with damage suits aggregating some millions of good dollars??? I have known of this condition for a long while, but have been unable to locate the seat of trouble with certainty, as different experts attribute it to different causes. Personally I believe it is partly due to too great a desire for economy, with consequent improper procedure in one or more steps in the production of the print, AND the application of the intense heat of the high intensity and the high amperage ordinary arc to "green" film.

As to the comparative results, from the audience's point of view, it is a subject for argument. As to getting "twice the light," well, you certainly do get very much more APPARENT light. By this I mean that the picture will appear very much more brilliant to the audience, but remember this: There is a vast difference in high intensity illumination and the illumination supplied by the ordinary arc. Placed side by side the light of the ordinary arc looks unbelievably yellow and "muddy," though with the high intensity extinguished the light looks very white and brilliant.

Personally I like the high intensity arc. In my judgment it gives a higher contrast to the picture, and I like contrast. I think, however, that if I were a high intensity projectionist I would secure some gelatin of the lightest possible shades of yellow, cut a round disc the same diameter as the projector rotating shutter and clamp it into the hub against the shutter blade. Mind you I said I would TRY IT. The difficulty would be to get sufficiently light colored gelatin. Maybe I would not like it at all. Those who would like to try it can get a sheet or two of gelatin from Townsend Brothers, 276 Pearl street, New York City. Don't know what it costs a sheet, but half a dollar should be enough for all you want, including postage.

The high intensity gives a blueish white light which is very brilliant. The big Broadway houses nearly all use them and the Capitol Theatre had had it for at least two years, and believe me if it caused any unsatisfactory expressions from audiences, they would go out of that theatre pronto because the "overhead" is so tremendous in the Capitol that nothing can be or is tolerated which does not make good, and make good quickly.

I cannot undertake to advise in matters of this kind, because what pleases me might not please your manager, and the difference in light equality is startling. This I will say, however: per watt of energy expended in the arc your audiences will get the impression of at least pretty nearly twice as brilliant a picture.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin.	Apr. 28		4,15[illegible]

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6		6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14		6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28		4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

Streets of New York	Burton King	Nov. 11	June 2	7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31	July 21	6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26		5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts

ASSOCIATED EXHIBITORS

A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7,864
Alice Adams	Florence Vidor	Apr. 28		6,000
Is Divorce a Failure?	Leah Baird	May 5		5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803

EDUCATIONAL FILMS CORP.

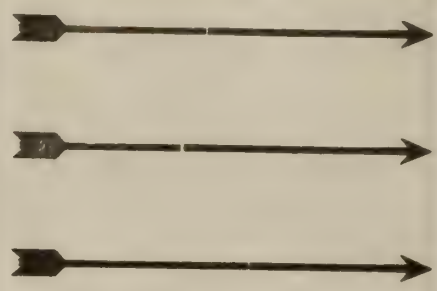
Chicken Dressing	Hurd Cartoon	Feb. 24		1,000
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special	Mar. 3		
Babies Welcome	Dorothy Devore	Mar. 10		2,000

		Review	Consensus	Footage
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	"Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000

FAMOUS PLAYERS-LASKY

Making a Man	Jack Holt	Dec. 30	Apr. 7	6,000
Drums of Fate	Mary Miles Minter	Jan. 27	May 5	5,000
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17	6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17	4,337
Nobody's Money	Jack Holt	Feb 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	July 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr Billings Spends His Dime	Walter Hiers	Mar 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621

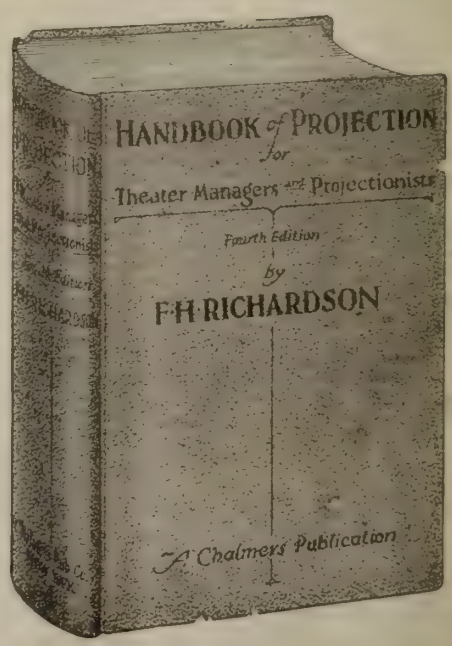




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(Continued from preceding page)

The Go-Getter	T. Roy Barnes	Apr. 21	July 21		7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21		6,216
You Can't Fool Your Wife	Star cast	May 5	July 14		5,703
The Ne'er Do Well	Thomas Meighan	May 12			7,414
The Rustle of Silk	Betty Compson	May 19	July 21		6,947
Yje Snow Bride	Alice Brady	May 26			6,000
Sixty Cents an Hour	Walter Hiers	May 26	July 14		5,632
Fog Bound	Dorothy Dalton	June 9			5,692
The Heart Raider	Agnes Ayres	June 16			5,075
The Exciters	Bebe Daniels	June 16			5,039
Only 38	Wm. De Mille prod.	June 23			6,175
Law of the Lawless	Dorothy Dalton	June 30			6,387
Woman With Four Faces	Betty Compson	June 30			5,700
Peter, The Great	Emil Jannings	July 7			9,000
Children of Jazz	Theodore Kosloff	July 21			6,080
A Gentleman of Leisure	Jack Holt	July 28			5,695

FILM BOOKING OFFICE OF AMERICA

Fighting Blood (Series)	George O'Hara	Jan. 27			2,000
The Fourth Musketeer	Johnnie Walker	Mar. 31	Apr. 21		5,000
Crashing Thru	Harry Carey	Apr. 7	May 5		6,000
Westbound Limited	Ralph Lewis	May 5			5,100
Borrowed Trouble	Carter De Haven	May 19			2,000
Pop Tuttle's Lost Nerve	Dan Mason	May 19			2,000
Wonders of the Sea	Williamson Undersea	May 19			5,000
Mary of the Movies	Star cast	June 2			6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2			2,000
The Remittance Woman	Ethel Clayton	June 9	July 14		6,000
Divorce	Jane Novak	June 16			5,900
A Grim Fairy Tale	"Fighting Blood"	June 16			2,000
Rice and Old Shoes	Carter De Havens	June 23			2,000
End of a Perfect Fray	"Fighting Blood"	June 30			2,000
Desert Driven	Harry Carey	June 30			5,840
The Mysterious Witness	Robert Gordon	June 30			4,850
Human Wreckage	Mrs. Wallace Reid	July 14			7,215
Itching Palms	Tom Gallery	July 28			6,000
Judy Punch	"Fighting Blood"	July 28			2,000

FIRST NATIONAL

Mighty Lak a Rose	Edwin Carewe Prod.	Feb. 3	June 3		8,000
Fury	Richard Barthelmess.	Feb. 3	Mar. 24		8,700
Money, Money, Money	Katherine MacDonald.	Feb. 10	Mar. 10		5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17		6,228
Voice From the Minaret	N. Talmadge-O'Brien.	Feb. 17	Mar. 31		6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24		4,940
Day Dreams	Buster Keaton	Feb. 24			
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7		6,246
Daddy	Jackie Coogan	Mar. 17	May 5		5,738
The Love Nest	Buster Keaton	Mar. 17			2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 3		7,425
Refuge	Katherine MacDonald	Apr. 14			6,000
The Bright Shawl	Richard Barthelmess.	Apr. 28	July 7		7,500
Within the Law	Norma Talmadge	May 12			8,034
Slippy McGee	Wheeler Oakman	May 12			6,299
The Lonely Road	Katherine MacDonald	May 26			5,102
Girl of the Golden West	Edwin Carewe prod.	June 2			6,800
A Man of Action	Douglas MacLean	June 9			6,400
The Sunshine Trail	Douglas MacLean	June 9			4,500
Children of Dust	Frank Borzage prod.	June 23			6,228
Penrod and Sam	Star cast	June 23			6,275
Circus Days	Jackie Coogan	June 30			6,000
Wandering Daughters	James Young Prod.	July 7			5,471
The Scarlet Lily	Katherine MacDonald	July 21			6,000

FOX FILM CORP.

A Friendly Husband	Lupino Lane Feature.	Jan. 20	July 7		4,527
The Footlight Ranger	Chas. "Buck" Jones.	Feb. 3	Mar. 17		4,729
Brass Commandments	Wm. Farnum-Hawley.	Feb. 10			4,829
Truxton King	John Gilbert	Feb. 17	Mar. 31		5,613
Romance Land	Tom Mix	Feb. 24	Mar. 31		3,975
Does It Pay?	Hope Hampton				
The Net	J. G. Edwards Prod.				
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3		10,461
The Buster	Dustin Farnum	Mar. 3	May 5		4,587
The Artist	Clyde Cook	Mar. 3			2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21		4,746
Three Jumps Ahead	Tom Mix	Apr. 14			4,854
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9		4,566
The Fourflusher	Joe Roberts	Apr. 21			2,000
Schooldays in Japan	Educational	Apr. 21			500
Wild Waters	Scenic	Apr. 21			500
The Madness of Youth	John Gilbert	Apr. 28	July 21		4,710
Algeria	Educational	Apr. 28			1,000
The Author	Al St. John	Apr. 28			1,000
Lovebound	Shirley Mason	May 19	July 21		4,407
Clothes and Oil	Chester Conklin	May 19			2,000
An Alaskan Honeymoon	Scenic	May 19			500
Stepping Fast	Tom Mix	May 26	July 14		4,608
Three Gun Man	Hilliard Carr	May 26			2,000
Sentinels of the Sea	Scenic	May 26			1,000
Boston Blackie	William Russell	June 2	July 7		4,522
The Mummy	Sunshine Comedy	June 2			2,000
Crystal Jewels	Instructive	June 2			1,000
Snowdrift	Charles Jones	June 9			4,617
Land of Tut-Ankh-Amen	Instructive	June 9			1,000
Red Russia Revealed	Special	July 21			1,600
Soft Boiled	Tom Mix	July 28			7,054
Hell's Hole	Charles Jones	July 28			6,000
Where There's a Will	Sunshine comedy	July 28			2,000
Roaring Lions on a Steamship	Harry Sweet	July 28			2,000
Circus Pal	Sunshine comedy				2,000
Apple Sauce	Sunshine comedy				2,000
Tropical Romeo	Al. St. John				2,000
Skid Proof	Charles Jones				

GOLDWYN

The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3		4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31		8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24		5,769
The Christian	Tourneur Prod.		Mar. 17		8,000
Mad Love	Pola Negri	Mar. 10	June 9		5,518

		Review	Consensus	Footage
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	
The Last Moment	Star cast	June 2		6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater.	July 14		6,946
The Love Piker	Anita Stewart	July 21		6,237

HODKINSON

Fun from the Press	Issued Weekly				1,000
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31		5,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3			8,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31			5,800
The Good for Nothin'					
Just Like a Woman	Marg'ite DeLaMotte.	Mar. 17	Apr. 21		4,900
Winner Take All	Ernest Shipman prod.				6,000
The Rapids	Ernest Shipman prod.				6,000
Movie Chats	Kineto—one a week				1,000
The Lion's Mouse	Wyndham Standing.	Apr. 7	Apr. 21		5,600
The Pill Pounder	Charles Murray	May 12			2,000
Turkey	Sport film	May 12			1,000
So This Is Hamlet	Comedy	May 12			2,000
Romance of Life	Educational	May 12			1,000
The Critical Age	Pauline Garon	May 19			4,500
Youthful Cheaters	Glenn Hunter	June 2			5,700
The Mark of the Beast	Robert Ellis	June 16			5,988
Michael O'Halloran	True Boardman	June 23			7,000
The Rapids	Harry T. Morey	June 30			4,900
The Ex-Kaiser in Exile	Special				2,000
The Immortal Voice	Bray-scientific	July 14			1,000
Wild and Wicked	Raymond McKee	July 14			2,000
The Cuckoo's Secret	Btau-instructive	July 14			1,000
Helpful Hogan	Charles Murray	July 14			2,000
Radio-Mania	Grant Mitchell	July 28			5,400

METRO

All the Brothers Were Valiant	Chaney—Billie Dove.	Jan. 27	Mar. 17		6,263
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24		6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7		8,000
Success	Murray Garsson Prod.	Mar. 3	May 5		7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14		7,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21		7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21		5,750
The Handy Man	Stan Laurel	Mar. 24			2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14		5,643
A Noise in Newboro	Viola Dana	Apr. 14	July 21		5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28	July 21		5,400
Soul of the Beast	Made Bellamy	May 5	July 14		5,300
Her Fatal Millions	Viola Dana	May 5			6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14		6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21		6,800
The Fog	Featured cast	July 14			6,500

PATHE

Haunted Valley	Roland-Serial		Apr. 7		15-3 r
When Fighting's Necessary	Leo Maloney	Apr. 14			2,000
Good Riddance	Paul Parrott	Apr. 14			1,000
One Hard Pull	Terry Cartoon	Apr. 14			1,000
The Gamblers	Terry Cartoon	Apr. 21			1,000
Weeping Waters	Scenic	Apr. 21			1,000
Speed the Swede	Paul Parrott	Apr. 21			1,000
California or Bust	Snub Pollard	Apr. 28			2,000
100% Nerve	Leo Maloney	Apr. 28			2,000
Noon Whistle	Stan Laurel	Apr. 28			1,000
White Wings	Stan Laurel	Apr. 28			1,000
Giants vs. Yanks	"Our Gang"	May 12			2,000
Wings of the Storm	Leo Maloney	May 12			2,000
The Mouse Catcher	Terry Cartoon	May 12			750
Black Shadows	Travel	May 19			5,000
The Crystal Ascension	Scenic	May 19			1,000
A Fish Story	Cartoon	May 19			1,000
Sold at Auction	Snub Pollard	May 26			2,000
The Unsuspecting Stranger	Leo Maloney	May 26			2,000
Amateur Night on the Ark	Aesop cartoon	May 26			1,000
For Art's Sake	Paul Parrott	May 26			1,000
Back Stage	"Our Gang"	June 2			2,000
Under Two Jags	Stan Laurel	June 2			1,000
Spooks	Terry cartoon	June 2			1,000
The Watch Dog	"Dippy Doo Dads"	June 9			1,000
The Stork's Mistake	Terry Cartoon	June 9			1,000
Hyde and Zeke	Leo Maloney	June 9			2,000
Springtime	Terry Cartoon	June 16			500
Fresh Eggs	Paul Parrott	June 16			2,000
Pick and Shovel	Stan Laurel	June 16			1,000
Courtship of Miles Sandwich	Snub Pollard	June 23			2,000
Tom, Dick and Harry	Leo Maloney	June 23			2,000
Dogs of War	"Our Gang"	June 23			1,000
The Burglar Alarm	Terry cartoon	June 23			1,000
Collars and Cuffs	Stan Laurel	June 30			1,000
The Beauty Parlor	Al-Falfa cartoon	June 30			750
Where's My Wandering Boy This Evening?	Mack Sennett	July 7			2,000
The Covered Pushcart	Cartoon	July 7			1,000
Steel Shod Evidence	Leo Maloney	July 7			2,000
The Uncovered Wagon	Paul Parrott	July 7			1,000
Kill or Cure	Stan Laurel	July 14			1,000
The Pace that Kills	Aesop Fable	July 14			1,000
Her Dangerous Path	Serial-Edna Murphy.	July 21			20,000
Yellow Gold and Men		July 21			2,000
Mysteries of the Sea	Cartoon	July 21			750
Jack Frost	Snub Pollard	July 21			2,000
For Guests Only	Paul Parrott	July 21			1,000
Lodge Night	Our Gang	July 28			2,000
A Thoroughbred	Cartoon	July 28			1,000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod.	July 21		
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30		6,075

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21		9,400

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2		11,000

UNIVERSAL

Hunchback of Notre Dame	Lon Chaney			
The Bolted Door	Frank Mayo	Mar. 3	Apr. 7	4,426
The Phantom Fortune	Wm. Desmond serial	Mar. 3		
Gossip	Gladys Walton	Mar. 10	Apr. 7	4,488
The Abysmal Brute	Reginald Denny	Apr. 21		7,373
The Midnight Guest	Grace D'Armond	Mar. 17	Apr. 21	4,795
Single Handed	Hoot Gibson	Mar. 24	May 12	4,255
Nobody's Bride	Herbert Rawlinson	Mar. 31	Apr. 21	4,861
Trimmed in Scarlet	Kathlyn Williams	Apr. 7	May 5	4,765
Outlaw and the Lady	Harry Carey	Apr. 14		4,704
Dead Game	Hoot Gibson	Apr. 21	July 21	4,819
Bavu	Wallace Beery	Apr. 28	July 7	6,968
The Guilty Hand	Roy Stewart	Apr. 28		2,000
Oh, Nurse!	Jack Cooper	Apr. 28		2,000
Fortune's Wheel	Lewis Sargent	Apr. 28		1,000
What Wives Want	Ethel Grey Terry	May 5	July 14	4,745
The Secret Code	Roy Stewart	May 5		2,000
Fools and Riches	Herbert Rawlinson	May 12	July 14	4,904
Trifling with Honor	Rockcliffe Fellows	May 12	July 14	
The Eagle's Talons	Serial	May 12		7,785
Crossed Wires	Gladys Walton	May 19	July 7	4,765
Radio-Active Bomb	Roy Stewart	May 19		2,000
Double Dealing	Hoot Gibson	May 26	July 14	5,105
The Knockout	Lee Moran	May 26		2,000
Ain't Love Awful?	Bobby Dun	May 26		2,000
Burning World	Roy Stewart	June 2		4,944
A Fight for a Mine	Roy Stewart	June 2		2,000
Trail of No Return	Neal Hart	June 2		2,000
The Wandering Two	"Leather Pushers"	June 2		2,000
The Shock	Lon Chaney	June 9		8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9		4,894
Should William Tell	Neely Edwards	June 9		1,000
Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2,000
Better Than Gold	Roy Stewart	June 9		2,000
Railroaded	Herbert Rawlinson	June 16		5,390
In the Days of Daniel Boone	Serial	June 23		4,900
Sawdust	Gladys Walton	June 30		1,000
In Hock	Neely Edwards	June 30		2,000
Don't Get Fresh	Buddy Messinger	June 30		
Shootin' for Love	Hoot Gibson	July 7		5,100
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 7		2,000
The Merry-Go-Round	Featured cast	July 14		9,178
McGuire of the Mounted	William Desmond	July 14		5,020
A Self-Made Wife	Ethel Gray Terry	July 14		4,960
Bum Slickers	Neely Edwards	July 14		1,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		2,000
A Radio Romeo	Walter Forde	July 14		1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17	10,000
Won't You Worry?	Bert Roach	July 21		1,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 21		2,000
The Victor	Herbert Rawlinson	July 28		4,880
The Host	Neely Edwards	July 28		1,000
True Gold	Jack Dougherty	July 28		2,000

VITAGRAPH

A Front Page Story	Star Cast	Dec. 23	May 12	6,000
One Stolen Night	Alice Calhoun	Feb. 16	June 9	4,900
Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21		2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28	July 21	
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5,240
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7		5,660

WARNER BROTHERS

				Consensus	Footage
Brass	Charles Norris	Mar. 17	Apr. 21		8,000
A Dangerous Adventure	Grace Darmond				7,000
Main Street	Star cast	May 12			8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2		7,000
Heroes of the Street	Wesley Barry	Dec. 23			6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9		6,300

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

The Covered Schooner	Monty Banks			—
The Love Trap	Washburn-Forrest			—
A Man of Position	Sid Smith Prod.			—

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000
Queen of Sin	Lucy Doraine	Apr. 7		5,000

CHARLES C. BURR

Sure-Fire Flint	Johnny Hines	Oct. 28	Nov. 25	6,600
The Secrets of Paris	Whitman Bennett	Oct. 28	Dec. 9	7,000
The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4,900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600
Danger	James B. Warner	July 7		6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		6,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000

J. G. MAYER

The Greatest Menace	Featured cast	May 19		7,000

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28		6,000
Temporary Marriage	Mildred Harris	May 5		7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19		8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,900

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Rud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How a Real Credit System Would Aid Exhibitor and Supply Dealer

THE recent dinner to William Oldnow at the Hotel Astor, at which exhibitors, manufacturers and supply dealers got together and exchanged views and told each other of the problems which confront them was a mighty good thing for the picture industry. From that meeting a better understanding between these three important branches of the trade will undoubtedly date.

The grass always looks greener on the other fellow's side of the fence and it always appears as if some other line of endeavor than one's own was a comparative cinch—until a heart-to-heart talk puts one wise to the difficulties that face him at every turn.

And the knowledge that he, also, has his troubles, makes us the more ready to accept him on the footing of a fellow human being.

Another indication of better times to come is the number of the older houses that are being revamped, improved and equipped with increased seating capacity.

The Hampering Condition

There would be more of these but for a condition that often hampers both exhibitors and supply dealers. This condition is the lack of proper credit facilities that could be utilized by both of the above. And an improvement along these lines is something that a fuller organization of the A. M. P. E. D. A. will probably bring about.

By credits we do not mean collections only—these are but a portion of a properly organized credit system. We mean a system by which an exhibitor will be encouraged to provide himself with the facilities and equipment to which his house is entitled, paying for them as they pay for themselves in daily usage and yet leave the equipment dealer free to extend his business instead of having it tied up in long time notes and bills dated ninety days ahead.

When people paid cash for automobiles, vacuum cleaners and electric sewing machines there were comparatively few of these commodities purchased and any dealer or agent who had attempted to carry instalment payments on his own account would have required a working capital that would, in most cases, have rendered him financially above the necessity of indulging in a more laborious occupation that applying a pair of shears to his investment coupons.

Paying as Used

The reason why nearly every one owns a car today is because he can get it on time and use it while he is paying for it—same way with the other merchandise enumerated above. An insurance policy, paid for by the purchaser protects all parties from loss of the car by fire or theft. A fair sum for carrying charges takes the burden of financing off the seller. And the man who would have to walk if walking or full payment down were the only alternatives now rides on air and rubber.

When proper banking facilities are arranged for by the supply houses the exhibitor who is as good financially as the average car owner can re-equip his house and make the new apparatus pay for itself as he uses it. And equipment sales will jump as sales of motor cars have done.

And the reliable exhibitor—he is greatly in the majority—will be in the position of enjoying the benefits accruing from his good standing instead of helping to pay for the bad debts accumulated by an unreliable competitor.

To Make the Exterior Attract and the Interior Hold Patronage Is Lessy's Idea

THE dual factors of prime importance in developing and maintaining a patronage appeal to the eye and interest by an exterior, and catering to the creature comforts and the mind by interior appointments and character and conduct of exhibitions, constituted the goal which jointly animated both the architects and the proprietor of the Diamond Theatre, Germantown avenue, one of the latest of Philadelphia's neighborhood houses.

Germantown avenue is a diagonal thoroughfare, one of the leading in the district of the Northern Liberties, and advantage has been taken of this fact to make a most appealing presentation to the throngs which use this short cut in city laid out on the gridiron plan and furthermore because of the unusually wide frontage to assure a maximum of safety by exit. All told these number 16, and through these the 1,200 patrons of a capacity house can reach the street in between two or three minutes.

Neubauer and Supewitz, 929 Chestnut street, were the architects, but equipment and appointments largely were made under the personal supervision of the owner, Michael Lessy, former owner of the Rex Theatre, Nanticoke, Pa.; Star Theatre, Reading, Pa.; Euclid, Schuylkill Haven, Pa.; Lyric Theatre, Seigfried, Pa., and present owner of the Collingswood Theatre, Collingswood, N. J.; the Standard Theatre, Camden, N. J., and by very recent acquisition the Aurora Theatre, 2134 Germantown avenue, almost opposite the Diamond.

Out of his theatre experience of the last decade Mr. Lessy has found it profitable to build up film houses to a high point of efficiency and then after disposition, to pass n to the next.

Reinforced Brick and Concrete

The Diamond Theatre occupies a lot 80 by 140. The house is of reinforced concrete with tapestry brick front. The Georgian style was used by the architects in the interior design, the side walls having Travertine treatment, six feet up from the floor, giving it the effectiveness of marble. Above the base the walls were treated with a finish of imitation tapestry of the Italian Renaissance design, in panelling of old rose and ivory, interspersed with mirrors, diffusing the reflections from the wall chandeliers of changing light effects in six colors.

The general lighting system is of the indirect three bank dimmer style in coves encircling the auditorium. There is a border of 352 lamps set six inches apart near the ceiling junction with the walls. Heating and ventilating are of the indirect steam type with ventura pipes. The boilers are in the basement under the lobby, the pipes running into a room in the left, from whence heated fresh air is diffused equally to all parts of the building.

The seats, supplied by the Steel Furniture Company of Detroit, are fine ply mahogany, opera style finish.

In the projection room are installed three Simplex projectors with automatic arc controls.

The two-manual unified organ possesses two chambers, one on each side of the screen frame, the console being in the front of the house.

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Eastern Zone of A. M. P. E. D. A. Dines National President Oldnow

AN informal dinner was given in the College Room of the Hotel Astor, New York City, Thursday night, July 19, in honor of William Oldnow, the newly elected national president of the Association of Motion Picture Equipment Dealers of America.

Besides a full attendance of the active membership of the eastern zone of the A. M. P. E. D. A., many of the associate members, as well as exhibitors and out-of-town equipment dealers, were present.

Toastmaster Will C. Smith gave every one present an opportunity to make a few short remarks and the dinner developed into a regular get-together between exhibitors, manufacturers and equipment dealers, and, undoubtedly, will be remembered as the beginning of a better understanding between these three great branches of the motion picture industry.

Oldnow Outlined Conditions

President Oldnow graphically sketched certain trade conditions and showed wherein it was the object of the Association to work hand in hand with the exhibitor and the manufacturer.

William Brandt, president of the New York branch of the M. P. T. O. A., told the exhibitor side of the situation.

C. C. McLean, of the National Carbon Company; M. G. Felder, of Bio Carbons, and Herbert Griffin, of the Nicholas Power Company, spoke for the manufacturers.

A telegram regretting his inability to attend the dinner and wishing the Association, of which he is an associate member, the best of success, was received from Edward Earl, president of the Nicholas Power Company.

Those present were: E. H. Behrend, Behrend Motion Picture Supply Company; F. J. Bird, Independent Movie Supply Company; Lew Blumenthal, William Brandt, president New York branch M. P. T. O. A.; Joseph Dannenberg, Film Daily; Abe Dresner, Washington Theatre Supply Company; M. G. Felder, Bio Carbons; Otto Grenbaum, Herbert Griffin, Nicholas Power Company; Joe Hornstein, Howells Cino Euipment Co.; Jules Katz, Crown Motion Picture Supply Company; E. T. Keyser, Moving Picture World; C. C. McLean, National Carbon Company; Oscar Oldnow, Southern Theatre Equipment Company, Atlanta, Ga.; William Oldnow, Southern Theatre Equipment Company, Atlanta, Ga.; B. H. Payton, Paramount Lens Corporation; Isidore Perse, Capitol Motion Picture Supply Company; W. H. Rabell, Independent Movie Supply Company; Will C. Smith, Burwood Sales Company; A. B. Speer, National Carbon Company; G. G. Webster, Webster Electric Company, Washington, D. C.

Semi-Annual Resume of Albany Incorp.

Insofar as the number of motion picture companies incorporating and entering the business the first six months this year shows a slight gain over the same period a year ago in New York State; owing to the fact that practically 99 per cent. of the companies incorporated these days are formed and maintain their principal business in New York State, the comparison becomes of general interest.

The records in the Secretary of State's office at the State Capitol, show that during the first six months of 1922 there were 170 motion picture companies incorporated in New York State. These represented a capitalization amounting to $7,252,600.

During the first six months this year a total of 174 motion picture companies had incorporated in New York State. These show a capitalization of $8,632,000, or about one million dollars over those of a year ago.

During all of last year a total of 327 motion picture companies were incorporated in New York State, these having a combined capitalization of $19,412,900.

The Week's Record

The usual mid-summer slump manifested itself in the number of motion picture companies incorporating in New York State during the week ended July 21. But three companies filed papers with the Secretary of State, and these represented a combined capitalization of $130,000. The new companies are the Geneva Distributing Corporation, capitalized at $20,000, and the Anderson Distributing Corporation, $100,000, each having as directors H. G. Kosch, A. Thompson and M. Gerst, of New York City, and the Viribus Unitis, Inc., $10,000, with Paolo Tessitori, Brooklyn; LaPorta Fulvia, Giuseppe Tumina, of New York.

Powers for the Lois

Dr. Johnson of the Lois Theatre, Toppenish, Wash., has installed a Powers 6B latest type roller pin movement projector, purchased from the Theatre Equipment Co.

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Improving Theatres

HOXIE, ARK.—Hoxie Amusement Company will remodel old Triangle Theatre and rename it the Oliver.

CHICAGO, ILL.—William Fox has leased Barabee's Theatre at 55 West Monroe street, in loop district, for long term of years. House has seating capacity of 1000. Sum of $10,000 will be expended for redecorating. Will reopen in September.

CHICAGO, ILL.—A. H. Woods, 236 South Dearborn street, has plans by J. E. O. Pridmore, 38 South Dearborn street, for remodeling Adelphi Theatre at 11 North Clark street.

CHICAGO, ILL.—Marks, Goodman & Harrison, 4641 Roosevelt road, have plans by Levy & Klein, 111 West Washington street, for interior alterations to theatre at 2867 Marshall Boulevard.

ELGIN, ILL.—Boros & Mayer, 162 Du Page street, will expend $3000 in making improvements to Orpheum Theatre.

*FOREST PARK, ILL.—Andrew Cuser, who recently took over Madison Circle Theatre, contemplates making extensive improvements.

FRANKLIN, ILL.—Rex Theatre, recently damaged by fire, is being repaired.

PEORIA, ILL.—Mr. and Mrs. Gene Russell, who recently took over Court Theatre, plan to make improvements.

*SPRINGFIELD, ILL.—George C. Hickox, Reisch Building, has plans by Lincoln N. Hall, 7 West Madison street, Chicago, for remodeling Chatterton Theatre, to cost $200,000.

BRAZIL, IND.—Sourwine Theatre will be redecorated and new projecting machines installed.

FOWLER, IND.—Dreamland Theatre will be remodeled and seating capacity increased.

SOUTH BEND, IND.—Orpheum Theatre, which is being operated with picture policy under resident manager A. George Gordon, is having ventilating and cooling system installed.

MUSCATINE, IA.—George R. White has leased New Grand Theatre and will take over management September 1. In meantime house will be closed for added improvements and redecoration. New policy will be vaudeville and pictures, with occasional road shows.

WATERLOO, IA.—New Plaza Theatre has opened under direction of Alexander Frank. House has been redecorated, new furnishings, elaborate lobby frames, new gold curtain, novel lighting effects and new ventilating system installed. Policy will be to present continuous entertainment from one to eleven o'clock, embracing high-class moving picture productions, exceptional musical programs and frequent stage novelties.

CHETOPA, KANS.—New system of inverted side lights, with tinted globes, has been installed in Lyric Theatre. This provides sufficient light to permit patrons to locate seats and does not interfer with the pictures while being projected on the screen.

COLUMBUS, KANS.—Large typhoon fan has been installed in Liberty Theatre.

*COLONY, KANS.—Frank Denton has purchased some new equipment for Garden Theatre.

INDEPENDENCE, KANS.—Mark T. Wilson has purchased Quality Theatre and plans to make improvements.

*LEAVENWORTH, KANS.—Sum of $20,000 will be expended to remodel Orpheum Theatre. Improvements include interior decorating, electrical equipment and sign, canopy, etc.

MANHATTAN, KANS.—New cooling system, costing $10,000, has been installed in Marshall Theatre.

*NICKERSON, KANS.—In order to give patrons an up-to-date moving picture house, management of Gem Theatre has installed new seats.

TOPEKA, KANS.—Isis Theatre has been remodeled, new blizzard fan installed and reopened with picture program.

NEW ORLEANS, LA.—Saenger Amusement Company has plans by Emile Weil, Whitney Central Building, for theatre entrance and arcade between Canal, Rampart, Iberville and Basin streets, Renaissance type, polychrome terra-cotta exterior, to cost $75,000.

BALTIMORE, MD.—Julius Goodman, proprietor Ideal Theatre, has plans by Fred E. Beall, 306 St. Paul street, for one-story brick addition to moving picture theatre, 140 by 125 feet, to cost $30,000.

NEW ALBANY, MD.—New ventilating system will be installed in Elks' Theatre.

ALMA, MICH.—D. H. Rockwell has leased and reopened Idlehour Theatre. House will be redecorated and new equipment installed.

ANDERSON, MO.—James Anderson and Otto Clark, managers of Electric Theatre, have installed new projection machine.

APPELTON CITY, MO.—Cooling and ventilating system has been installed in Gem Theatre.

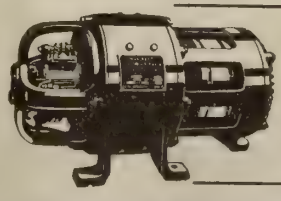
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J. P. REDINGTON, Scranton, Pa.

CRAIG, MO.—Seating capacity of Wickiser Theatre has been increased by about 100 additional opera chairs.

HARRISONVILLE, MO.—An electric orchestra-organ, costing $4,000, has been installed in Schnell Theatre.

*LATHROPE, MO.—Lathrope Theatre has been rebuilt and reopened.

LIBERTY, MO.—Improvements are being made to Happy Hour Theatre.

ROLLA, MO.—J. G. Berbank will increase the seating capacity of his moving picture house.

SEDALIA, MO.—Sedalia Theatre has been closed for repairs.

SPRINGFIELD, MO. — Improvements costing about $20,000 are being made to Electric Theatre.

*SPRINGFIELD, MO.—John M. Olson has contract to remodel and redecorate Electric Theatre, to cost $20,000.

*TRENTON, MO.—Boler Brothers have contract to remodel Hubbell Theatre, including marbel and tile floors in lobby, redecorate auditorium in gold, old rose and blue, install $15,000 pipe organ and redecorate exterior, to cost $50,000.

WARRENSBURG, MO.—Skydome Theatre on East Market street has been remodeled and reopened.

NEW YORK, N. Y.—Palther Realty Company, 17 East 42nd street, will make alterations to five-story brick theatre at 211 West 125th street, to cost $10,000.

NEW YORK, N. Y.—Reilly & Hall, 405 Lexington avenue, are preparing plans for alterations to Chelsea Theatre at 312 Eighth avenue, to cost $50,000.

NEW YORK, N. Y.—Egerton L. Winthrop, 32 Liberty street, will make alterations to four-story brick theatre at 48 East 14th street, to cost $10,000.

WEST UTICA, N. Y.—Improvements will be made to Lyric Theatre, including renovating and increasing seating capacity.

HICKSVILLE, O.—Interior of opera house is being redecorated and other improvements made. J. S. Cangney will reopen house with picture program three or four evenings a week.

KENTON, O.—Daniel Gutilla, who conducts a moving picture theatre at Bellefontaine, has leased Royal Theatre and closed house for renovation.

PAUHUSKA, OKLA.—Albert Jackson will expend $5,000 to remodel one-story Jackson Theatre, a moving picture house, and increase seating capacity.

*PICHER, OKLA.—J. D. Wineland, owner Mystic Theatre, has purchased Picher Theatre and will make extensive improvements to building.

PORTLAND, ORE.—Hawthorne Theatre has been remodeled and reopened under management of H. M. Fleishman with first-class picture program.

PHILADELPHIA, PA.—Baldwin Construction Company has contract to make alterations to theatre at southwest corner Ridge avenue and Natrona street for Green Altman, to cost $3,400.



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Foreign Subscription: $7.00 or 65 francs per Annum

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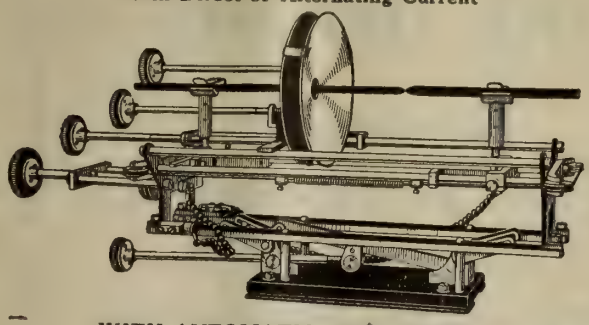
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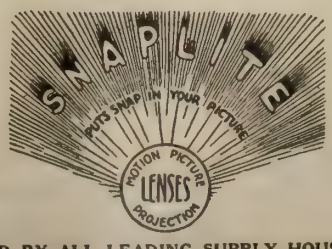
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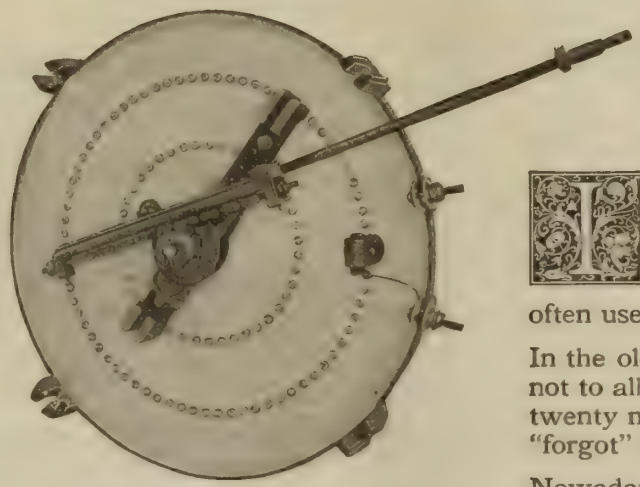
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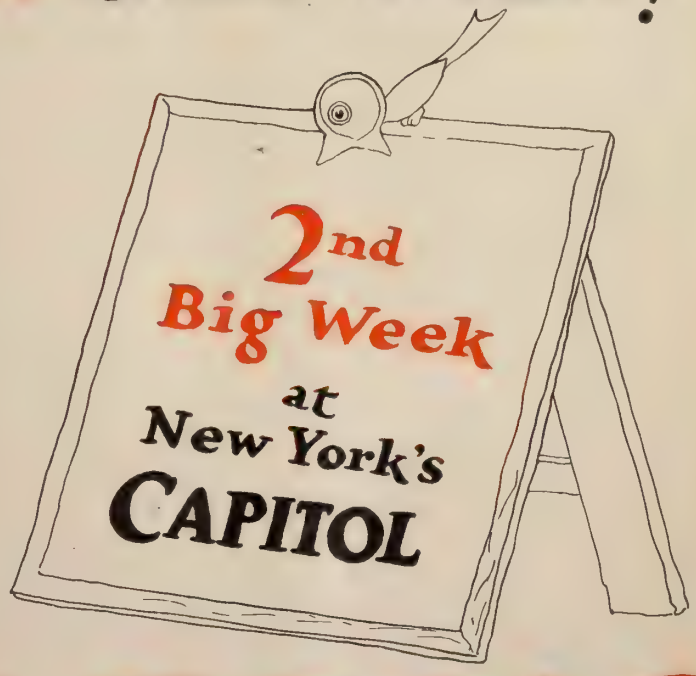
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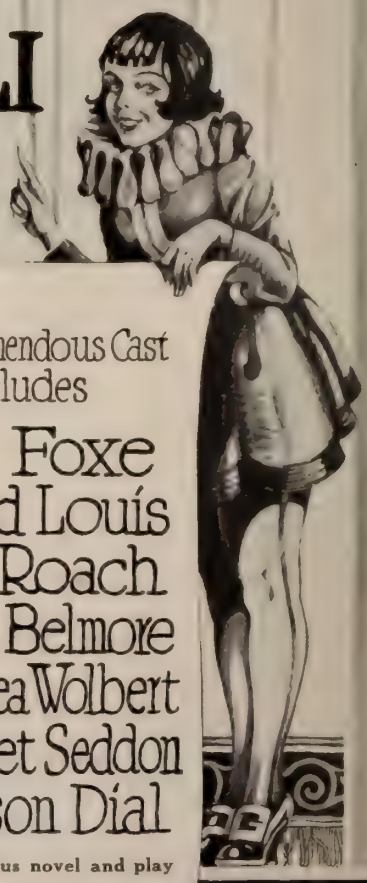
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SIX CYLINDER LOVE
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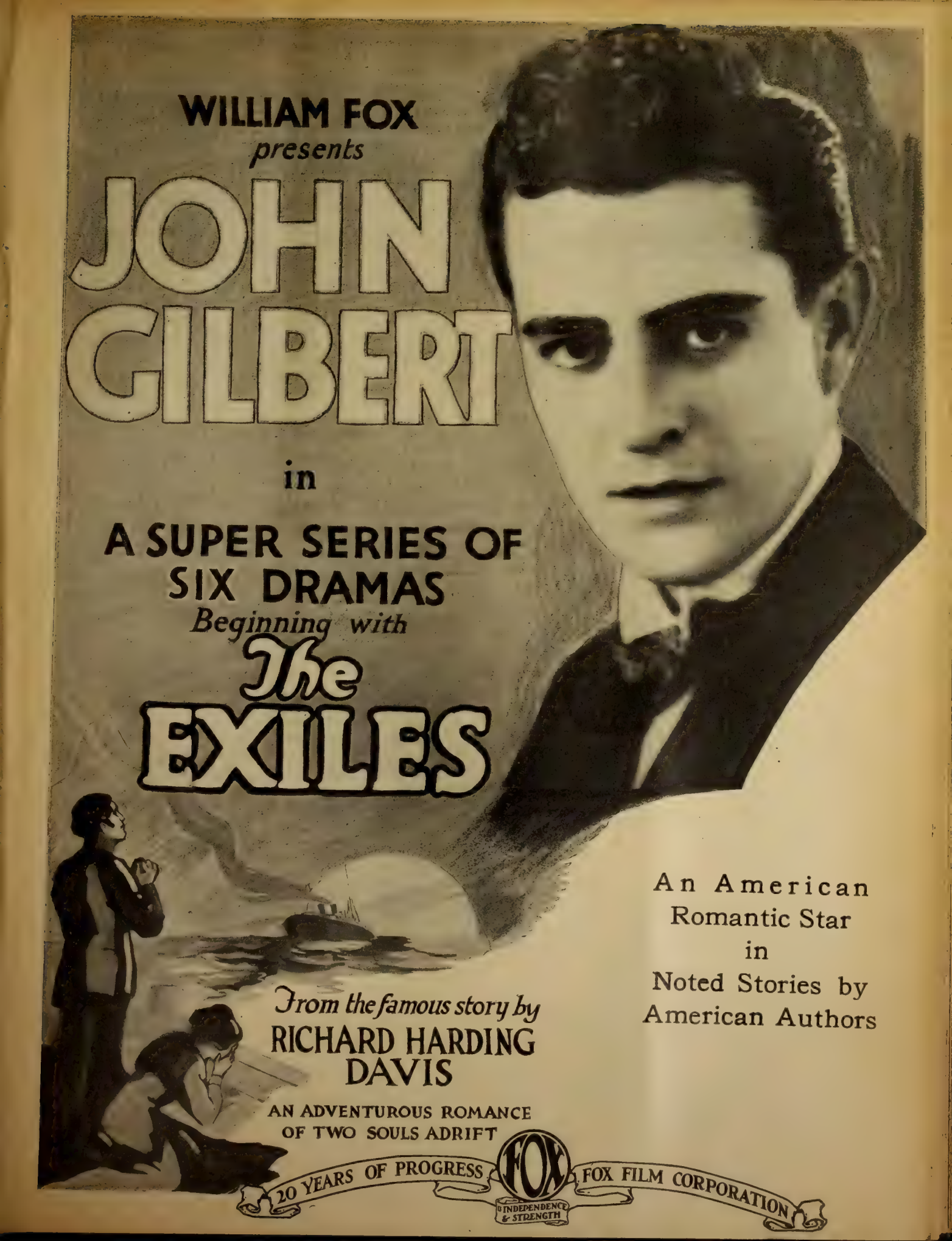
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Directed by LAMBERT HILLYER

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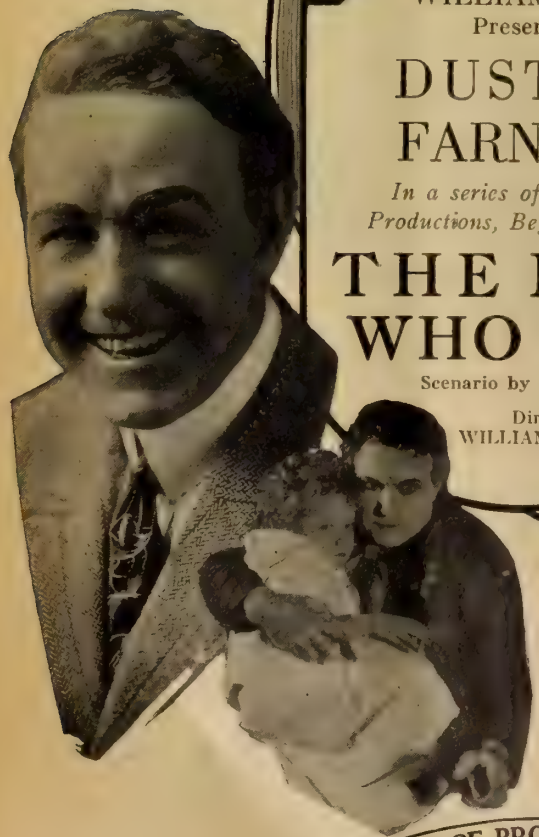
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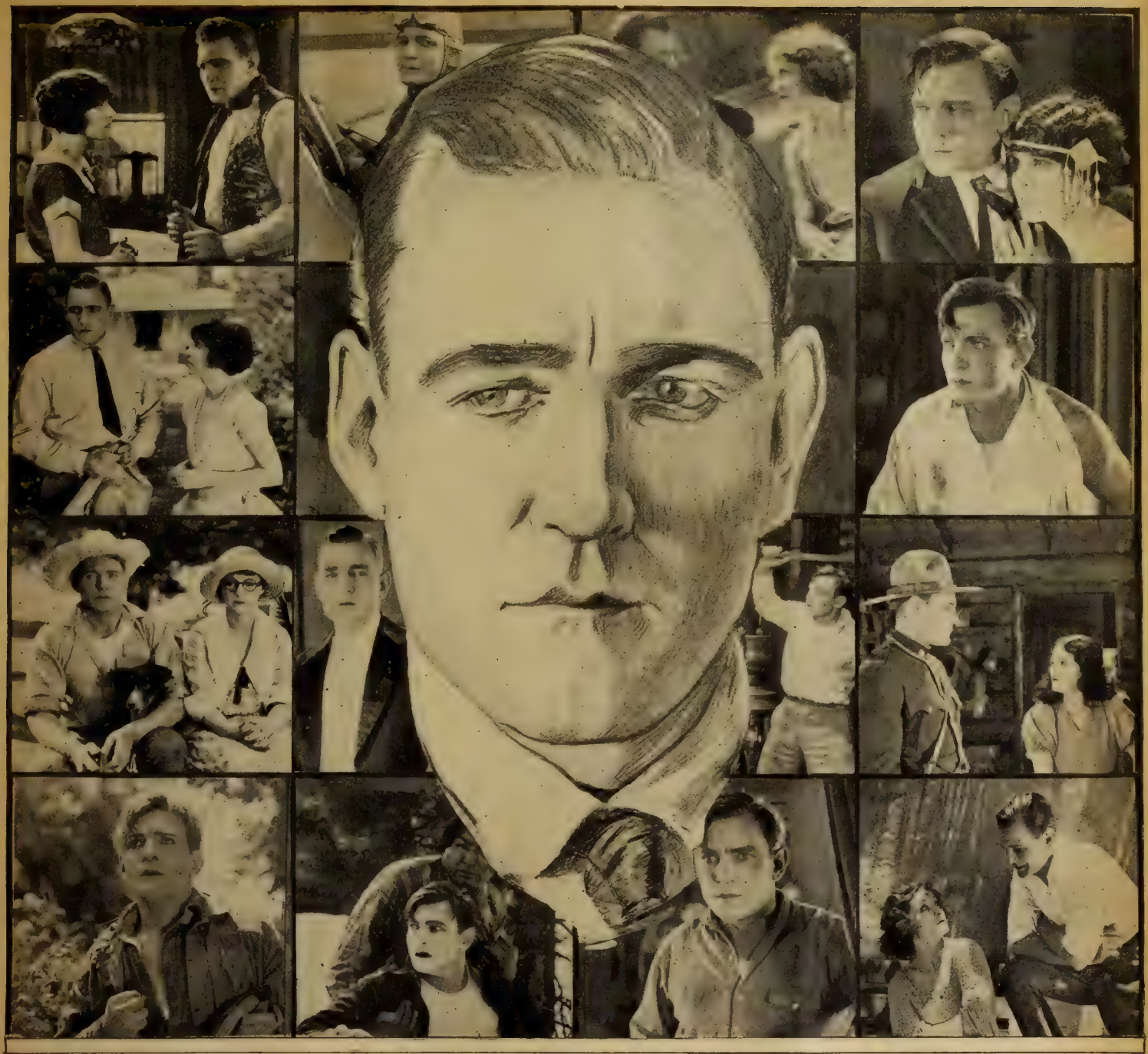
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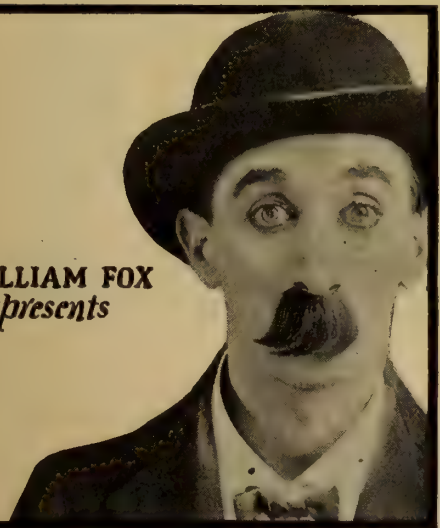
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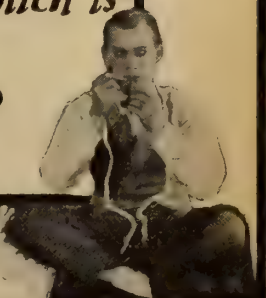
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in a series of EIGHT exceptional comedies, the first of which is

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Something the whole world wants. The play of the luxury-lovers, by Lei a Burton Wells; adapted by J. G. Hawks and Paul Bern. Big cast includes Marie Prevost, Robert Ellis, Huntley Gordon, Norma Shearer, Gertrude Astor, Louize Fazenda, Huntley Gordon.

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FRANK LLOYD

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BY GERTRUDE ATHERTON

as his initial

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WITH CORINNE GRIFFITH AND CONWAY TEARLE

That's Leadership in every line.

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It's a Hit! More,



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Directed by James Young

a Sensation!

Here's the Summer marvel—an instantaneous, spontaneous success—now playing S. R. O. and bringing in big money. Ask the exhibitor playing it:

Strand, New York—Melba, Dallas, Tex.—Adams, Detroit—Queen, Austin, Tex.—Loew State, Cleveland—Grand, Pittsburgh—Liberty, Pittsburgh—Eastman, Rochester, N. Y.—Garrick, Duluth.

Watch it at all First Run Theatres

The Critics say:

"An outstanding picture with the perfect actress."—NEW YORK TELEGRAM.

* * *

"An unusual picture and a delightful romance." — NEW YORK AMERICAN.

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"A thoroughly worth while and an artistic picture." — NEW YORK TELEGRAPH.

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"A film that does justice to a great story." — NEW YORK GLOBE.

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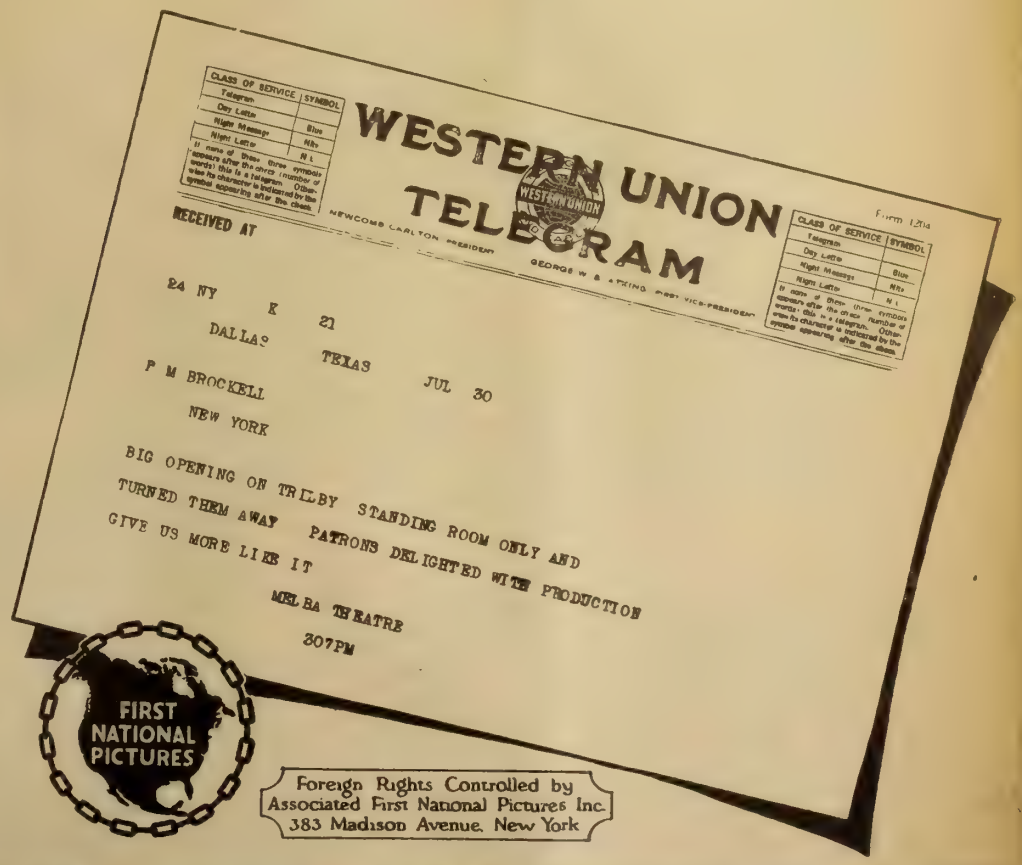
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Joseph M. Schenck presents

CONSTANCE TALMADGE

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"DULCY"

The Delightful Dumb-belle

A Joseph M. Schenck presentation of the play by George S. Kaufman and Marc Connelly as adapted by John Emerson and Anita Loos with continuity by C. Gardner Sullivan. Photography by Herbert Brodin
Directed by
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MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Editor's Views

THIS is the year for "Shoppers." This is the year that the exhibitor who has a true line on the desires of his patrons need not fear going to market in search of the material to satisfy their wants.

There have been seasons in film history when even the real showman has found justification in "signing on the dotted line" with one or two organizations and supposedly settling fifty-two weeks' worries with a few pen scratches.

"I need protection," has been his plaint. "I can't count on many sources for the standard of quality my people demand. I know I am going to get a lot of bad ones along with the good ones, but at least I am assured a certain average of quality and no weeks of terrible suspense in a lean open market."

There is no defense for laziness this year. There is good fishing in every part of the stream. Surprisingly good. An exhibitor can almost shut his eyes and select a winning output.

This is the year for "Shoppers."

Let the exhibitor take his cue.

The man who has a knowledge of the fundamentals of his business, of the basic reasons for success and failure in theatre management, has an amazing opportunity this year.

WHY don't you boast more about what your Independent Department means to exhibitors?" we were asked the other day by a theatre man who operates in Brooklyn and New Jersey.

We confessed that the Independent Department seemed to us more particularly a feature for producers and exchanges.

"Suppose you tell us about the exhibitor angle," we suggested.

"Well, I can only talk about the way it appeals to me," was the reply. "But I turn regularly to the Independent Department for encouragement, for new hope and enthusiasm to keep up the fight, and for valuable tips that make it possible to win in the fight.

"There are many exhibitors surrounded by stronger buying power that keeps them effectually cut out of the bidding for the output of the releasing companies. These men are left only their showmanship and the open market.

"I've been in that position, and let me tell you that when I was, your Independent Department was my right-hand consolation through its optimism, and on many weeks it was my life-saver through its valuable information."

That's telling 'em!

DR. W. E. SHALLENBERGER, of the Arrow Film Corporation, is not normally a pessimist. Rather, he is a calm and cool observer of conditions.

We insert this preamble to a few remarks the doctor made to us on his return recently from an extensive trip to the principal exchange centers.

"In many cities I found conditions ideal and territorial exchange managers alive and on their toes," he declared.

"But in too many cities for the good of the independent market it seemed to me that the exchange men are sitting back, apathetic, and apparently waiting for someone to hand them all the essentials for doing business on a silver platter.

"In some spots it would appear the exchange expects New York to supply the pictures, furnish the money to secure the pictures for them, and then provide all the salesmanship and showmanship necessary to move the pictures.

"These conditions are the exception, of course," concluded Dr. Shallenberger, "but they shouldn't exist at all if the independent field is to continue the progress it made in the past two years. The local operator must understand that, in addition to intimate contact with their customers and close knowledge of their territories, the essentials for successful existence on the part of the independent must include courage, initiative and business responsibility. We can't keep the independent producer alive if we ask him also to shoulder the burden of distributing worry."

Robert E. Welsh

Moving Picture WORLD

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Organization Meeting

Members Hold Session in Atlanta July 23

The Southeastern Executive Board for Better Films, launched under the auspices of the Southeastern Committees for Better Films and sponsored directly by the Atlanta committee had its organization meeting at the Atlanta Woman's Club, July 23, the following representatives of Better Films Committees being present: Mrs. B. M. Boykin, representing Georgia; Mrs. Eugene Reilly, representing North Carolina; Mrs. C. K. Earle, South Carolina; Mrs. Charles Ohme, Alabama; Miss Ruth Rice, Florida; Mrs. McCord Roberts, the Better Films Bulletin; Turner Jones and A. C. Cowles, Public Relations office of Southern Enterprises; Col. Jason Joy and John Donaldson, of New York City, representing the Committee on Public Relations co-operating with the Motion Picture Producers and Distributors of America.

The first board as elected will be composed of the following: Mrs. B. M. Boykin, president; Mrs. Eugene Reilly, vice-president; Mrs. T. Frazier James, treasurer; Mrs. Conrad Ohme, secretary; Mrs. McCord Roberts, executive secretary; Mrs. E. C. Willingham, chairman of extension; Miss Ruth Rich, chairman of publicity.

An entire day was spent in conferences and it was decided to make the Bulletin published by the Atlanta committee, the official organ for the organization.

Michigan Begins Fight for Relief from Admission Tax

THE opening gun of Michigan's campaign to secure relief from the admission tax was fired this week when letters were sent to every theatre owner in the state containing questionnaires relative to the true situation as it exists, and calling seventeen sectional meetings in the state, at which time the situation will be discussed.

Sectional meetings will be held in the following cities on the following dates, with a local chairman in charge of each meeting: July 30, Lansing, Claude E. Cady, chairman; July 31, Kalamazoo, P. C. Schram, chairman; August 2, Niles, Robert Codd, chairman; August 3, Grand Rapids, G. L. Willer, chairman; August 6, Muskegon, Paul Schlossman, chairman; August 8, Big Rapids, chairman not selected; August 13, Boyne City, P. Tyrrel, chairman.

Beginning again in September meetings will be held: September 4, Port Huron, H. L. Weil, chairman; September 6, Flint, chairman not selected; September 7, Bad Axe, C. H. Schuckert, chairman; September 10, Saginaw, Charles Q. Carlisle, chairman; September 12, West Branch, B. Sargent, chairman; September 14, Alpena, chairman not selected; September 18, Marquette, H. S. Gallup, chairman.

In attendance at all of these meetings, in addition to H. M. Richey, general manager of the Michigan organization, will be several members of the board of directors. In this manner definite facts and figures to support Michigan's contention that relief is needed will be gathered and presented to Congressmen and Senators from Michigan. It is felt that, if the men representing Michigan can know the situation that exists, they will be in favor of making some modification in the tax.

Actively assisting in the campaign in Michigan will be Judge Alfred J. Murphy, legal counsel for the Michigan organization, who is assisting in the preparation of data and information relative to the tax situation.

An excellent response is being received from the questionnaires that are being sent out. These are confidential reports, which are handled by Mr. Richey alone, and from which a composite survey of the state will be made.

Arrangements are being made to have direct representation in Washington, where all of this information can be supplied, and carried not only to Michigan legislators, but to any one to whom it will prove valuable.

Wisconsin Exhibitors to Ratify Arbitration Plans

WISCONSIN exhibitors who meet at Milwaukee in annual convention August 14 and 15 will, among other things, ratify plans for a joint arbitration committee consisting of representatives of the Film Board of Trade and the Motion Picture Theatre Owners of Wisconsin.

After months of wrangling, during which exhibitors hesitated to endorse the plan until a thorough investigation had been made, a committee of movie men now is ready to report favorably on the proposal, according to Walter F. Baumann, executive secretary of the exhibitors' unit.

The first step toward lining Wisconsin up with the majority of other states was taken recently when preliminary committees of both the exhibitor and exchange units finally agreed upon a tentative plan which will insure fair play to all concerned in disputes.

"We at last have reached a harmonious state in our discussions regarding a joint arbitration committee," Mr. Baumann announced in revealing that the matter will be taken up at the coming convention and is certain to win endorsement.

Exhibitors who have made up the committee investigating the matter are: J. H. Silliman, Downer Theatre; E. W. Van Norman, Parkway; Fred Seegert, Regent; Steve Bauer, Venus; Eugene Phalen, Allis, and Mr. Baumann.

The question of a joint arbitration committee will be taken up after the more vital matters of taxation and insurance are disposed of, Mr. Baumann has announced. A plan to make conditions of membership in the association more stringent also will be taken up.

As a step in this direction, letters have been sent out to all members warning them unless due are paid up by July 31 they will be automatically dropped.

"The organization is through with the slacker," Mr. Baumann declared. "Hereafter we want only those members who are heart and soul for the association. Too many exhibitors have left all the heavy work to fall upon the shoulders of a faithful few and have ignored their financial obligations entirely. This condition must be remedied and definite steps to find a solution will be taken at the convention."

Mr. Baumann revealed that his office has adopted a policy of sending to members in good standing a confidential news letter at regular intervals to keep them posted on matters of vital importance which could not be touched upon in the regular bulletin heretofore distributed. However, the bulletin also will continue, the distinction being that only members in good standing will receive the news letter.

In this issue is the first official announcement of the recently organized Ritz-Carlton Pictures, headed by J. D. Williams. The announcement, a beautiful two-page insert, represents the work of Arthur James, who has been responsible for many other artistic and novel colored advertising ideas.

Engineers to Meet

The Society of Motion Picture Engineers will hold its fall meeting at the Chateau Laurier, Ottawa, Ontario, Monday, Tuesday, Wednesday and Thursday, October 1, 2, 3 and 4.

Much work has been accomplished by the various committees and the papers program promises to be very excellent.

News of the Week in a Nutshell

Michigan Exhibitors Begin Fight for Relief from Admission Tax

Seventeen sectional meetings to be held—Every theatre owner canvassed with questionnaire—Looks as if those boys were in earnest in making a club to swing against Congressmen.

——Page 462

Cosmopolitan Theatre in New York Opens with Marion Davies Film

Broadway gets another first-run house—Victor Herbert and his orchestra—Joseph Urban decorations and settings—William Randolph Hearst on hand to see premiere of "Little Old New York"—SOME first-night audience!

——Page 466

Southern Enterprises Books Universal Product for 124 Theatres in 43 Cities

Famous-Lasky Theatre Southern interests make one of the biggest single booking deals—Paramount houses to run virtually all of Universal's releases—How would you like to figure out the play dates on that contract?

——Page 467

Sennett Closes with Associated to Distribute Mabel Normand Series

Mack Sennett and Arthur Kane, of Associated Exhibitors, agree that two or three a year, costing not less than $350,000 to $500,000 each, will be released—"The Extra Girl" studio comedy-drama first.

——Page 465

Conway Tearle Signed to Co-Star with Corinne Griffith in "Black Oxen"

Gertrude Atherton's best seller plus direction of Frank Lloyd plus Corinne Griffith plus Conway Tearle plus First National—It's beginning to look like some real box-office arithmetic—Figure it out for yourself.

——Page 497

Pearson Appoints Storey Sales Manager of Pathe—Frank Also Gets Promotion

John E. Storey will fill post made vacant by E. A. Eschman's new connection with First National—W. B. Frank appointed feature sales manager—Entire sales force all set for a record year.

——Page 464

Legal Battle to Tax Eastman Theatre Held in Abeyance

Kodak magnate's theatre and school of music should not pay tax because of its purpose and policy, he says—Lawyers for city and labor leader cannot get together.

——Page 467

Marcus Loew Buys Site for Big Theatre in the Heart of Boston

To construct 4,000-seat house on Washington Street—Will equal if not excel Loew's State—Downtown district to have another first run—Details forthcoming soon.

——Page 464

Fear Joker in Uniform Contract T. O. C. C. Fighting Block Booking

At a spirited discussion of members of the Theatre Owners Chamber of Commerce in New York, Thursday, August 2, a committee of three was appointed by President O'Reilly to confer with Will Hays on a legal interpretation of clause eight of the uniform contract.

——Page 466

Print of "Hunchback of Notre Dame" Reaches Universal Home Office

More than a year in the making—Carl Laemmle's big Universal Jewel heralded as a mighty attraction—Method of first presentation to public not yet definite—Much activity up at 1600 Broadway—Everybody talking "Hunchback."

—Page 505

Educational Convention in New York a Big Success—30 Managers Attend

Much enthusiasm over 1923-24 outlook during sessions at Pennsylvania Hotel for three days—Product increased 30 per cent. in volume and, according to Educational officials, immeasurably in quality.

——Page 506

Paramount's "Hollywood" Makes Hit at Opening at Rialto Theatre

Broadway buzzes with comment over "Fatty" Arbuckle's momentary appearance, which is generally greeted by applause—Picture favorably received—Film folk especially ought to appreciate some of the subtle satire.

——Page 501

Distribution Plans for "Broadway Broke" to Be Announced Within Week

Murray W. Garsson's independently-produced special previewed—Mary Carr heads cast in picturization of well-known story.

——Page 498

Midsummer Sees No Slackening in Goldwyn's Big Production Program

Coast studios booming with activity—Production up to schedule—Many famous authors' stories being filmed by noted directors—Goldwyn is certainly stepping out.

——Page 500

Loew Buys Site for Building 4,000 Seat Theatre in Boston

LATEST developments in the Boston theatrical situation provide for an invasion of the downtown district by Marcus Loew and his associates, with a new and costly theatre that will be the equal of, if not the superior of the new Loew State Theatre, which was opened about a year ago on Massachusetts Avenue, in the Back Bay district, and has proved an amazing success from its inception.

Mr. Douglas Flattery, Mr. Loew's Boston representative, acting for himself and for Loew's Incorporated, has completed negotiations for the purchase of the property on Washington Street where, about a score of years ago Henry Siegel, the New York dry good merchant, erected an immense structure to house the Boston branch of his business, which he then started.

This property, which has a long frontage on Washington street, in the very heart of the theatrical district, comprises about 26,000 square feet of land, bounded by Washington Street, Essex Street, Harrison Avenue and Hayward Place.

According to Mr. Flattery, the new owners hope to make this one of the finest theatres in the world. It will have a seating capacity of 4,000, equal to that of Loew's New State Theatre.

Besides the theatre, there will be a large amount of commercial space in the building, and this will be cut up into stores and offices to suit the needs of prospective tenants. When completed the property will represent a value of fully $5,000,000.

Sell Hall's Stock

Stock owned by Frank G. Hall in the Capitol Theatres Amusement Company and the State Theatres Corporation, both New Jersey corporations, will be sold at public auction in Jersey City to liquidate an indebtedness of Hall to Joseph P. Kennedy. It consists of 250 shares of preferred in the former corporation, 5,250 of the common of the same company and 10,057 shares of the common of the State Theatres Corporation. These corporations are community-owned

Metro's Date Book

With a practical idea of service to the exhibitor, Metro has just issued an exhibitors' date book for the coming season. Handsomely bound in limp leather, and printed on excellent paper, the book contains a space for every day's bookings from September 1 to August 30, 1924, inclusive. Plenty of space has been left for the showman to list his feature, comedy and other short-subject bookings, as well as the accessories. The front of the book, which was compiled by J. E. D. Meador, is devoted to color displays on Metro's new product. The final pages are given over to a classified list of available Metro productions. All in all, the book is one of the most handsome and practically useful things of its kind we have ever seen. Did you get one yet?—The Editor.

Storey Made Pathe Sales Head; Frank Feature Sales Manager

AT a special meeting of Pathe executives and department heads, including several branch managers, held on Thursday, July 26, General Manager Elmer Pearson announced the appointment of John E. Storey for the broadened duties and responsibilities of the post of general sales manager.

At the same meeting the appointment of W. B. Frank as feature sales manager was announced.

Mr. Storey, filling the post recently made vacant by the departure of E. A. Eschmann to take up other duties, will have not only full responsibility for home office sales constructive work, but complete supervision in connection with district and branch management, including all sales promotion work and detail of operation covering distribution from the Pathe branch offices.

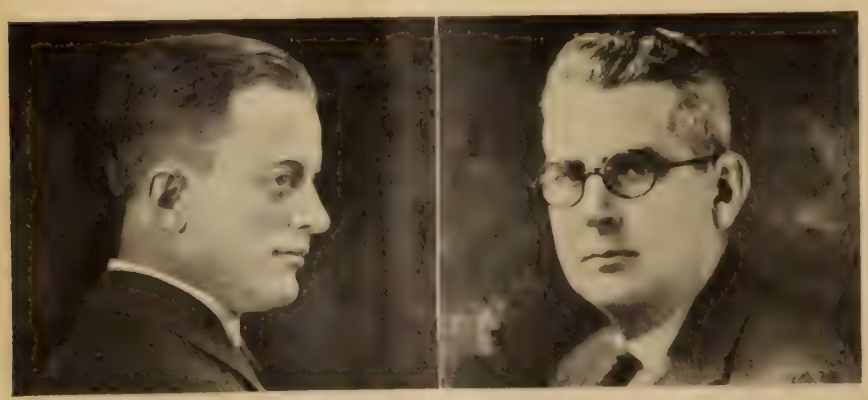
This appointment promotes Mr. Storey from the post of general representative, the duties of which required him to keep in close personal touch with field work concentrated at the thirty-four Pathe branch exchanges.

Says Report Is Untrue

Pathe Denies Harold Lloyd Is to Leave

The rumor current in New York this week that Harold Lloyd is contemplating a switch of his distributing affiliation from Pathe to United Artists, after the completion of his present Pathe contract, has been definitely spiked as untrue. John C. Ragland, Eastern representative of Mr. Lloyd, declared that any such report is absolutely contrary to the facts.

In support of his declaration, Mr. Ragland quoted from a telegram from Mr. William R. Fraser, general manager of the Harold Lloyd Corporation. Mr. Fraser said: "There is absolutely no truth in the report that Harold Lloyd is now negotiating to join United Artists."



SALES OFFICIALS OF PATHE EXCHANGE, INC.

W. B. Frank, feature sales manager, and John E. Storey, general sales manager.

To Visit Exhibitors

Sam Berman to Make Tour on Business

President William Brandt is sending Sam Berman, the secretary of the Motion Picture Theatre Owners of the State of New York, on a tour during the second week in September on organization matters. Mr. Berman will visit every exhibitor upstate.

The State organization has retained a projection engineer to accompany Mr. Berman on his trip. This engineer will look over the equipment of each theatre visited to make suggestions and aid the exhibitor in placing his equipment in the best condition. Also accompanying Mr. Berman will be an insurance expert who is compiling data for the insurance committee recently appointed by President Brandt. The insurance expert will offer suggestions on how to lower the high cost of individual theatre rating by eliminating unnecessary risks. Both of these services will be gratis to the members of the organization.

Incidentally, Mr. Berman is carrying a message to every exhibitor to keep urging his Congressman and Senator to help repeal the present admission tax.

Court Allows Appeal

Suits Against Theatre Company Still Being Fought

Special appeals have been allowed by the District Court of Appeals, Washington, D. C., in nine of the more than fifty suits brought as a result of the collapse of the Knickerbocker Theatre, January 28, 1922, when more than 100 persons were killed. The total damages sought by the suits filed is more than $500,000.

The effect of the appeal is to give an opportunity to the defendants to present to the appellate tribunal for determination the question of responsibility for the fall of the roof and the resulting death of the patrons of the theatre. Under the decision of the District Supreme Court not only the theatre company, which operated the place of amusement, but also the architect, steel fabricator and building contractor were jointly liable because the building is alleged to have been faultily constructed.

Pathe Confirms Report

Has Inaugurated a "School for Directors"

Pathe confirms the reports printed in leading Pacific Coast newspapers that Hal Roach has inaugurated a "School for Directors." This latest innovation connected with the production end of the motion picture industry now figures among the many separate activities at the big Roach Studios, Culver City, Cal., where Will Rogers is now working as star in a series of two-reel comedies, while on the same "lot," "Our Gang," Stan Laurel, Snub Pollard and Paul Parrott maintain their enviable record among screen merrymakers.

"The crying need of the comedy producers today is directors," said Mr. Roach in announcing his plans for the novel "school."

Among the directors who form the "faculty" of the Roach school are: Bob McGowan, Charles Parrott, Ralph Ceder, George Jeske, J. A. Howe, Percy Pembroke, Fred Jackman, Len Powers, Robin Williamson, Roy Clements and Val Paul.

Specials on Broadway

Nine Legitimate Houses to Show Films

Nine Broadway legitimate theatres within the next four weeks will house super special productions, according to announcements made this week. Incidentally, September 1 will mark the inauguration of the new Erlanger booking plan, for by that time some eight special productions will be under the booking supervision of the Erlanger office.

"The Covered Wagon," which is being roadshowed at the Criterion in New York, Majestic in Boston and in Chicago, will be generally introduced to the public via the legit houses. The picture opens in London within two weeks, John C. Flinn, Famous Players' special representative having sailed for London on the SS Homeric this week.

The Apollo, Central, Forty-fourth Street, Selwyn and Lyric theatres will turn over to the special road-show picture policy within the month. Hearst's Cosmopolitan Theatre, formerly the Park, opens on Wednesday night with "Little Old New York," starring Marion Davies. This picture and the house's opening is being extensively advertised in some forty-eight newspapers owned or controlled by William Randolph Hearst.

New Fox House

The new Fox Theatre, rapidly nearing completion at Sixteenth and Market Streets, Philadelphia, is expected to be ready for opening about September 15th. It was the original plan of William Fox to have the house ready for the first performance on Labor Day, but due to the fact that considerable damage was done to the property during the recent fire that destroyed Broad Street Station, progress of the workmen was retarded.

Hague Returns to India

Out of the 320,000,000 of inhabitants of India there are approximately 1,000,000 who are fairly regular patrons of picture theatres. They are served by exhibitors who rely upon the experience and energy of one distributor for practically all of the product shown in India, Burmah and Ceylon. He is Alexander Hague, sole owner of the distributing house known over all that immense territory as "Pathe-India."

After several weeks spent in New York looking over examples of new and standard lines of product, Mr. Hague has sailed on the Olympic on the first leg of his long journey back to his headquarters in Bombay.

Sennett Closes With Associated to Distribute Mabel Normand Series

MACK SENNETT and Arthur S. Kane, president of Associated Exhibitors, have just closed one of the biggest and most important deals of the year in signing a contract for the distribution by Associated of a series of features starring the popular comedienne, Mabel Normand.

Two, but never to exceed three, productions a year are to be made, the contract calling for pictures of a super-type, exclusively. It is understood that under the terms of the contract the production cost of each is to be between $350,000 and $500,000.

Mr. Kane and Mr. Sennett discussed arrangements for Associated's distribution of the Mabel Normand features during Mr. Kane's recent business visit to the Pacific Coast, at which time Mr. Sennett's contract with United Artists Corporation was nearing its expiration. In the final negotiations E. M. Asher, Mr. Sennett's personal representative in New York, acted for the producer.

Announcement was made that the first of the Normand features to be distribued by Associated Exhibitors will be "The Extra Girl," the film of which Mack Sennett is now engaged in cutting. The work of production occupied six months. The release date is yet to be set.

"The Extra Girl," the story of which is by Mr. Sennett himself, is a comedy-drama, centering about life in a motion picture studio. While the comedy element is emphasized, the story strikes a chord of deeper feeling and stronger human appeal than any other which has come from the pen of the well-known author-producer. A broad, wholesome theme is embodied. It partakes of the nature of the "Mickey" and "Molly O" type and was written especially for Miss Normand. "The Extra Girl" was directed and produced under the supervision of F. Richard Jones, Mack Sennett's production manager.

Mr. Sennett, in word which has reached New York from Los Angeles, expressed great gratification at the closing of negotiations with Arthur S. Kane. "I am proud to be affiliated with him," he said, "and I have every confidence that the distribution arrangement with Associated Exhibitors will prove of tremendous advantage. And from a personal as well as a business standpoint I welcome the affiliation."

Mr. Asher supplemented this comment with the remark that "'The Extra Girl,' which is easily the biggest picture Mr. Sennett ever made—one of those that come only once in a long time—and in the production of which Mabel Normand is certain to rise to heights she never before attained, is doubly assured of an outstanding triumph now that we have closed with Mr. Kane for its distribution by Associated Exhibitors."

Mr. Kane said: "This transaction is sure to be regarded as one of the most important consummated in the picture industry in a long time. It is a pleasure for Associated to add Mabel Normand to the list of stars whose features we are to distribute. Miss Normand occupies a unique place among screen artistes, and now that Mr. Sennett has cast her in pictures of the type of 'The Extra Girl,' a yet more brilliant future is assured her. I am more than glad, too, to enter into this close business association with Mack Sennett."

Goes to Dallas

Trade Commission Leaves New Orleans After Hearing There

Having completed its hearing of testimony in New Orleans in connection with the alleged trustification of the industry by Famous Players, the Federal Trade Commission moved on to Dallas to continue its investigations. The New Orleans hearing was completed July 30. The investigation just previous to that in New Orleans comprising the Atlanta territory was held in Georgia's capital city.

Witnesses at the New Orleans hearing testified that the Saenger Amusement Company, controlled every town of important in Louisiana and Mississippi through the theatres it owned or with which it was connected. Bearing out this, M. W. Osborne, New Orleans manager for Vitagraph, said there was only one first-run house in New Orleans to which he could sell his pictures. "Many theatres want our pictures, but because of their connections with the Saengers they cannot take them," he stated.

That he was barred from receiving any of the big companies' pictures was the statement made by C. R. Hatchler, of Meridian, Miss. Nevertheless, he stated that he was booked up until October, whereas his contracts usually ran only until September.

J. E. Pearce, operator of three theatres in New Orleans, said that the Saengers were in such complete control of the situation that he had to sell his film exchanges. He said that he was unable to procure 90 per cent. of the big features.



PRINCIPALS IN BIG DEAL
Left to right, Mack Sennett, Arthur S. Kane, Mabel Normand

"Little Old New York" Opens Before a Brilliant Audience

ONE of the most distinguished audiences which ever saw the presentation of a photoplay was in attendance at the new Cosmopolitan Theatre on Columbus Circle, New York City, Wednesday, August 1, when Marion Davies opened in "Little Old New York." Ralph Barton, whose curtain of caricatures of notables designed for "Chauve Souris" won him great commendation, attended the opening of the new photoplay to make caricatures of all the notables present.

These sketches will be assembled on a drop curtain in the new theatre during the run of "Little Old New York." Among the notables present were Irvin S. Cobb, Florenz Ziegfeld, Jr., Billie Burke, Penrhyn Stanlaws, F. Scott Fitzgerald, Bayard Veiller, Mayor John F. Hylan, Grover Whalen, Messmore Wendall, Laurette Taylor, J. Hartley Manners, Al Jolson and Irene Bordoni.

The new theatre has been redecorated by Joseph Urban, who designed the lavish settings for the photoplay, at an expenditure of $225,000. The noted artist, designer and architect is said to have eclipsed all his previous efforts in stage decoration in redecorating the new Cosmopolitan.

"Little Old New York," a screen adaptation of Rida Johnson Young's popular stage success, is woven around New York of a century ago and revives with great fidelity that period, including episodes dealing with the first trip of Robert Fulton's steamboat, the Clermont, Delmonico's first restaurant, Vanderbilt's ferry, old Bowling Green and other features in the life of Gotham of yesteryear are all realistically brought back to life.

In support of Miss Davies is a brilliant cast of players who impersonate such famous characters in the life of early New York as Delmonico, Robert Fulton, Cornelius Vanderbilt, Henry Brevoort, the Schuylers, Washington Irving, John Jacob Astor and others.

Victor Herbert has been engaged as musical conductor at the theatre and has composed a ten-minute overture to the picture which he will personally conduct at both matinee and evening performances every day. William Frederick Peters composed a special musical score which he conducted at the opening performance. The orchestra at the theatre is composed of fifty-two men and is called the Victor Herbert Orchestra. "Little Old New York" was adapted to the screen by Luther Reed. Sidney Olcott directed.

Report Business Good

According to the experienced observations of the managers of four Pathe branch exchanges, who were in conference with executives at the home office last week, southern agricultural and industrial conditions point to a record picture business for the coming season.

These heads of Pathe field forces are C. C. Vaughan, of the Memphis branch; W. W. Anderson, Atlanta; E. E. Heller, Charlotte, N. C., and D. E. Coughlin, Dallas, Texas.

A Winner for Frank Lloyd

Frank Lloyd earned his spurs as a director long ago, and when First National announced that he had been signed to make a series of Frank Lloyd productions several months ago, there wasn't anyone who wouldn't extend the glad hand of congratulations. He proved his ability in "Oliver Twist," "Within the Law" and "Ashes of Vengeance."

Last week, however, came higher honors to Mr. Lloyd, for First National announced that he was to direct "Black Oxen," Mrs. Gertrude Atherton's best seller, which is one of the most valuable pieces of screen property of the day.

And the man who will direct "Black Oxen" for First National is a man who has merited the confidence of the First National organization—every bit of it.

Fear Joker in Uniform Contract; T. O. C. C. Vote Against Block Booking

By ROGER FERRI

WHETHER or not there is a "joker" incorporated in the uniform contract promulgated by committees representative of the Theatre Owners' Chamber of Commerce of New York and the Motion Picture Producers and Distributors of America, Inc., the Will Hays organization, will be determined within the next week when a committee of three, appointed by Charles L. O'Reilly, president of the T. O. C. C., at a special meeting of the latter body at Hotel Astor, New York, Thursday, August 2, will seek to deliberate with the former Postmaster General on the legal interpretation of clause 8 of the contract.

The charge was made on the floor of the meeting, which was preceded by the usual weekly luncheon of the chamber, that that clause contained a "joker" making it possible for the distributor to demand the fixing of play dates immediately upon purchase of any picture or group of pictures. Bernard Edelhertz, a member of the committee that conferred with Will Hays, said that was not his interpretation, while Mr. O'Reilly, after reading the clause to the exhibitors, gave it as his opinion that there "was a joker." John Manheimer, of Brooklyn, agreed with him.

"It does take much thinking to realize just what that clause means," said Mr. Manheimer. "It gives the distributor the right to ask the exhibitor to give play dates on all product within a certain specified time."

Following considerable discussion, Joe Seider, of East Orange, N. J., arose and informed the chair that, in his opinion, the merits of the uniform contract should not be discussed in open session inasmuch as that contract itself was consummated in executive sessions, and that a continuation of such discussion would probably lead to embarrassments. He made a motion that the matter be dropped and a committee be appointed to conduct an investigation to ascertain the legal interpretation of the clause, which is perplexing exhibitors in New York in general.

This motion passed and Mr. O'Reilly appointed Bernard Edelhertz, John Manheimer and Joseph Seider as a committee of three to confer, with legal talent, with Mr. Hays to definitely ascertain what that clause 8 legally provides.

Discovery of clause 8 came following a statement made by William Brandt of Brooklyn that distributors generally were this year asking for the setting of play dates immediately upon the signing of contracts. Mr. Brandt characterized such a demand as "unfair" in that it is inequitable to the theatre owner." Mr. Edelhertz referred to the clause in the contract. Mr. O'Reilly, upon reading the clause, commented to the effect that the provision of that clause was not at all clear to him, and with that suspicion started the discussion.

Preceding this discussion, the Theatre Owners' Chamber of Commerce passed two important resolutions providing for a conference of its committee on business relations with Will Hays for the purpose of reaching some definite understanding on the question of block booking. The Chamber passed a resolution going on record that it will refuse to purchase pictures in block fashion, and, also, that its members will book no pictures that they have not seen.

Mr. O'Reilly said it was unfair for distributors to continue "the practice of forcing exhibitors to buy a group of pictures they have not seen." He referred to Mr. Hays' public statement that he would strain every effort to elevate the standard of cinematographic entertainment, and added that the T. O. C. C. was sincere in its effort to co-operate with Mr. Hays to achieve that purpose.

Reference was also made to the high salaries paid actors and actresses, the general opinion being that they should be lowered.

"I have talked with a number of producers and distributors," said Mr. O'Reilly, "and these characterize the year as the 'actors' year.' Perhaps it is. A lot of them are getting altogether too much money. But that can be remedied. Because of the booking system in vogue whereby distributors force exhibitors to buy blocks of pictures, a vast majority of which are not even started, the value of a star can never be fairly gauged by the distributor, for with the latter and star it is a matter of gross rentals.

"I contend that under the fair arrangement of allowing the exhibitor to book pictures after seeing them, this situation will right itself, for the producer and distributor can in that way ascertain what stars are or are not making money or in demand by the public."

Arthur Hirsch of the Gotham of New York stated that he had visited the Paramount offices Tuesday and had been informed by an official of that concern that Famous Players would issue a statement within the next few days in which it would incorporate the announcement that no pictures would be sold to exhibitors until those pictures had been tested at "five Paramount houses in as many cities."

William Brandt said that was the "best news I have ever heard and if true it is a life-saver."

Differences Patched Up

T. O. C. C. and F. I. L. M. Club Arrive at Amicable Settlement

Entire harmony is said to have been restored between the T. O. C. C. and the F. I. L. M. Club following a meeting held recently by committees from both organizations at Will Hays offices to iron out their differences.

Secrecy veils the details of all that was connected with the differences between the organizations as well as the manner in which they were patched up, but it is said that the strained relations had to do with the operation of the arbitration system under the uniform contract.

The alleged strained relations, it is understood, were never of a particularly serious nature, but now that the matter has been thoroughly threshed out, it is reported that both sides take a more amicable view of the contentions of "the other fellow."

Fight Films Seized

Federal Officials Confiscate Pictures of Dempsey-Gibbons "Go"

Federal officers recently seized at the Horsley laboratories, Los Angeles, four reels of negative of the Dempsey-Gibbons prize fight held at Shelby, Mont., July 4. The scenes depicting the fight were filmed by C. J. Hubbell, Pacific Coast manager of the International, who said that he merely filmed them on assignment from the promoters. Immediately after the seizure Hubbell filed an attachment suit for $5,000 in the Superior Court for services rendered. The entire matter will be laid before a federal grand jury for investigation.

Trading on Bruce's Reputation

Robert C. Bruce, well known producer of scenics for Educational, is in receipt of the following self-explanatory letter from the Nevada State Journal regarding the activities of a man trading on Mr. Bruce's reputation:

Dear Mr. Bruce: Your letter regarding one Robert W. Bruce reached Reno something like 12 hours too late, for the gentleman in question had gone. Incidentally he left a flock of bad checks with a few trusting merchants.

It seems apparent that he is working on your reputation although he said when he arrived here that he had been working for a company taking pictures at Truckee, Calif., near here. We didn't check up on that statement. He attempted to form a company here but did not succeed in getting very much money, if any, from Reno citizens, aside from his checks.

Thanking you very much for taking the trouble to write us regarding him, we are,

Yours very truly,
NEVADA STATE JOURNAL
By W. F. Helmick.

Christie Goes Abroad

On Business Trip to England and the Continent

Charles H. Christie, general manager of the Christie Film Corporation, has left Los Angeles for his second business trip to London and Paris. Mr. Christie's journey comes on the heels of his brother's vacation trip to Europe, but the present tour will be more in the nature of business visits to the firms which are handling the Christie product abroad. Besides visiting London and Paris Mr. Christie will also visit Spain and Portugal.

Legal Battle to Tax Eastman Theatre Is Held in Abeyance

BECAUSE Corporation Counsel Charles L. Pierce and Attorney James L. Brewer have been unable to get together on the procedure to be followed in taking the Eastman Theatre taxation matter to the Appellate Division, there was no return on the case last week. Representing Julius Hoesterey, Jr., a Rochester labor leader, Attorney Brewer twenty days ago obtained an order from Justice Stephens requiring the Board of Assessors to give satisfactory legal reasons for exempting the Eastman Theatre and School of Music from taxation. The writ was returnable last week, but the city will do nothing in the matter at present. George Eastman has issued a statement on the question of taxing his gift to the city. It is here given in part:

I have been asked to make a statement of my views in regard to the taxation of the Eastman Theatre. I feel that I can do it without embarrassment for it does not affect me financially one way or the other, it being beyond the possibilities that I would furnish the money to pay the taxes in any event. It would be too much like paying the city for the privilege of making a present to the community.

Before considering the question of the advisability of such taxation it is well to clear the atmosphere by inquiring whether the building of the Theatre has increased the taxes of anyone else. All money raised by taxation is used for the following purposes: Charity, recreation, general administration, highways, health, bond interest, safety and education.

None of these expenses was increased by the building of the Theatre, as they would have been if an equal amount had been used in developing, for instance, new residential territory. It would therefore appear that the taxes of other property owners of the town have not been increased. There is an exception, however, in the case of property near the Theatre, the value of which has been increased by the building of the Theatre. The city is now profiting by increased taxes on these properties but the owners are naturally not complaining because of the great increased value of their property.

As to the effects of taxation, they would probably be something like this: During the year just closing the Theatre has just about managed to carry itself without charging anything for interest or depreciation on the real estate. There may be a little surplus at the end of the year but nowhere near enough to pay taxes. Therefore if taxes are imposed the admission fee will have to be increased. The effect of this would of course be to distribute the tax right back on the citizens of Rochester. I cannot see that anybody would gain anything by this. There might, however, come about a very disastrous effect from increasing the prices of admission. That would be to reduce the attendance. To meet that the first thing that would have to be done would be to cut down the expenses, by first of all reducing the size of the orchestra which now receives about 43 per cent. of the present income. This cutting down of the orchestra, however, would at once deprive the citizens of Rochester of the main thing for which the Theater was built. The lessening of the orchestra might still further lessen the attendance, in which case there would still be a deficit. The University has no income to pay such a deficit and it would then be obliged to rent the Theatre to one of the big companies which operate such theatres the country over. There is no question whatever but what the Theatre could be rented for a commercial enterprise for a sum which would pay all taxes and leave the University a net income which it could devote to other purposes. That, however, would of course completely change the purpose and effect of the Theatre.

Southern Enterprises Closes Big Contract with Universal

ONE of the biggest contracts ever closed for a year's product of moving pictures has just been entered into between the Paramount Pictures Corporation for its southern houses and the Universal Pictures Corporation. The houses covered are those of Southern Enterprises, Inc., the theatre end of the Famous Players-Lasky Company.

Harold B. Franklyn is the director of theatres. The final details of the contract were arranged between his assistant, Oscar Morgan, and Ned Depinet, assistant sales manager of Universal, who came up from Dallas to close the deal, the most comprehensive picture bookings ever agreed upon for the South.

The working out of the details, the distribution of the product among the 124 Paramount houses, the protection of first runs, dating and so forth occupied four full days.

Southern Enterprise houses are located in forty-three cities and Universal Jewels, Universal Attractions, serials, comedies, International News Reels and short features are booked into every one of these forty-three cities which include all the key cities of the South.

The first bookings under the new contract will be the Super Jewel "Merry-Go-Round," which will play as soon as possible in the following theatres: Palace in Dallas, Howard in Atlanta, Palace in Memphis, Empire in San Antonio, Queens in Houston, Palace in Fort Worth, Criterion in Oklahoma City, Arcade in Jacksonville, Fairfax in Miami, and the Odeon in Savannah.

Flannery Apponted

Announcement is made by the W. W. Hodkinson Corporation that Jack Flannery has been appointed branch sales manager of the Omaha, Neb., branch of the Hodkinson Corporation, replacing L. A. Getzler, resigned.

Mr. Flannery's appointment to his new position was effective July 23.

REGIONAL NEWS AND GOSSIP

EDITED BY SUMNER SMITH

Dipson Remodeling His House; Expects to Open September 15

N. Dipson is making over his Family Theatre in Batavia, N. Y. About all that remains of the old theatre are the four walls. When the popular picture house reopens about the middle of September patrons will see a practically new theatre, possessing everything new and modern in equipment and furnishings. The new Family will have its seating capacity more than doubled. Seating accommodations are being arranged for 1,250.

Large, new, fine leather upholstered seats have been ordered. The roof will be raised 18 feet to accommodate the big dome. The whole interior will be greatly enlarged and will extend through two stories instead of one as in the old house. The Batavia & New York Woodworking Company is now finishing the new interior trim. The floors will be covered with rich velvet carpets.

Indirect lighting system is being installed with a beautiful chandelier suspended from the dome. A $16,500 Hope-Jones orchestral organ is being installed. Rest rooms will be located on a mezzanine floor in the rear. The booth will be built in a loft at the extreme rear of the auditorium. Stores will be built at each side of the main entrance and offices will be provided on the second floor front where Mr. Dipson will have his headquarters.

Progress on the new theatre work has been gratifying, said Mr. Dipson the other day, with no delays whatever, either in shipment of materials or in the actual construction. Provided the same pace can be maintained the theatre should be completed by the middle of September, he said.

In connection with the showing of Gladys Walton in "Sawdust," Manager George E. Williams of the Olympic Theatre put on a circus parade in which every child in the city under 16 was invited to participate, bringing along any animals handy. Free matinee tickets were given to the children who marched. There was a fine showing, much fun, and what's more important, a lot of fine advertising for the Olympic.

Victor Wagner has been engaged for another year as conductor of the Eastman Theatre orchestra, an announcement which will be pleasing to patrons of the big house, where his efforts during the past season have been enjoyed by all. For many months Mr. Wagner has borne practically single handed the burden of conducting the orchestra, handling its business affairs and arranging the musical accompaniment for the entire program. With the coming of Vladimir Shavitch on August 5, the orchestra will again have two conductors which will lighten Mr. Wagner's duties and allow him more time to plan and arrange those musical scores which have made Eastman presentations famous.

Safe blowers are busy again in western New York picture theatres. The Elmwood in Buffalo was entered, the combination knocked off the safe, but the inner compartment door holding, the yeggs failed to get about $500 therein. The Elmwood is entered by burglars regularly, it seems. Down in Corning, N. Y., thieves gained entrance to the Liberty Theatre, attempted to blow open the door on the strong box, but when the charge failed to rip it off, fled, leaving $650 behind them.

John H. Finn will continue as manager of the Temple Theatre, having been re-engaged for the 1923-24 season by the B. F. Keith Rochester corporation. Mr. Finn has been manager of the Temple since it was built in 1909 by J. H. Moore. All of the old employes will also be retained.

Harris Lumberg is now booking his old house, the Lumberg, in Niagara Falls, N. Y. Harris has only recently returned from a fishing expedition into the Canadian woods where he dragged 'em in three feet long. Some of the fish were so big, Harris claims, that he had to use his auto and tow rope to get 'em ashore. He also says the fish laugh at hooks up there and that they have to use cannons to shoot them with.

The Cataract Theatre in Niagara Falls has closed for several weeks. This house adjoins the new Strand and is operated by the same company, headed by Charlie Hayman, treasurer of the M. P. T. O. A. of N. Y., Inc

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Work is progressing on the new theatre being built in Lockport by Associated Theatres, Inc., of which Harold P. Dygert of East Rochester, N. Y., is the president and general manager. Excavation is complete and the walls are partly up.

At a special meeting of the Fredonia, N. Y., trustees it was voted to deny the application of Miss Edith N. Curtis for permission to transfer her lease of the Fredonia Opera House to Sarah Tantillo of Rochester, who had contracted to purchase it for the Martina Brothers.

Washington, D. C.

H. G. Nelson, of the Nelson Theatre, Fairmont, W. Va., was a visitor at the local Universal exchange on his way home from Atlantic City, where, with Mrs. Nelson, he spent several weeks.

Sam Boyd, secretary to Harry M. Crandall; Bill Dutton, of Educational Films, and Jack Osserman, Universal's special agent in this section, are on a long trip in Mr. Osserman's automobile. They left Washington headed for Pittsburgh, going then to Cleveland, going then by boat to Buffalo, seeing the Falls, and then touring through Canada, back down the Hudson to New York City and finally to Lake Hopatacong, the newly-made movie summer resort, where all of the officials of the Crandall Amusement Company are now vacationing.

Sam Galanty, well known film man, and Jake Millstein, formerly of this city, but who is now located in Philadelphia, are the envy of all the members of the film industry. A recent letter from the former stated that the two were enjoying themselves out west. One day when it was terribly hot in Washington they were throwing snowballs at each other on Pike's Peak. While in the West they attended the frontier day celebration in Cheyenne, Wyo. They are touring the country in an automobile.

Charles Somma, of the Hippodrome, Star and Richmond theatres, Richmond, Va., visited the local exchanges during the week. Mr. Somma reports business quiet, but with prospects of a good revival this fall.

Sidney B. Lust, of Super Films Attractions, Inc., spent some time in New York, returning to Washington the latter part of the week. Harry M. Crandall was also seen on Broadway.



Lichtman Reverse

THERE WERE PLENTY OF LIGHTS TO MAKE THESE SHADOWS

The ship is sailing straight for the box office of the Palace Theatre, Memphis, and so were the ticket buyers, but H. B. Clarke stood them out long enough to get the full effect of his well-planned display. A number of Chinese lanterns do not show up

Texas

J. M. Edgar Hart, who was recently brought to Dallas, Texas, from El Paso and placed as manager of the Old Mill Theatre, has been appointed manager of the Queen Theatre also. Mr. Hart is one of the best known managers in the state. He is a publicist and is noted for a number of publicity stunts that he has pulled in the past.

O. H. Brannon, charged with failure to pay the government admission taxes in connection with the operation of a theatre at Mexia, Texas, was given a preliminary hearing at Waco, Texas, and held in $500 bond for the November term of court at the latter city.

An announcement of much importance to Southwest picture men was made recently in which Lewis L. Dent, formerly with Southern Enterprises, Inc.; John Paxton and T. S. Noble, Jr., all experienced picture men, formed the Corsicana Theatres, Inc., of Corsicana, Texas, with a capital stock of $30,000. The company will build and lease theatres in the Southwestern States. Mr. Paxton is well and favorably known throughout his connection with C. J. Mussleman of the Mussleman interests, owning theatres in a number of Texas cities. Mr. Noble formerly operated theatres in Beaumont and Wichita Falls.

Dallas exhibitors, besides the usual handicap of the heated period, are up against the proposition of free movies at the city parks again this summer. The business of showing motion pictures in Dallas parks to something like 10,000 without a cent of admission being charged has grown to large proportions. The director of the park shows has a corps of twenty projectors and assistants. Even the negro parks have their free gratis for nothing shows.

The policy of the Queen Theatre, a Southern Enterprise house in Dallas, has been changed to a one-price admission and change of program daily. The Queen will hereafter carry the slogan: "Family Theatre De Luxe." The admission will be a dime all the time.

The Melba Theatre of Dallas achieved quite a bit of success with its bathing revue. Manager P. G. Cameron not only secured the services of several girls who had taken prizes at various bathing revues, but interested a number of Dallas firms in supplying entries.

The Best Theatre in Colorado City, Texas, is about to move into its new playhouse, which is one of the largest and most attractive in West Texas.

Bruce Fowler, new Dallas manager of the Southern Enterprises theatres in Dallas, arrived in that city recently from Terre Haute, Ind., where he was manager of a theatre.

Tol Teeter, formerly a well known exhibitor of Fort Worth, Texas, has taken a lease on the Hippodrome Theatre at Dallas for five years from M. N. Baker, owner. It is being used by pop vaudeville and motion pictures.

Work on Dallas' newest theatre, directed by the company of which J. H. Yeargan is president, will begin in a few weeks. The house will be one of the most attractive in Dallas and will be arranged for motion pictures and legitimate productions.

George H. Judia, well known exhibitor of Cisco, Texas, recently came in for quite a bit of publicity in the Dallas News through the fact that an enterprising traveling correspondent obtained "Cap" Judia's history as a small boy. "Cap," it seems, was held captive two years in the mountains of old Mexico by a band of outlaws while in his 'teens, was mourned as dead by his relatives and was the chief figure in as thrilling a rescue as was ever penned or celluloided.

Judia, incidentally, is one of the best known inventors in Texas, having worked out between seventy and eighty inventions, even having seventeen patented. His latest invention—a ventilating machine—has attracted considerable attention in theatrical circles over the Southwest.

Reports from Seattle Show Exhibitors Do Good Business

Seattle exhibitors report satisfactory business in spite of summer weather. Two holdovers at leading houses has been justified by excellent attendance. "The Girl I Loved" remained for a second week at Hamrick's Blue Mouse, while "The Spoilers" is holding up splendidly through a second week at the Liberty. The summer slump seems to have caused no anxiety in this locality. Partly responsible for the steady box office returns is the tremendous volume of tourist trade Seattle and the entire Pacific Northwest are enjoying this summer.

Backed by the Seattle Chamber of Commerce and with the co-operation alike of business men and citizens, this has been boomed as the "Charmed Land." Every courtesy is extended to the city's guests. They naturally provide a larger volume of business. During the week of July 23rd-28th Seattle boasted: the Merchants Northwest Products Week; the presentation of "Americanus," an historical pageant, at the University Stadium; "Fleet Week," and the arrival and departure of President Harding. All boats, motor buses, interurbans and trains brought throngs to the city. Naturally the exhibitors lost nothing by way of opportunity, and those who shopped for their amusements found excellent selections to choose from.

R. C. Czerny, manager of the Kent Theatre, Kent, Wash., got loose with a paste pot and plastered up the town with so much paper for his opening chapter of "Around the World in 18 Days" that everyone in town headed for the theatre to make the journey. Attendance at the second week's chapter was bigger than the first, which, according to Czerney, is irregular, as his experience has proven that the second week is usually light, with a pickup the third week and steadily increasing patronage thereafter. He used no other advertising than posters, which lightened his advertising cost; but dolling up the town like a circus did the trick.

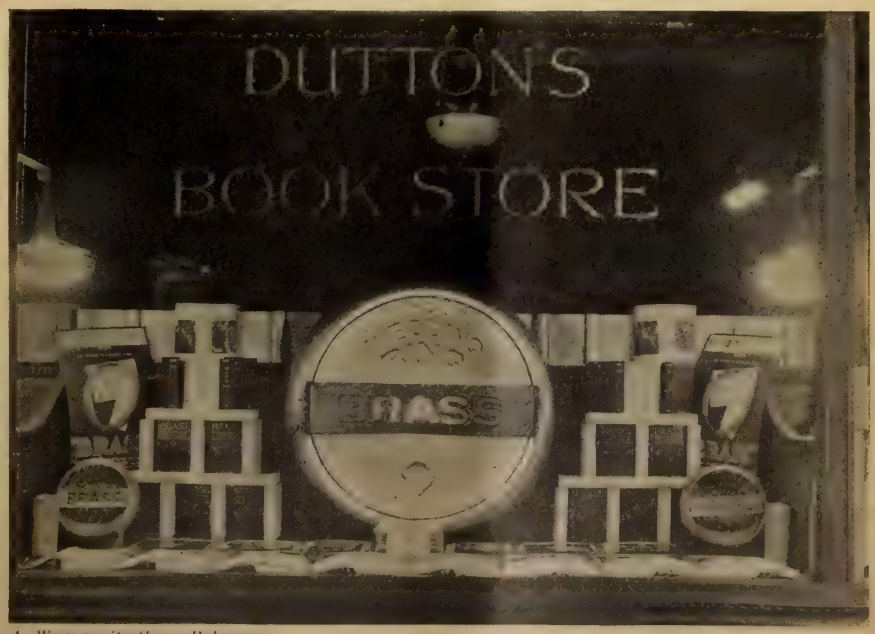
Longview, Wash., a brand new town, exploited and promoted largely by a lumber company, and which has all the earmarks of growing into a prosperous little community, is operating the Olympic Theatre, under the management of J. W. Kemper. Plans call for the erection of a high class theatre for the business district within a short time, when the present house will be moved out near the lumber mills and will serve employes and their families.

Carl Reiter, manager of the Moore Theatre, has returned from six weeks serving as manager of three Orpheum circuit houses in California, while their respective managers were vacationing. Mr. Reiter will now enpoy a month's well earned vacation before the season opens here, August 26. During the month extensive renovating and refurnishing will be done.

William H. Hartung, who was treasurer of the Orpheum in Seattle for twelve years, has been appointed manager of the Orpheum Theatre at Omaha, and leaves soon for that city. Last season he managed the Orpheum at Vancouver, B C.

Louis Amacher, former manager of the American Releasing exchange in Seattle, is now assistant manager for John Danz's circuit of five downtown theatres. Mr. Amacher is also publicity director and is thoroughly at home when it comes to exploitation stuff.

Work is progressing nicely on George Reisner's new Tokay Theatre in South Bend. The house is of steel and concrete construction, will seat 792, and will be modern and up to date in every respect. Entire booth equipment consisting of two Powers 6-B Type E projectors, a Superlite screen, Westinghouse generator, spotlight, stereopticon, Peerless arc controls, have been purchased from the Theatre Equipment Co. Andrews chairs, finished in tobacco brown and upholstered in green, and stage scenery were also handled by the Theatre Equipment Company. No opening date has yet been announced.



A Warner Brothers Release

THIS DISPLAY WAS IN THE HEART OF FIFTH AVENUE

E. P. Dutton & Co., most conservative of booksellers, gave an entire window to the two-dollar edition of Brass when it was playing at the Strand Theatre, New York. The central wedding ring is backed by a flasher lamp

Olson Was Champion Wrestler Before Entering Show Business

If you wish to become a successful moving picture exhibitor or theatrical manager, first take up wrestling. That's what Charles M. Olson, of Indianapolis, did.

Mr. Olson was champion light heavyweight wrestler of the world thirteen years ago and today is acclaimed as one of the ablest exhibitors and theatrical managers in the Middle West. The "mat" game, he says, helps one to "wrestle" with some of the problems of the show business.

Olson is president of the Central Amusement Company, which recently added another theatre, the Ohio, to its string, which includes the Lyric, Isis and Apollo. He is a man of intensely interesting personality.

Success has not in the last turned his head. He is easy to approach, listens to everyone who has anything to offer in the way of suggestions or propositions, and is quick to act. He is attributed the possession of remarkable intuition in everything pertaining to the show business and the faculty of sensing with keen exactness what the public wants and will support at the box office.

During his rather spectacular and rapid career up the ladder of wealth, Mr. Olson has absorbed an amazing amount of information and facts about all branches of theatrical affairs. Today he is considered one of the best informed executives in the business. With the exception of playing in the orchestra or doing an "act" there is no work in connection with a theatre that Olson cannot do.

During a strike of motion picture machine operators several years ago Olson ran the motion picture machine in one of his theatres. On another occasion when the stage mechanics failed to come to an agreement with the managers as to the terms of a new wage scale, he worked as a stage hand at the Lyric and enjoyed it. He has at divers and sundry times sold tickets, taken in tickets and in emergency aided the ushers in handling the crowds.

Olson is at his desk at 9 o'clock every morning and remains pretty close to it until the theatres close at night. He personally supervises every detail of his business and yet disclaims any credit for himself for what he has accomplished. Somebody in the course of conversation one day complimented him on being "a good showman."

"Well," replied Olson, "it's easy enough to be a showman. All you have to do is to open up a theatre, and if business is good then you're a good showman. If business is bad, then you're a rotten showman. All your creditors will prove it to you."

It was in 1910 that Olson, then at the height of his wrestling career, decided to quit the "mat" game and enter the show business in Indianapolis. His first venture, the Crystal, a motion picture house on Illinois street, was an immediate winner and within a year he built the Idle Hour Theatre at College and Massachusetts avenues. This, too, was successful. A short time later he obtained a ninety-nine-year lease on the Lyric property on Illinois street and began the erection of that theatre, which opened its doors October 14, 1912. The next year he built the Isis and acquired the old Alhambra.

While these projects were under way, Olson found time to organize the Central Film Service, a film exchange, which he later sold to the Universal Company, together with a film exchange in Cincinnati, in which he had acquired the controlling interest. This excursion into the film business was not only highly profitable financially, but also served to give him a practical knowledge of this very important branch of the motion picture industry and resulted in his being acclaimed one of the best film buyers in the country.

In 1919 Mr. Olson reorganized his Central Amusement Company, acquired a long-time lease on the property adjoining the original Lyric site and erected the new Lyric Theatre, one of the finest vaudeville houses in the state and one of the most successful in the United States.

C. B. Erwin, of Cleveland, O., has leased the Pioneer Theatre, a moving picture house catering to the colored trade, at 513 Indiana avenue, Indianapolis. Mr. Erwin is manager of the Temple Theatre in Cleveland.

Musicians, stage hands and motion picture machine operators of the Lyric Theatre at Fort Wayne have taken over the establishment and will operate it in the future. The Lyric is owned by the Luna Amusement Company and has been operated by the firm of Shepard & Nichols. The latter recently announced a desire to close the theatre for the remainder of the summer. The employes then held a meeting and suggested the proposition of taking over the theatre. The plan was accepted and the employes organized the Lyric Amusement Company for the purpose of operating the theatre.

A number of improvements are being made this summer in the Lyric Theatre, at Vincennes, which recently was bought by Herman J. Arnold. The theatre has been recarpeted and redecorated on the inside and is being repainted on the outside.

S. J. Gregory, head of a syndicate that owns the Parthenon Theatre in Hammond and several other theatres in Gary, Crown Point and other Lake county cities, has recently acquired the site adjoining the Tivoli Theatre in Michigan City and will soon begin the erection of a modern two-story building.



A First National Release

THIS LOST SHIP IS BIGGER THAN ITS OCEAN

No wonder it went ashore on the box office of the Empress Theatre, Oklahoma City. At night the ports were illuminated by current supplied by the cable running from the hawse hole to the lobby wall. It sold The Isle of Lost Ships heavily

Cincinnati

The Walnut Theatre, after being closed for two weeks for repairs and complete renovation, emerged as a glorified place of entertainment July 22. About the only thing that seemed really natural to the admiring throng that packed the house was the jazz orchestra of Walter Davidson, which came back with all the old time pep which has characterized this lively bunch since they first won the unanimous approval of the Louisville theatre and dancing public sometime since. The Walnut has been redecorated from top to bottom, and moreover, has had several very attractive changes made in the general arrangement of the place. The offices have all been enlarged, and a new ladies' rest room has been provided, the location being changed from the first to the second floor.

The thing about the new Walnut that looked best to the owners, however, was the capacity crowd that swarmed in from the time the box office opened until it closed at 9:30, with the "No More Seats" sign hung out for the would-be customers to see. Since business has been so terribly dull here ever since the hot weather began, it was something of a revelation to see people clamoring for standing room, even in the newly-decorated Walnut. The explanation was really easy, though, once the astonished onlooker had caught a glance of the feature being offered. This was none other than Mrs. Wallace Reid's "Human Wreckage."

The chidren of the city division of the Louisville and Jefferson County Children's Home were the guests of the Mary Anderson Theatre management, at a matinee movie party, July 23. This entertainment was in conjunction with the annual picnic given by the Times newspaper to these unfortunate kiddies.

The Alamo Theatre was host to the boys and girls of the Louisville Industrial Home recently, the feature of the entertainment being pictures of the recent review of the military organization at the Industrial School.

Sylvester Grove, of the Preston Theatre, as chairman of the Elk boat excursion committee, recently delighted the large number of guests present with a fancy dance program, which he had arranged with Miss Virginia Guilano, one of the best known fancy dancers in the state.

Articles of incorporation have recently been filed by F. D. Payne, C. G. McChesney and F. W. Mimms, all of Trenton, Ky., for the Trenton Amusement Company, at Trenton The capital listed is $1,000.

The Barbourville Amusement Company has recently been incorporated by G. L. Dickinson, J. H. Miles and J. L. Hopper, of Barbourville, Ky.

The Broadway Amusement Company has recently been approached by the Mayor and members of the Crescent Hill Civic Club in regard to putting a picture theatre in Crescent Hill, one of the suburban resident sections of the city. Nothing has yet been done about this, due to the fact that the instigators of the negotiations seem to be unwilling to permit such a house to operate on Sunday. The Broadway Amusement Company insists that Sunday business would be essential to the life of such an enterprise.

The Allen Theatre Opens As the Metropolitan

The Allen Theatre, Winnipeg, Manitoba, reopened Saturday, July 28, as the "Metropolitan Theatre," under the direction and control of Famous Players Canadian Corporation, Limited, Toronto, this having been one of the 30 Allen houses acquired from Allen Theatres, Limited, in liquidator's sale by the corporation.

Karzas Preparing Plans for Another Big Chicago Theatre

Andrew Karzas, owner of the Woodlawn Theatre and the Tiranon, Chicago, is having plans prepared for another fine modern movie theatre to be erected on the site of the present Woodlawn Theatre and the adjoining lot, 98 by 125 feet, and the project will represent an investment in excess of $2,000,000, it is reported. The seating capacity will be raised from 2,000, the capacity of the old theatre, to 4,500, and owner Karzas says it will be one of the finest houses in the West.

The new Woodlawn Theatre will have only a main floor and a mezzanine with seats arranged in shope of a horseshoe. The site of the new house will be 200 by 270 feet, three stories in height and the last word in theatre architecture. The adjoining property that will be included in the site has recently been bought by Mr. Karzas for $75,000 from Frank H. Fuller. Work on the new structure will commence as soon as building conditions are stabilized in this part of the country.

The new La Porte Theatre at La Porte, Indiana, opened last week to capacity business. The new house is one of the finest in northern Indiana and with good management at the head of the company will prove a winner.

A. F. Willoughby, well known chain theatre owner of this city, has taken over the Strand and Casino theatres at La Crosse, Wis., and it is reported that both houses will continue under the management of S. J. Cooper.

Isidore Teacher has sold the five hundred seat Star Theatre at Evanston, Illinois, to Joseph Handlesman, who will make some improvements.

The Milford Theatre building at 3314 North Crawford avenue has been sold by the Chicago Title and Trust Company to Bert Schreiber for $350,000. The structure contains the 1,400 seat Milford Theatre, stores, offices and a dance hall. The new owner will make some improvements in the building.

The Bugg Theatre management at Lincoln and North Robey avenues plan to erect a 3,000 seat movie theatre on Irving Park boulevard at Seeley street, according to the report from that part of the city.

I. E. Erickson, Barnet Hodes and Morris G. Leonard have formed the Midwest Theatres, Inc., with offices at 220 South State street. The capital of the new company is $15,000 and they will operate moving picture theatres in this territory.

Lubliner and Trinz have taken title to the Wilson Theatre building at 2408 to 2418 West Madison street from Sarah E. Brett for $190,000 subject to a mortgage of $99,500. A purchase money mortgage of $58,500 was given back on the property by the new owners. Their present lease on the structure was canceled by the purchase.

The Columbia Amusement Company has taken over the capital stock and the lease of the Olympic Theatre at 165 North Clark street. The lease runs to October, 1927, at an annual rental of $60,000, making the total rental for the period remaining on the lease in excess of $250,000. The capital stock of the Olympic Amusement Company is owned mainly by Mrs. Kohl, one of the leading figures in the amusement world in the West.

Milwaukee

Remodeled at great expense, the Miramer Theatre, east side Milwaukee house, which has been closed since June, will be reopened August 25 by A. Conrad, new owner of the building.

Among the work done on the showhouse is the following: new seats installed; two Simplex projection machines substituted for the old ones; new screen and draperies hung and redecoration of the interior.

Mr. Conrad has announced that he will feature a four-piece orchestra. The Miramer has 686 seats. It is Mr. Conrad's first movie venture.

Motorists who patronize the new Milwaukee Theatre need have no fear of being arrested for parking their machines without tail lights while they are enjoying the show.

George Fisher, manager of the theatre, will take care of them.

Because the police have opened a campaign against violators of the ordinance requiring tail lights on motor vehicles, Mr. Fisher has placed on duty a special man who inspects machines parked in the vicinity and turns on tail lights wherever he finds them dark. He leaves attached to the light a card warning of the police drive and signed by the New Milwaukee.

The Toy Theatre, Second street, near Grand avenue, Milwaukee, has been closed pending remodeling.

Bridgeport Police Watch Starting Time of Theatres

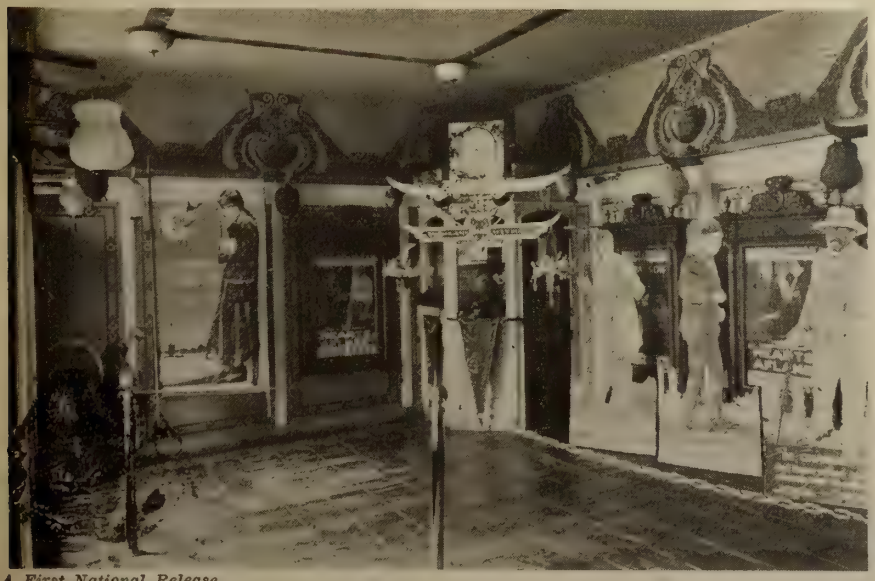
Police were on watch at every motion picture theatre in Bridgeport, Conn., on Sunday night, July 29, to assure enforcement of the state Sunday theatre law that forbids starting a performance before 7 o'clock, standard time. Police reported that all performances started at 8 o'clock, daylight saving time.

Patrick J. Flanagan, superintendent of Bridgeport police department, on Saturday issued a warning to owners and managers of all picture theatres in the city that the law must be strictly observed. Superintendent of State Police Robert M. Hurley recently communicated with Superintendent Flanagan, complaining that the law entitled "An Act Relating to Moving Pictures on Sunday" was being violated. This law limits the time in which motion pictures may be shown on Sunday evening, it being stipulated that they may be shown from 7 o'clock to 10:30 o'clock, standard time. According to the new order the theatres will be open from 8 to 11:30 o'clock, daylight saving time.

The sudden interest in the hours is thought due to pressure from the small town element which is interested in making the standard time law a dominating factor in the summer life of residents of Connecticut.

Managers in other cities speculated as to whether the ruling was purely local for Bridgeport or whether it forecast a general change in the policy through the state.

James F. McCarthy, manager of Poli's Theatre, Bridgeport, the first to make an announcement following the receipt of the order from Superintendent Flanagan, stated that the Poli Theatre's doors would be opened at 7 o'clock, daylight saving time, and that showing of the pictures would be started at 8 o'clock.



A First National Release

HOW J. M. BLANCHARD TOLD OF THE COMING OF MING

The lobby of the Strand Theatre, Sunbury, Pa., dressed for Constance Talmadge in East Is West. This is a little old for first run, but in Sunbury it was still new and Mr. Blanchard made a clean-up with the title and star

Manager Walter Donovan of the Cameo Theatre in West Haven, Conn., aided the Daily Register's Fresh Air Fund by staging a benefit show and turning over the entire receipts.

M. Tomasino, manager of the Majestic Theatre in New Haven, also gave a matinee show, donating the receipts to the worthy cause. He also donated the theatre and presented a double feature program at an admission of 10 cents.

The Olympia Theatre in New Haven has a pleasing orchestra and much credit is due to Conductor Ed. Wittstein. The overture selections always appear to be given a great deal of attention.

The Taylor Estate, owners of the site of the Taylor Opera House in Danbury, which was destroyed by fire last October, has sold the property to Frederick Stark of Stamford, Conn., and George T. Kelley of Yonkers, N. Y.

"For the good of the people" was Manager King's slogan at the Community Theatre in Meriden, Conn., the week of July 30, which was bargain week. Bill Cotter staged another gift night at Poli's the same week.

Goldman to Build $1,000,000 Picture House in St. Louis

Construction of William Goldman's $1,000,000 St. Louis Theatre, Grand boulevard at Morgan street, St. Louis, will be started within the next few weeks. Contracts for the work were signed the past week, Preston J. Bradshaw, International Life Building, architect of the building, being authorized to also supervise the actual construction work.

The St. Louis Theatre, which is to be the permanent Goldwyn-Cosmopolitan first run house in St. Louis, will seat about 4,000 persons, of a first floor and balcony. On Grand boulevard there will be several stores with offices above.

Several weeks ago Goldwyn purchased the Kings Theatre, Kingshighway near Delmar boulevard, from the Famous Players Missouri Corporation, for $125,000. He also later purchased the Queens Theatre, Euclid and Maffitt avenues, from Charley Warner. At one time he was manager of the Famous Players Missouri Corporation when that organization operated twenty-eight theatres in St. Louis.

Plans for two handsome new theatres for Quincy, Ill., have been prepared by Chicago and Kansas City architects, and if the proper financial arrangements are made both houses will be ready for occupancy early next winter.

The St. Louis Film Salesmen's Club Saturday, July 28, elected Lew Bent president to succeed Tom McKean, now manager of the St. Louis F. B. O. exchange. Al Bartlett was named vice-president to fill the vacancy caused by Bent's promotion to the presidency.

On Monday evening, July 30, the members of the St. Louis Film Board of Trade and St. Louis Film Salesmen's Club held a get-together gathering at Caruso's Chicken Farm in St. Louis county.

Jack Haffler of Quincy, Ill., has taken over the Strand Theatre, Fort Madison, Iowa, and placed his son, Terry, a graduate of Dartmouth University, in charge. Haffler also purchased the Athes Hotel, Fort Madison, and plans to spend $100,000 for improvements, adding some thirty rooms. He came to St. Louis July 29 to arrange for the opening of "Human Wreckage" at the Orpheum, Quincy, on Monday, July 30. He also signed for "Common Law" while in town. It will be shown next fall.

Schenectady Showman Would Pool Interests of Larger Theatres

As an exhibitor, what do you think of an idea which comes from John J. Walker, the owner and manager of the Barcli Theatre in Schenectady, N. Y., a downtown house, with a seating capacity of about 1,000? Mr. Walker believes that the solution of a problem which is confronting Schenectady today, and which is probably being duplicated in many another city in the country, is for the larger houses to get together and virtually pool their interests, choosing a managing director, who shall have supervision over all houses, do all of the buying and arrange all programs.

Furthermore, Mr. Walker believes that under this arrangement all houses in a city should close during the summer, with the exception of one, which would be kept open to take care of such patrons as might visit it during the hot spell.

Mr. Walker has given considerable thought toward solving Schenectady's problem from the standpoint of the theatre owner. The city is a manufacturing one. There has been a street car strike on there for several months, and no one is using the cars. In all probability the strike will not end before winter, when the public will be forced to either accept the cars or wade home through snowdrifts. At any rate, the theatres are feeling the strike to the extent of thousands of dollars. The big State Theatre, erected by the Strand interests, has gone into a receiver's hands and stands like a monument at the end of the business street.

Under Mr. Walker's idea, considerable of the overhead would be done away with during the summer by retaining only the managers of the houses, the remainder of the force being dismissed and the house renovated. These managers would of course be under the direction of the managing director, who would be in a better position, perhaps, to buy pictures at more advantageous prices through a lack of competition. At any rate, Mr. Walker's idea may eventually materialize into something definite in Schenectady.

Colby Shaw, director of the Mark Strand orchestra in Albany, was called back rather suddenly from his vacation through the death of his mother-in-law. During Mr. Shaw's absence, the orchestra was directed by Lee Voudrey.

Wearing a smile that absolutely refuses to wear off in spite of the years or the demands of the exchanges, William Benton, from Saratoga Springs, was along Film Row the past week, booking his fall attractions.

W. W. Berinstein, of Albany, N. Y., head of a circuit which is becoming more and more powerful, has just acquired another house in Elmira, and is virtually in control of the situation in that city. Mr. Berinstein now has houses in Albany, Troy, Elmira and Newburgh, and will erect a $125,000 theatre in Little Falls the coming year.

Two of the Troy houses reopened the past week, the Griswold on Saturday night, with "The Kentucky Derby," and the Astor a few nights before.

On an island in Lake Champlain, Uly Hill, managing director of the Mark Strand Theatre, in Albany, and the Troy, in Troy, is spending his vacation with Mrs. Hill and the children. When it came time for Mr. Hill to take a vacation he told his friends that he wanted seclusion and wanted to get away from everything. He certainly succeeded. Driving his car as far as Burlington, Vt., Mr. Hill took a boat to the island where he is spending his vacation.

Receipts at the Mark Strand, in Albany, so far this summer, are ahead of a year ago. Practically all of the houses in Albany and Troy are running ahead of last year, due to the fact that so far this summer has been an exceptionally good show season, due to the total absence of extreme hot weather. In Schenectady, however, the street car strike is still raising havoc with receipts, and downtown houses claim that they are running at least 20 per cent. below last year.

Walter Roberts, manager of the Troy, in Troy, is back from a vacation spent in New York City, where he sat each afternoon in the bleachers and enjoyed the baseball games which he cannot see in Albany and Troy. Mrs. Roberts accompanied him.

Charles Sesonske, former manager of the Avon in Watertown, and one of the well known exhibitors in New York state, has just got even with a road hog which Mr. Sesonske encountered a few days ago in northern New York. Mr. Sesonske carried the matter into the courts and the fellow was fined $25.

The Southeast

Effective September 1st, the Broadway, Charlotte, N. C., for the past ten years operated by R. D. Craver, Associated First National franchise holder for the Southeast, will close its doors as a theatre and be converted back to stores, the long-time lease held by Mr. Craver expiring on this date and the owners of the property refusing to renew for theatrical purposes.

The Broadway is the best situated theatre in Charlotte and has always enjoyed big business, having been the most successful theatre in Charlotte since its first opening. The demand for ideally situated business property at the present time is such that the owners are anxious to convert the property into stores and refused to consider propositions for its continuance as a theatre.

It was announced at the same time that Craver had secured a long time lease on the Strand Theatre, Charlotte, a strictly modern house.

Frank Strozier, for several years manager of various Southern Enterprises theatres, has gone on his own hook and opened his own house in Spartanburg, South Carolina.

Work has started on a new colored theatre in Winston-Salem, to be operated by the R. D. Craver Enterprises.

Claude Lee, who recently resigned as manager of the Imperial, Charlotte, is remodeling the Hub Theatre, which he will operate independently. He expects to add at least two other houses to his string before fall.

Los Angeles

Charles M. Pincus, one of the best known theatrical managers on the Coast, has been selected by Sol Lesser to manage the Loew's State Theatre, which recently was taken over by West Coast Theatres, Inc. Pincus was formerly associated with Rothchild's Enterprises of San Francisco and for several years was general manager of the San Francisco California Theatre. He has a wide circle of friends.

These are "Kid" days in Los Angeles. Both Fred Miller and Jack Root are taking advantage of the fact that we are having school holidays. At his Main street house the genial Fred has made an admission price to the "Kids" of 15 cents for any seat in his house for "Safety Last," while friend Rood at the Mission has cut the price to 22 cents for "Robin Hood." As a result both theatres are doing a land office business.

Four first-run houses are going in for long summer runs. These include Grauman's Rialto, where "Human Wreckage" got over very big; the Mission, where "Robin Hood" is in its fifth week on a return engagement; Miller's Main street house, where "Safety Last" is in its eighth week, and Grauman's Hollywood Egyptian Theatre, where "The Covered Wagon" is in its third month. T. L. Tally also brought "Westbound Limited" back to his Broadway Theatre for a two weeks' run after it had already gone two weeks at the California.

Mike Gore has booked "The Leather Pushers" into the Kinema.

Abe Gore brought back Mary Pickford's "Daddy Long Legs" for a two weeks' run at the Kinema and it did a splendid hot weather business. All the critics commented on the fact that "Daddy Long Legs," although now several years old, still stood out as one of the best pictures from a production standpoint that has been filmed. Mike featured a pipe organ recital in conjunction with the showing of the picture.

Despite the recent hot weather spell the night business in Los Angeles and vicinity has been holding up splendidly, but there has been a slight drop at the matinees. Sid Grauman said that the matinee drop was very small at the Metropolitan and the Rialto and there was hardly any falling off whatever at his Hollywood Theatre.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Pass Distribution Schemes Are Useful Only if the Passes are Given Value

SEVERAL managers have written in reply to Leon J. Bamberger's recent article on the value of the pass as a business builder. Some of them, admitting that the pass is an immediate business maker, argue that it is bad business in the long run. Others argue that a pass at all times is an unmitigated evil.

The latter probably limit the number of newspaper passes to the regular review seats and hate to give those out. They do not realize that often you can do more with a pass than with ten dollars, so they do not do it, and never will know. They may be dismissed.

On the other hand, there is some basis for objection to the ill-advised use of the pass wholesale. There should be no such thing as a "free pass." The pass should always have a value, else it is the most useless and detrimental thing a theatre can employ.

Give Them a Value

We think that no one knows this better than Mr. Bamberger, and knowing it so well, he forgot the note of warning. He took it for granted that there would always be the alibi for the pass. In his story he mentions contests and other stunts, and to this can be added a variety of similar devices which make the passes something to be worked for, and therefore something desirable.

It is always possible to give the pass a real value. Passes in lots should never be distributed in any other manner. There is no more certain way of making your town a population of chronic deadheads than the indiscriminate throwing out of passes, and to do this is fatal.

But precisely the same number of passes may be given out in a town with a directly opposite result with very little planning.

It is always possible to enlist merchant cooperation. Any merchant will be glad to advertise a pass distribution, and for his own credit he must give what he offers the stamp of value. He will offer the tickets for the purchase of a stated valuation of goods, for the performance of some light duty or in the guise of a business attractor.

One of the most constructive operations of the managers of the old Southern Enterprises was the development of the penny ticket idea, which offered a limited number of seats, good only at the opening matinee, at a cost of one cent each.

The manager gave the tickets in return for the advertising, and if three hundred women went downtown to purchase these, and there were but one hundred on sale, it is safe to assume that at least half of the others went in on paid admissions. They were all set to go. They paid if they had to.

Work Them Right

There can be no objection to a generous distribution of passes when the seats would otherwise be empty. There is the psychological advantage of the larger audience, and the tremendous value of the verbal advertising promulgated by this larger first audience.

And this, we believe, is the seat of the trouble. Too many managers use the pass to increase business on a poor attraction, and makes a bad matter worse. *The pass should be used in quantity only to increase business son the best attractions.*

Herein many managers prove themselves less capable than the untutored fruit-stand keeper. You never saw a half-ripe watermelon displayed on a stand, did you?

Don't advertise when you have a poor attraction. Keep the idea for the best shows, that you may do an even better business.

Getting Married Helps Mr. Carroll

If the good old thinker is down to low ebb, try the idea of L. W. Carroll, of the Princess Theatre, Berlin, N. H.

Mr. Carroll got married the other day and then went out and fought a circus with his bare hands.



MR. AND MRS. CARROLL

Sparks' Circus happened along and Mr. Carroll took a bundle of lath and made a wild animal cage, painted it red and set in some hay and a cutout of a monkey. Then he lettered it up for Jungle Adventures and trailed the calliope in the parade. It worked, for the matinee business went up $10 over his next best Monday.

To make assurance doubly sure, he put on a Jazz Week, using a latticed front for his stage setting which is lighted when the overture is on. The lights are killed during the picture as the colors distract the attention. Mr. Carroll knew that there was a circus in town because he saw the parade, but the box sheet does not disclose the fact.

Our congratulations to Mr. Carroll, who is one of the oldest contributors to this department.



A Vitagraph Release

HOW THE VICTORIA THEATRE, PHILADELPHIA, WAS HELPED BY THE NAVY YARD ON MASTERS OF MEN

The Vitagraph attraction was selected for the Victoria as part of a general Go to the Movies Week, and the League Island Navy Yard not only contributed to a large model of the old battleship Texas, but detailed a squad of marines to help along the ballyhoo and do a little recruiting on the side. They loaned the signal flags and generally helped to jazz things up. Masters of Men has brought an unusually large number of hook-ups, but this is one of the best.



A Paramount Release

THIS LOOKS LIKE A PUZZLE PICTURE, AND IT IS

It decorated a signboard in Jacksonville, Fla., for several days, and it looked as though the painter had tapped a spring of mountain dew. It puzzled the townsfolks as much as it does you, and they had to wait, but you look at the bottom.

Special Pennants for an Anniversary

Rejoicing in the fact that the birthday of the Rialto Theatre, Omaha, comes just as the weather is getting hot, Julian K. Johnston makes a special drive on his celebration, getting an extra good bill, which will permit him to boost prices a little, and then tearing the top off things to give plenty of room for expansion.

This year he selected The Girl of the Golden West and Keaton in The Love Nest for his talking points, and went to it with a will. He figured that he could catch almost everyone with one or the other of these numbers, so he sat down to tell the world, or that portion adjacent to the theatre. Gordon Bennett helped with a fine drawing.

He had a supply of pennants printed in threes, on red, yellow and green cloth, reading in series with the fact that this was the Fifth Anniversary, the house and the date, each on its own pennant. These were placed all over town and the surplus used to dress the front of the house. There must have been three hundred on the marquise alone.

Then he sent to Denver for a jazz orchestra to play a prologue number on the cowboy band idea, and staged a vocal number for his girl ushers, who came down the aisles and sang a number from the stage, with light effects and everything. This was particularly interesting to the patrons because most of the regulars knew the girls in an impersonal sort of way.

When it was all over, Johnston marked down the new record and then went down cellar and wept because he had to wait another whole year for a birthday.

Spanish Front Was Best Bet for Shawl

Going to a little extra trouble, Ray Beall, of the Imperial theatre, Asheville, N. C., built an unusual front for The Bright Shawl. This showed a front in the Spanish style, with brick walks running to the entrance and exit openings, sods being laid down between the brick paths.

The lobby was high enough to give a two-story effect, with a balcony, on the balustrade of which was draped a highly colored shawl, to match the title. A few potted plants completed a setting that sold tickets in excess of the usual purchases and capitalized the value of the star and his leading woman. About the best bet in the lobby picture was a small fountain. That's a best bet any time between now and the end of September.

Stopped Ball Game with Safety Last

Stopping a ball game with an exploitation stunt is getting somewhere, but that's what Claude F. Lee, of the Imperial theatre, Charlotte, N. C., did on Safety Last as the star stunt of a $50 campaign which raised the receipts something better than $500.

He started with teaser slides and newspaper ads, working into the use of the red circles all over town, including the street car windows, but the big bet was the aerial stunt.

For a week before the showing the lobby offered a miniature airplane, which circled the lobby with a small doll dangling from a cord below the plane. A large sign read "See Lt. Shealy make his Safety Last flight Monday, at 5 P. M."

That was the opening day and the aviator did an exhibition flight with his assistant walking on the wings of the plane. Returning to the hangars, a dummy was taken aboard and thrown out with a parachute in the vicinity of the ball park. Without any formal motion being made and seconded, the players stopped the game to watch the spectacular descent. Balloons and throwaways were also heaved overboard. It was a hundred per cent campaign that made for real business in the dead season.

Don't throw away a Star Stunt on an inferior feature.

Billboard Teaser True to Its Name

One of the best billboard teasers that ever went on a sheet of metal was worked out by Albert Hill, of the Imperial theatre, Jacksonville, for The Rustle of Silk.

From the painted sign concern he hired the best location for two weeks and outlined the scheme. Only portions of the letters were painted in and often an o would be left open as a c to still further mislead. The painters worked only a short time each day and the more they did, the deeper grew the mystery. They laid off a couple of days and then went to work again to complete the sign, to which attention had been drawn by a series of newspaper teasers just as illuminating. It had the town all worked up, and then when the blowoff came and they ran the added line about Paramount pictures, they made fresh interest with prizes for the best twenty-word explanation as to why the Paramounts *were* the best, and that started things all over again.

Mr. Hill has been doing good work in Jax, but this is his high water mark thus far.

Worked Two Weeks

Starting in a week ahead of the newspaper campaign, Ray Beall, of the Imperial theatre, Asheville, N. C., put the circled titles for Safety Last on the front of practically every business building in the downtown section and placed stanchions along the street. The most prominent building on "the square" was given two cutouts, which were hung from the cornice as though he were falling from the roof.

These stayed up through the second week, to supplement the newspaper work, and then the stanchions were taken to the lobby to help the display, the chief feature of which was the clock cutout at either end of a title banner.

The run was hurt by rains which would have killed almost any other picture, but even at that, business went above the normal level. With better weather the probabilities are that a new record would have been hung up.

Contests for the best letters on what is the dangerous age have had the novelty rubbed off, but it looked new again when M. B. Hustler, of the T. & D. theatre, Sacramento, got the local paper to put the question to its women readers only. Since the women did not have to tell their own ages, they bit right into it, and their literary efforts got them interested in the play, so they went and took their hubbies or someone. Judging was done by members of the Chamber of Commerce.



A Paramount Release

THIS IS WHAT THE SIGN LOOKED LIKE COMPLETED

After a couple of days of uncertainty, the painters got back on the job and told that The Rustle of Silk was coming to the Imperial Theatre to romp around for a week. It is a fine example of real teaser advertising.



A Warner Brothers' Release

AN INVITING WINDOW DISPLAY ON MAIN STREET

Worked by F. H. Dowler, of the Tivoli Theatre, Chattanooga. An open display, interspersed with stills, will hold attention far better than a mass of books with no contrast. The window is dressed to face two ways, but the plate glass suggests a mirror.

the Nineteenth Century Club, which was not behind the times in spite of its title.

The theatre's three-story sign was surmounted by a boy herald, who sounded the call to Sherwood Forest at showing times and below the marquise was reproduced the sales copy commencing, "Not only the greatest picture ever made——" from the campaign book.

If there were a contest on for the best campaign on Robin Hood, we should be inclined to award Mr. Horne both first and second prizes. He did more than a first prize stunt.

A prize stunt alone was the use of forty street signs at prominent intersections ostensibly advertising the poster contest, but doing even more for the theatre.

House Teaser Boxes Clinch Coming Title

One of the best of recent house stunts is brought forward by H. C. Farley, of the Empire Theatre, Montgomery, Ala.

He had six boxes made with a face 11x28 inches and deep enough to contain a couple of lamps. The boxes were painted a neutral color and placed in the theatre in places where they would be out of the way, and scarcely noticeable because of their color tones. The front of each box was cut with the title; in this instance, You Can't Fool Your Wife, backed by red paper.

During the overture the lamps in these boxes were worked from a flasher circuit, and in most instances the flaming out of the letters was the first intimation the audience had that the boxes were there.

The title was flashed all through the overture, the house being kept darkened, and the crowd found it impossible to forget that You Can't Fool Your Wife was coming, and took pains to find out the date.

Used regularly, the stunt will soon lose novelty and become merely a clever, but usual feature. Kept for big stuff, it will help clinch the title as no slide can. The title flashed from a box below the screen is not new. The punch in this stunt is the unexpected location of the boxes.

You expect the advertisement on the screen, but you do not look to see it flash from dark corners about the auditorium. Put the announcers in unusual places.

Almost Fooled Them

Down in Macon, Ga., George A. McDermit, of the Rialto Theatre, almost got over in the City Council a bill changing the name of the street on which the theatre is located to Main Street, for publicity on the Warner Brothers production.

The bill was actually being considered seriously, if adversely, when a newspaper man covering the meeting slipped the word that Main Street was a coming attraction at the Rialto.

The result was a humorous story one day instead of a serious story with a funny second day break, but it batted the title over and the entire town learned from the news columns that Main Street was due.

Railroaders Sold Westbound Limited

W. F. Brock, of the Strand Theatre, Knoxville, Tenn., sold The Westbound Limited to the best business in 38 weeks, July 9-11, and the weather report gives, "Hot, Hot, Hot," as the report for the three days, at that. Brock does not think about closing down for the summer. He just plugs harder, that's all.

His best bet was the fact that Knoxville is a division point. The railroad authorities gave him permission to post an official looking order in all shops and wherever else desired short of the sides of the Pullmans.

This was a bulletin "to all employees," calling attention to rule No. 1 to the effect that "Train 99—The Westbound Limited," would remain at the terminal for the three days mentioned, "to give all railway employees, their families, friends and sweethearts an opportunity to witness the screening of one of the mightiest railway dramas ever produced." There were three more paragraphs and the "order" was signed by Mr. Brock, to give it the finishing touch. It was an improvement on the "Notice to employees," and a decided improvement.

For non-railroaders, 3,000 hand-cards were put out announcing a special excursion on the Westbound Limited "to Thrillville, Romancetown, Drama Centre and Smile Junction." To hook these to the title 15 each ones and threes were posted, with the results stated above.

Just goes to show that the weather had nothing to do with it.

Old Ones Worked

Using the change-to-Main-Street idea, W. A. Byers, of the Liberty Theatre, Greenwood, S. C., worked it from a smaller but useful angle. Instead of a newspaper camgain, he sent letters to fifty leading citizens, and let them do the talking.

To back this up, he sent 500 out-of-town postcards from Asheville, advising the recipients to be sure and see Main Street.

A book hook-up completed his campaign, and the trio of stunts gave him a comfortable business,



A Paramount Release

A GOOD ONE WAY LOBBY IF YOU HAVE SIDE EXITS

It is not so good for a house not so provided, but the Colonial Theatre, Bluefields, W. Va., has plenty of alley space and they could get the crowd in one door and let them out the others when they came to see Negri in Bella Donna.

Numerous Cutouts Helped Two Flags

Plenty of cutouts were the selling angle used by Harry J. Gould, of the Hippodrome Theatre, Fort Worth, Texas, on Under Two Flags, for a summer run.

In the centre of the lobby he set up the cutout of the head with the action six sheet cutout in front. The Arab rider was set to one side of this and on either side were tent alcoves with the flaps parted to disclose other cutouts of the star.

At a cost of only twelve dollars he gained the effect of a built lobby and gave a decided push to business with a picture that is not first run, though it is still as good as the day of its debut. French and British flags were the only lobby accessories other than the Universay paper, but he could not have done better with several times the expenditure.

It just goes to show there is no date line on any good picture you have not played yet. Gould put this over like a pre-release.

An Improvement

Improving the family idea of admitting all members of a family for a set price, the Folly Theatre, Duncan, Okla., required that the throwaway announcing a forty-cent rate on families be supplied with the name and address of the head of the house.

This stunt was used to launch the Pearl White serial, Plunder, and L. E. Brewer did not complain when one "family" of seventeen came in for a little more than two cents a head. The idea was to get them all in, and at the rate of seventeen to a family, we'll admit that Mr. Brower did precisely that.

Anything you do to take the curse off a "free" pass will make the stunt just that much more valuable.

Try a family rate on your next serial.

There is something beyond the box office record on a picture. Sometimes putting over one picture will sell the next three.



A Universal Release

SOMETHING DIFFERENT IN HANDLING THE BIG GAME PICTURE

The Capitol Theatre, Superior, Wis., declared it to be "greater than a circus" and then got up a circus lobby to give emphasis to the statement. No circus ever had so many animals. If you copy this idea, leave off the flags.

Which Is Main Street?

H. C. Farley, of the Empire Theatre, Montgomery, Ala., hitched one of the papers to a contest on "Which is our Main Street, and why" It cost him $25 for the prizes and brought in not only the usual contest story, but a front page cartoon and editorial comment.

This is good for any town where there is more than one business street.

Mr. Farley also used some ingenious window cards in the shape of lamp posts with a still where the lantern should be.

Gets Real Use From His Weekly Program

Making the house program do more than advertise shows is the real function of any good program, but generally the advertising sheet is merely filled with clipped press work and exerts only about half the pull of which it is capable.

W. A. Moore, of the Seymour Theatre, Seymour, Conn., has a four-pager 11 by 13, exceptionally well printed. It carries a little more than 25 per cent. of trade ads and uses the rest for the house. It is printed by one of the Ansonia papers and is used as an insert in the Sunday papers delivered in Seymour and is also mailed out on request.

The other day, when they had to raise prices on When Knighthood Was in Flower, Mr. Moore took the editorial column for an explanation of the why, disarming criticism. When there is no special issue, he just talks about the house and the town, and praising up the town helps as much as talking about the house.

Mr. Moore gets about all he is paying for out of his program-paper, but most managers get half or less merely because they stuff it so full of clip stuff they have no room for house talk and personal chat to give the paper an individuality.



A Paramount Release

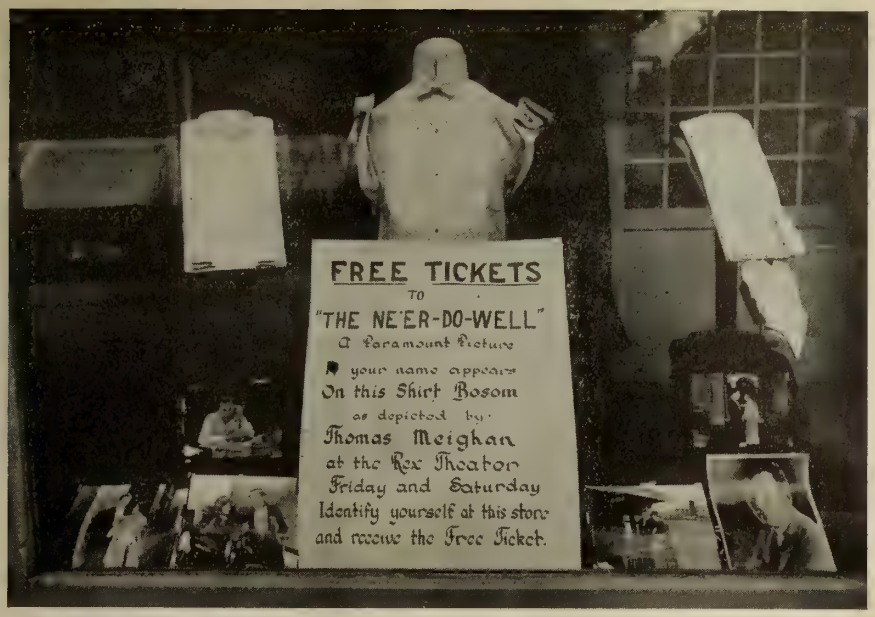
J. O. SHOLSETH SOWING SWEETS IN SIOUX FALLS

Egged thereto by John E. Kennebeck, Paramounteer, the manager of the Paramount-Princess Theatre, drove around town with a girl to throw out Pola Negri kisses for Bella Donna. Notice how happy he looks? The girls in the back seat are the orchestra.

Glazed Icicles

Icicles for snow lobbies are generally cut out of cloth and used as borders. For The Snow Bride, George A. McDermit, of the Capitol Theatre, Macon, Ga., manufactured his from sign cloth, treating it with shellac and liberally sprinkling with pounded glass while the shellac is still tacky. Sift the glass on lightly so that the shellac does not cover the front, and you will get a dazzling display at night, when the glass particles reflect back the lobby lights.

The Snow Bride was a good title for Mr. McDermit's advertising at the soda bars. He has most of them permanently tied up.



A Paramount Release

HOW ONE EXHIBITOR MADE MEIGHAN'S SHIRT PAY HIM

Frank Kohnen, of the Rex Theatre, Chippewa Falls, Wis., wrote local names on the bosom. If you found your name, you for a pass. The names were selected at random from the telephone book in the usual way. It helped The Ne'er Do Well.

Why Ne'er Do Well Did So Very Well

Biscuit baking took the cake at Chippewa Falls, Wis., when Frank Kohnen pulled some big-time stuff for The Ne'er Do Well at the Rex Theatre.

In the name of Lila Lee he offered some desirable prizes for the best baked biscuit, the baking to be done in the offices of the gas company. Every participant was awarded a ticket to the theatre and the gas company hitched in and helped as though the show was their own.

You see, the gas people figured that some of the bakers might not have gas stoves and that others might be interested in the newer model used in the demonstration, and they welcomed a stunt that made so many women use the best stove they had in stock. It was worth real money to them.

The work was done in the store, but it will be even more effective if the window is used. It's a whizzer of a stunt on almost any picture, as it does not have to be tied to the title.

Not content with this, Kohnen worked the autographed shirt front idea, but he used the largest shirt bosom he could get and took the names from the telephone book. If you found your name on the shirt, the name was duplicated on a pass inside. The still showing the shirt Meighan wears was alongside to give point to the idea, with five other stills to keep it company. It was a good little go-getter, and while more limited in scope than the biscuit idea, it can be adapted to other titles.

Kohnen must be out after an exploiteer's job. He's too good for a small town.

Christmas Record Broken in July

Breaking the Christmas record in July down in Alabama is something of a feat, but that is what Roy Smart is smiling about. He played to 520 admissions above the Christmas record for To Have and to Hold with Safety Last, and more people saw Lloyd than any other picture ever booked in Anniston, Ala.

And no little of the credit should go to a penny matinee staged for the opening day, at which 571 children attended. Most of the youngsters came back, with from one to three adults, all at the regular advance admission prices, and every kid in town was a walking advertisement for Lloyd in this comedy.

Mr. Smart began his campaign at the Noble on the screen and in his newspaper work a week in advance. A cutout from the six sheet was so placed that it seemed to be crawling along the cornice of a tall building, and a dummy dressed in a white suit, was placed on another building, later being removed to the theatre front in conjunction with the clock face. A forty-foot banner was also thrown across the business street.

Because the Savoy was closed for the summer, Mr. Smart was able to enclose the lobby of the idle house with posters and other materials including a sign which read: "This is what happens when they see Safety Last at the Noble Theatre." "This" was the Okeh laughing record, played continuously on a phonograph concealed in the lobby, back of the posters.

Mr. Smart spent only an extra $35 to be able to look at the thermometer and laugh.

Used Again

Lately there has been a Russian troupe touring Texas and Barry Burke, of the Palace Theatre, Fort Worth, had them on his bill.

When The Rustle of Silk, with its scene from the Chauve Souris, came along, Burke trotted out the Russian dressing and made a lobby salad that the customers found decidedly appealing.

Dummy Saleswoman Booked Main Street

One of the best of a number of windows secured by the Roosevelt Theatre, Chicago, on Main Street, showed a lamp-post with the proper street sign and a dummy, borrowed from a department store, to suggest Florence Vidor. The lamp was a full prop and not a profile and showed the sign on three sides. A flasher lamp will help to get attention.

Block letters for the title were hung at the back and the rest of the display was given the photoplay edition of the novel, and the sales were unusually good in spite of the heavy sales of the two-dollar edition.

Solid With Ye Ed

Selling the newspaper editor the idea that the De Graw Theatre was a local institution and not merely an amusement enterprise, F. A. Wasgein, of Brockfield, Mo., did so thorough a job that when the editor recently came back from his travels, he broke into the editorial page to tell the people that neither St. Louis nor Chicago had much on the De Graw in the matter of house or attractions.



A Warner Brothers' Release

MAIN STREET MUST BE LIGHT LITERATURE. SEE THE LAMP?

This was one of the displays framed up by the Roosevelt Theatre, Chicago, when the picture played for them. They used a dummy instead of a cutout and got a more striking figure. This is only one of a number of hook-ups secured by the Roosevelt on the popular priced edition.

Letters A Boards on All Four Faces

Although the photographs are not very strong, they will give an idea of how the Colonial Theatre, Watertown, S. D., gets work out of four sides of an A board perambulator instead of only two. The idea was developed by E. P. Nelson, the manager of this fine house.

The side displays are six sheets and two ones, while in front and at the back the permanent text reads, "See the Colonial every change. It's a good habit," and "If in doubt where to go, phone 2147." On the front end a window is cut between the two sections to permit the driver to see his direction.

Most A boards are open front and back, but this scheme not only gives more advertisement, but the outfit presents a better appearance, and Mr. Nelson knows that even so small a thing as this should be in keeping with the general excellence of the house.



A Warner Brothers' Release

SOMETHING DIFFERENT IN A BOARD PERAMBULATOR

The front and rear are also lettered up, which gives more finish to the appearance and an additional kick to the advertisement. This was worked out by the Colonial Theatre, Watertown, S. D., for The Beautiful and Damned.

Skied Reproduction of This Main Street

Albert Hill, of the Imperial Theatre, Jacksonville, used a Main Street for his showing of the Warner Brothers production, but he put his stores on top of the lobby instead of showing it on the level.

This is because the Imperial is slightly out of the direct line of traffic, but within easy sight, and the miniature village atop the marquise got many times the attention the same buildings would have commanded on the sidewalk level.

The shop windows were lighted from behind in the evening, and made a good showing, though the ends of the display appear to have been overlooked.

Mr. Hill also tied the Better Films Committee to the picture and interested the City Librarian in the insertion of advertising book markers in every volume passing over the desk for several days.

For a last dig, he tied a church society to the commission sale of tickets and had the congregation working for him for two weeks.

Almost Right

Small town managers seem to be careless about titles. The Orpheum Theatre, Orwigsburg, Pa., made a drive for the benefit of the Girl Scouts and announced "Women Must Live." One of the Paramount salesmen out of Wilkes-Barre hustled around to find out if this was an infringement on Paramount's Ladies Must Live and found that it was the same thing. The manager explained that as long as it was a Paramount picture the title did not matter so much, so he was excused.

He doesn't quite come up to his neighbor, who advertised "Blood and Thunder," but it's a bit careless, though it tickles Claud Saunders and the rest of them to be told that "Paramount" is the essential part of any title.

Bather Contest Was Hook-up Incentive

Looking around for a peg on which to hang a cooperative page, Hugo Plath, of the Palace Theatre, Fort Smith, Ark., picked on bathing girls to help put over The Exciters.

He got the paper interested in a bathing girl contest to be judged on photographs; none of the pictures to be published. Kodak pictures were included in the availables, so that sold the kodak dealers. A bathing beach, two swimming pools and dealers in bathing togs and sunburn remedies completed a page and a half display that put over Bebe Daniels and her lively comedy at small cost to the house.

The page was printed as a double deck, but with two columns of reading on the outside on each page.

Mr. Plath is one of the hustlers and we are waiting to see him hook to window displays of bibles on The Ten Commandments when that De Mille production is ready.

Plath squandered almost all of four dollars.



A Warner Brothers' Release

ANOTHER VERSION OF SINCLAIR LEWIS' WELL KNOWN STREET

This is the display of Albert Hill, of the Imperial Theatre, Jacksonville. This "street" is on top of the marquise and makes its best showing at night, when the shop windows are lighted from behind. The lamp posts are there, too.

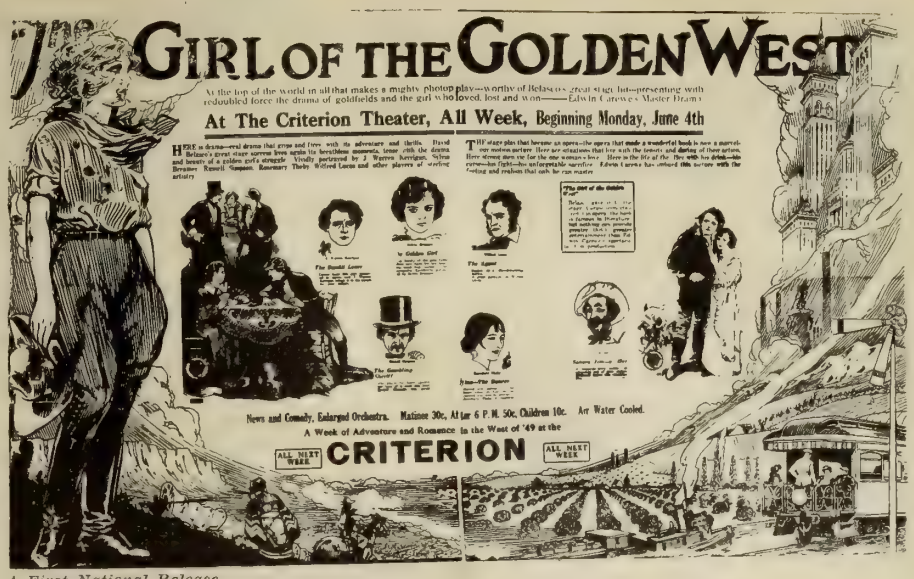
Slides for Show

When H. D. Anderson, of the Orpheum Theatre, Vandalia, Mo., built a new marquise, he saved on the art class by leading in the old Paramount slides he had been saving for no particular reason. They were nicely tinted and not only made a good showing, but vitally interested the patrons, who surveyed the display and picked out the pictures they had seen.

Why not a display frame in the lobby, the upper half showing the past hits labeled "Some of the good ones you've seen" and the lower with coming attractions and a title "Some more good ones you will see soon"? It's a nice way to sell the newcomers on the back numbers, and slides are always interesting. Keep changing the material in both sections to keep the display fresh.

Two Double Deckers Show Hook-Up Value

On this page you will find reproductions of two double deck displays, both using the same stock frame, apparently supplied by First National. The resemblance stops there. One house, the Criterion, of Macon, Ga., took the two pages for its own use, filling in with cuts and using very little more text than the other. More than fifty per cent. of the space is wasted, because the story could have been sold to the limit in considerably less than a single page. The second illustration is from the Circle Theatre, Indianapolis, and here the house gets very little space, but gets it free. Most of the space is taken up with merchant advertising, and yet this all gives the play practically the same amount of selling that would come from the copy in the Macon space. More than that, the Circle advertises the drama presentation of the same play at the Murat Theatre by a stock company, which gives more definite point to the lines about the play and the opera. It is possible that the Circle had to pay display rates for the space it gets, but it is unlikely, since most of this coopertive page idea is based on free space to the theatre in return for the merchant advertising. Of the two we think that the Circle will sell better because it indicates a general interest in the production. Certainly it sells better in proportion to the investment, or in proportion to the space. Possibly the Macon management could not interest local dealers in the possibility of hook in lines, but did want to use the smashing cut. We don't blame them for wanting it, but it could have cut off the left hand side and used that for a page at half the cost and with just as good results. We do not believe that any play will return to a house the cost of a two page display. Even the largest features can be sold in a page or under—and generally under. The Macon space, in any event, would have been better with larger type and fewer cuts. Those character cuts work well in some combinations, but here the two-page layout spoils the effect of the smaller material, and the little fellows make the space look spotty and ill-balanced. A much more impressive display could have been gained through the use of a large display in letters not too bold. Those two paragraphs just below the Criterion line, if set in 24 or 36 point light display would have been very much better in the space than those cuts, or the character cuts could have been used between the two paragraphs, set in a straight line across the page. The two tableau cuts have no business in that space under any condition. They make the space look like a dump heap. Apparently the manager felt that with so much space at his command he could use everything he had—and he did. The value of the larger space is chiefly in that it permits the essential facts to be presented in a larger way. It does not follow that you tell twice as much in two pages as you do in one, but that you can tell it in type twice the size. That's all.



A First National Release

A MACON DOUBLE DECK FOR WHICH THE HOUSE PAID

Uses Special Spaces to Gain Summer Sale

With most houses sliding on the summer season, Harry M. Crandall, of Washington, takes an extra space to go out after business. He takes a 75 by two to tell his patrons all about it and to combat the summer slump. Washington is hardly an ideal summer resort, but people have to live there and Mr. Crandall figures that they might as well keep on going to the theatre, so he gets after them in a story so well written that it may help others. In the original it is set eighteen ems wide in a two column (24 em) space, with a 24 point ornamental border apparently composed of hairline rules set in between two six point borders. The copy reads:

"THERE IS NO SUMMER"

There is no "summer season" in the Crandall Theatres.

While others are adopting a policy of retrenchment—curtailing film costs, reducing orchestras, diminishing house staffs to an irreducible minimum—we are expanding our activities to insure a continuance through the summer months of our accustomed midwinter pre-eminence.

Plans were completed long ago to distribute the finest of our pictures over twelve months instead of eight. The bills at our Metropolitan Theatre will not slump. Instead of cutting down the superb Metropolitan Symphony, it has been augmented under the conductorship of Daniel Breeskin. A splendid orchestra, Daniel Mannix conducting, has been installed in our delightful Apollo Garden and the Savoy Garden is another perfect recreation place, with Max Pugatsky music.

This policy, of course, is reflected in the conduct of our Central, York, Avenue Grand and others of our seven Washington theatres.

Incidentally, our houses are the coolest in the capital—kept uniformly so by giant typhoon cooling systems. That's worth remembering.

HARRY M. CRANDALL.



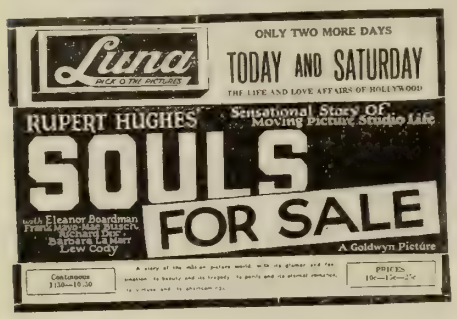
A First National Release

A DOUBLE DECK FROM INDIANAPOLIS WHICH COST LITTLE OR NOTHING

Building Up on a Supplied Design

The Luna Theatre, La Fayette, Ind., used the Goldwyn four column cut on Souls for Sale, building on to the strip with twelve point border to hold it all together. In this attempt it has been more successful than many partly because the cut is made to work in to an extension. We don't like reverse cuts as a rule, but this carries so little announcement that it gets over better than usual and even with a grey impression it shows up better than most reverses. That does not mean it is altogether good, but it is above the average. Apparently it was planned to ride in a larger space and it might make good as the center of a half page, but the Luna has ingeniously worked it for the exact width and had the rules been better joined the effect would have been almost that of a joined design, but the

pieces of rule do not hold together well, which makes it look a trifle patchy to trained eyes, though it probably proved convincing enough to the patron, and that is what really matters. The fact that the Luna signature is also a reverse helps more than a little. As usual the story is sold from the wrong angle. It is not "a sensational story of studio life" in that it suggests the sensational life of the studios. It is a sensational story, and a gripping one, but it is sensational through situation and not through the life it depicts, and we believe that considerable harm has been done through



A Goldwyn Release

BUILDING UP A CUT

the general suggestion that the story exposes sensational conditions in the studio. The reformer seldom sees the pictures he so earnestly damns. He will accept this billing at its face value as an admission on the part of a production company that studio life is sensational and, inferentially, wicked. The story is good enough to be sold on its merits and not on a cheap appeal to the sensation seeker and the scandal-monger. We have yet to see a display on Souls that seeks to sell the story for what it really is, and yet the value of the story, as a story, is greater than the appeal to the more sordid angle, and so used, it would avoid the disappointment of those who crowd into the theatres in search of a "hot" story. Between this angle and the innumerable fake "tests" and questionnaires, we think that Souls has done more harm than good to the exhibitor, where it could have been made to yield a real benefit.

Matches Prologue to the Feature

Playing Daddy, the Capitol Theatre, Montreal, adds a School Days act as an attraction "for all kids from eight to 80 years of age," which is playing it low down on the



A First National Release

WELL DISPLAYED

six and seven year old youngsters. We would not blame them for forming an organization and boycotting the Capitol, but probably they will do it with a combination like that to be seen. This display is very simple, but it has a real strength because of that simplicity. What we like most about it is the way the star and title are thrown into prominence. You can get that and the cut at the first glance instead of being caught by the cut and having to stop and look around for the title concealed in a mass of nondescript lettering. This is the requirement of the real advertisement, and this space works it about as well as anything could, and still it gets plenty of display, with two selling panels, a display on the skit and a condensed program of minor features. That cut of the boy and Mildred seems to be the favorite with exhibitors and it has been more widely used than any other of the cuts. It works better in this four nines than it would in a smaller width, for it shows better than where the title and star are either above or below the attractor. The eye is accustomed to reading from left to right and not up and down, and the glance will take in the entire layout better than when it has to go up or down from the cut to get the rest. The reader sees the cut, but in coming up to it has to read first the star and title. It is little things such as this which make the difference between a good and a poor display.

Providence Displays Show Up Distinctly

These two displays from the Strand Theatre, Providence, are above the average for the town in that they avoid hand work and get the idea over. The better is apparently half of a Sunday display, though only this half was sent in. Presumably the other section shows the second half of the week or the second section of a double bill. It is a 70 line drop evidently across the page in the full display. The cuts are relied upon to do what little selling the



A First National Release

CLEARLY DISPLAYED

name of Miss Talmadge has not already done, and there is merely a two line allusion to the play as "A tale of tempestuous love in desert places." That is all there is room for, and the rest is wisely left out. Dropping one of the cuts would have given more display to the title, but it looms large enough to get attention and



A First National Release

A LITTLE FULLER

the contrast between the two embraces will do more to put things over than the stronger play on the title. The Lorna Doone space carries more argument probably because it is felt that this story will require more selling, so one cut is dropped and the holes in the stagger are set in with six point Roman. It has the value of an eight because the lines are leaded. This is not often done, but it should be, because this little precaution will give double display value and get the reader's attention where unleaded six point will be avoided. The layout is intelligent. It is not a strikingly attractive advertisement, but it serves its purpose of selling tickets, and where this is done no more need be asked of a display. It is better to be a little more plain and get in a great deal more money at the box office, and the man who laid out this stuff is aiming to sell tickets. This is also a seventy line drop, across three. With one house able to get these results, it should be easy for others to follow the example and get away from hand lettering and overstuffed spaces, but probably the lead will not be followed.

Two Color Display Does Not Blend In

Once more the value of black on white over the reverse is demonstrated in this display from the Temple Theatre, Toledo. The feature is The Leather Pushers, but the secondary offering gets by far the better display because it is pulled up more strongly.



A Universal Release

A HARSH OUTLINE

Between the mortise above and the mortise below, the main attraction stands very little chance. It looks better in the strong black of the reproduction than it does in the weaker tone of the original press work, and pulling it in also helps. This is a three tens in the original and the colors do not blend but give the space a harsh and forbidding look. It seldom happens that a reverse looks well with too large a mortise and here the mortise area is greater than that of the reverse and the value is largely lost. It would have been better to have put the second feature in the reverse—if there had to be a reverse.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

American Releasing

VENGEANCE OF THE DEEP. (4,753 feet). Star, Ralph Lewis. A good sea story. Small picture but will stand boosting. Pleased one hundred per cent. Used lobby, newspaper, billboard. Had good attendance. Draw mixed class. Admission 10-20-25. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Associated Exhibitors

SILAS MARNER. (6,344 feet). Star cast. A very good picture for an eight o'clock town. The young folks can take a nap as there is nothing to wake them up and the King Tuts will all enjoy the picture. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

F. B. O.

BILLY JIM. (4,900 feet). Star, Fred Stone. This picture was substituted for "The Canyon of the Fools" and where they dug up this antique it would be hard to say; more than likely Noah showed this to his animals in the Ark. Lay off of this as it is rotten. They walked out on me; the poorest picture I have run for some time. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

CANYON OF THE FOOLS. (5,180 feet). Star, Harry Carey. About the average western. Good attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

CRASHING THRU. (6 reels). Star, Harry Carey. A fair Carey. Nothing extra. Regular advertising brought good attendance. Draw working class in city of 13,500. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. Fair picture and business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

KICK-BACK. (5 reels). Star, Harry Carey. Well produced western of ordinary calibre. Carey does well enough but material is weak. Do not pay much for it and be careful not to promise too much for it. Advertising slants, Carey in a western. Had poor attendance. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. This is the first picture we have made any money on in months. It had the title, the right sort of paper and it was the right type of picture. Everyone who saw it was very much pleased. I personally was surprised at the good story that went with the thrills in this picture. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

WESTBOUND LIMITED. Star cast. This picture drew for my class of patronage the best attendance I have ever had, and pleased ninety per cent. Moral tone fine. Suitable for Sunday. Good attendance in town of 325, drawing farming, rural types. Usual six, three and papers used. J. S. West, Princess Theatre, Yamhill, Oregon.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. I can't see much to it outside of it being a thriller. People liked it. Will go great with the railroad men. Go after them hard. Direction and photography excellent. Print in first class condition. Carnival kept many out of theatre here. Used window cards, program, newspapers. Had poor attendance. Draw better class in city of 35,000. P. A. Wills, Park Theatre, Champaign, Illinois.

First National

BRAWN OF THE NORTH. (7,650 feet). Features Strongheart. Very fakey but novel picture and good for a change. Had fair attendance. Draw family class in town of 1,700. Admission 17 matinees, 17-28 evenings. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. A good picture that drew excellent patronage of health seekers and tourists. Heralds and other advertising drew good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DANGEROUS AGE. (7,204 feet). Star cast. Run as special. Advanced price. Moral tone, good. Unlimited advertising possibilities. Good title. Teaser campaign used. Got them to talking. Many comments, compliments. Used teaser, slides, throwaways. Had good attendance. Draw small town class in town of 2,985. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (400 seats), Winnfield, Louisiana.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. A very interesting feature. Acting superb. Special space advertising brought good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FOOLS FIRST. (5,773 feet). Star cast. A good crook picture that pleased everyone. Used sixes, threes, ones, window cards, newspaper. Had good attendance. Draw framers and loggers in town of 400. Admission 15-35. L. E. Silverman, Columbia Theatre (300 seats), Skamokawa, Washington.

FURY. (8,709 feet). Star, Richard Barthelmess. Well liked by Barthelmess fans. This house caters to a great many ladies; has big following of ladies past the sixty mark, who said it was rather severe for them. Had good attendance. Draw family class in city of 17,000. Admission 10-17 matinees, 17-28 evenings. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

GAS, OIL AND WATER. (4,500 feet). Star, Charles Ray. Good picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. Very good picture; had very many good comments on it. Slides and regular lobby display brought good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HURRICANE'S GAL. (7,944 feet). Star, Dorothy Phillips. A picture of excellence, play it and boost it high. Films in perfect condition. Used 11x14, slides. Had fair attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

LONELY ROAD. Star, Katherine MacDonald. A very pleasing picture that got the business. Give the old picture show man a chance to make money for cakes and take home some. Give me a popular star in a decent picture and I will get the business. For Heaven's sake, cut out the pictures with their forty prices. They are what keep the showman broke. Draw society class in town of 7,000. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy McKail. A simple, well told story which has one hundred percent appeal and will do business anywhere. If properly put over it will back up your exploitation efforts. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. Good picture, of its type, although it moves rather slow. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

POLLY OF THE FOLLIES. (6,137 feet). Star, Constance Talmadge. Picture did not draw well and did not please many who did come out. Inferior to most of her pictures. No plot at all—just Constance, that's all. Slide and boards. Poor attendance. Draw general country patronage in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall, (250 seats), Chester, Vermont.

SMILIN' THROUGH. (8,000 feet). Star, Norma Talmadge. A wonderful production; a love story that appealed to all, especially the ladyfolks who were given a chance to spill a few tears. Norma Talmadge in excellent role but her acting was equalled by that of male star. Play it, boys, if you can get it without mortgaging the house; and go after it heavy as it backs up all that the press sheet says. Moral tone excellent. Used trailer, ones, threes, twenty-fours, slide, dodgers. Attendance better than fair. Draw general class in town of about 1,000. Admission 10-20, 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

SOWING THE WIND. Star, Anita Stewart. This picture in nine reels, to my

would be just seven reels too long to be interesting. During the theatre drive and such time only a number of our audience left the theatre before going. Used lobby. Had fair attendance. Draw all classes in town of 3,500. Admission 10-25. Henry W. Newman, Majestic Theatre, 500 seats, Elizabethtown, Pennsylvania.

Fox

ARABIA. (4,445 feet). Star, Tom Mix. The best picture Mix has had in a long time. Contains a full quota of thrills and a sensible, clean story. Worth to the skill wherever Mix is popular. Advertised Mix as a Sheik. Had good attendance. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

BOSTON BLACKIE. (4,522 feet). Star, William Russell. A new picture that gives audiences the very best parts of acting Russell has done. Played perform as the leading theme and should be suitable for any theatre. Morally good. Fine print. Used regular lobby. Had rather hundred for attendance. Draw all classes in town of 3,500. Admission, 10-25. Henry W. Newman, Majestic Theatre, Elizabethtown, Pennsylvania.

CATCH MY SMOKE. (4,470 feet). Star, Tom Mix. Another good Mix picture with plenty of comedy. They performs quite a bit also. Had good attendance. Town of 4,000. C. F. Kriegbaum, Paramount Theatre, 700 seats, Rochester, Indiana.

FOOL THERE WAS. (7 reels). Star, Cast. Here is a first class attraction that is worth exploiting on. Far ahead of the old version, only time from every viewpoint. Boost it big. It will work up an exclusive campaign. Advertising starts Mighty's name and the other play. Had ordinary attendance. Draw all classes in city of 14,000. Admission, 10-25 20-35. E. W. Collins, Grand and Liberty Theatres, 750 seats, Jonesboro, Arkansas.

FRIENDLY HUSBAND. (4,527 feet). Star, Leonore Lane. If you want a good, snappy comedy and one that will keep them laughing right up to the end, get this one. We played it two nights. It is straight slapstick comedy all the way through and has a big new variety of novel stunts. Lane is starred in many ways. Good attendance. Draw matinee and regular class, town of 3,000. Admission, 10-25. F. P. Werner, Queen Theatre, Denny, Texas.

GOOD-BYE GIRLS. (5,046 feet). Star, William Russell. Here is a real good, fast, clean comedy picture which was one laugh after the other. The picture packed everybody and if Fox would put this star in this kind of picture he would be as good a pulling card as any in them. Get this and boost it as it pleases all kinds of patrons. Had good matinee and excellent for Sunday. Had good attendance. Draw matinee and regular class in town of 1,500. Giles, Manzanares Theatre, Gallup, New Mexico.

HONOR FIRST. (5 reels). Star, John Gilbert. This is a pretty good picture, but Gilbert as a drawing card for me, is a total flop with my patronage. Town of 2,000. Admission 10-25. William B. Treadwell, Trags Theatre, Hurley, Wisconsin.

LOVEBOUND. (4,467 feet). Star, Shirley Mason. Best picture of the Shirley Mason type in a long time. Regular advertising brought good attendance. Draw mixed class in town of 4,000. Admission, 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

LOVE GAMBLER. (4,940 feet). Star, John Gilbert. A very good picture with star pursuit Gilbert clear here here. Not suitable for Sunday showing. Had fair attendance. Draw all classes in town of 5,000. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MONTE CRISCO. (8 reels). Star, cast. Even a wonderful picture but two reels too long. Watch prints on this one. In fact I would advise you not to book it on account of print we have is very old and Fox does not always keep an old picture. Had poor attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, 700 seats, Hazard, Kentucky.

NERO. (11,500 feet). Feature cast. This is really one of the most marvelous pictures we ever had the pleasure of showing. Tell us what a box office draw. Everyone who came said they would not have missed it for twice the price, but enough did not come to pay the expenses. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

QUEEN OF SHEBA. (6,279 feet). Star, Betty Blythe. Massive spectacular entertaining, impressing and all that one may take Sheriam with the Bible. I guess somebody to advise me book theatre and serve that month the birth of a son to Sheba by King Solomon. Billie produces some and that good attendance. Draw regular small town class in town of 2,500. Admission 5-10-35. A. L. Middleton, Grand Theatre, 500 seats, Brighton, Arkansas.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. This is a nice little program picture but as the circus scenes go most through until the last reel the kids become bored. Draw small town class in town of 2,000. Admission 10-25. W. E. Treadwell, Trags Theatre, 425 seats, Hurley, Wisconsin.

STEPPING FAST. (4,668 feet). Star, Tom Mix. Program picture. Star good and here, but this picture put it over as a knockout. Run on regular program night with attraction above average. Business here for week only brought above average attendance. Draw small town class in town of 2,000. Admission 10-25. 10-40. C. L. Smith, Victory Theatre, 500 seats, Winnsboro, Louisiana.

STEPPING FAST. (4,668 feet). Star, Tom Mix. A very good picture that should appeal to Mix fans. Run this in conjunction with serial "The Man Hunt of Buffalo Bill" and made an excellent program. Used lobby posters poorly. Had good attendance. Draw

Between Ourselves

A get-together place where we can talk things over

In the old days the people came in at any time and left when they had seen enough—didn't they?

That was because they got a little drama, a bit of education, some comedy and news of events from all over the world.

I used to go into small houses on hot summer nights and find them almost filled with people.

If the big star casts and the mastodonic spectacles don't pull that way for you in summer, slip back into the "Comedies," "Serials" and "Short Subjects" divisions of Straight From the Shoulder and pick yourself a nice program from these headings—step on the fact that used to be such a puller—"Come any time—stay as long as you like"—and keep the theatre open.

VAN.

most classes in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre, (250 seats), Burlington, Washington.

WEST OF CHICAGO. (4,694 feet). Star, Charles "Buck" Jones. We really believe that Jones could do some fair acting if they would give him the chance, but the types of pictures given him in the past are just rot and nothing more: this one is no great improvement. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

WITHOUT COMPROMISE. (5,173 feet). Star, William Farnum. Acting good, photography good, story true to life. Film in good condition. All in all this is a good picture. A political story. Had fair attendance. Draw factory people in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

YOSEMITE TRAIL. (4,735 feet). Star, Dustin Farnum. Another good program picture that pleased over ninety per cent. Dustin a great actor, only getting along in years. Would be more popular if a younger star although, personally, Dustin is a great favorite with me. Film in good shape with some beautiful shots of California scenery. Fox film always runs through projector better than any other never buckles, always flat and shows up sharp. Used ones, threes, slide, getting poor attendance (rain). Draw general class in town of about 1,000. Admission 10-20, 20-40. H. H. Hedberg, A-Muse-M Theatre, Melville, Louisiana.

Goldwyn

BE MY WIFE. (4,650 feet). Star, Max Linder. This is an old picture but it pleased them all. Kept 'em in an uproar from start to finish. The only thing that puts them in this hot weather is a good short comedy or good feature. Not over six reels. They don't want to see a long drawn out, serial-super-production done at this time. Hot as the dickens, everyone praying for rain. If it does not rain soon, we are all going to dry up and blow away. Advertised "Be My Wife" with regular advertising to good attendance. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre, 500 seats, Silver City, New Mexico.

BROKEN CHAINS. (6,190 feet). Star cast. One very fine picture entertaining every foot of it. Acting was simply perfection. Take it from me, you should play it and advertise it for it will please the folks and send them away raving. We sure saw a fine show. Made me proud—plenty of it. Draw capacity class in town of 7,000. Just Perfect, Pollard Theatre, 900 seats, Guthrie, Oklahoma.

LAST MOMENT. (4,000 feet). Star cast. An unusual and interesting picture. Will please the majority. Excellent print. Used regular program and newspaper. Had regular summer attendance. Draw better class a city of 15,000. P. A. Wills, Park Theatre, Champaign, Illinois.

Hodkinson

CRITICAL AGE. (4,500 feet). Star, Pauline Garon. This is a charming little picture and the thing for warm weather. Plot rests and portrays many scenes of beautiful beauty. Pauline Garon is becoming extremely popular. T. H. Whittemore, Greenville, Louisiana.

FACE OF THE WORLD. (5,700 feet). Star, Barbara Bedford. A number of people praised this highly. Several had read the book by Julian Street and declare the very best version pulled through fairly well. Draw all classes in city of 100,000. Admission 10-40. C. Werner, Royal Theatre, 500 seats, Reading, Pennsylvania.

KINGDOM WITHIN. (6,036 feet). Star cast. A fair program picture. Had fair

attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Very good production. Ordinary advertising brought average attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ENTER MADAME. Star, Clara Kimball Young. Very poor entertainer. Story old stuff; cheap showman style of entertainment that marks so many pictures put out by class of men who think they are the wise ones. Poor attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. J. M. Blanchford, Strand Theatre (800 seats), Sunbury, Pennsylvania.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. As fine an offering as the exhibitor could ask. Perfectly acted, ably directed and rich in human interest. Fell down at the box office, partly due to intense heat, but it's a hundred percent picture that you need not fear to "step on." Play up Fred Niblo's record. Had poor attendance. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

FIVE DOLLAR BABY. (6,000 feet). Star, Viola Dana. Same class of picture as Fox's "Pawn Ticket 210," but not near as good. Star only fair. They advertised this nationally, and wanted big money for it. Don't buy it is my advice. We lost money on this picture, and wrote the Chicago office for an adjustment; we were informed that New York did not allow them to make any more adjustments. Draw all classes in city of 16,000. Fair attendance. Admission 10-25. R. M. Lyons, Pantheon Theatre, Vincennes, Indiana.

FOUR HORSEMEN. (11,000 feet). Star cast. An old picture but if there are still any theatres who have not played it, better get busy because this sure is a great picture and does not need much advertising to get them in, as almost everybody knows the picture. Bought it right and made money. Used slides and ones. Extra good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

GLASS HOUSES. (5,000 feet). Star, Viola Dana. The first Dana I ever showed here. Posters were not especially good and that, added to fact that the star is new here, did not draw a big crowd. Picture is good. Used slide and boards to get fair attendance. Good print. Draw mixed country patronage in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester Vermont.

JUNE MADNESS. (5,600 feet). Star, Viola Dana. A fair comedy drama, Regular advertising brought fair attendance. Draw working class in city of 13,500. Admission ten cents. G. M. Bertling, Favorite Theatre, (187 seats), Piqua, Ohio.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. Run as a special. Advanced price. Very satisfactory, though hardly came up to expectations at box office. Many comments, all good. Moral tone, clean. No one fault to find. Used extra paper, large sign, background gingham cloth, letters cut out. Had average attendance. Draw small town class in town of 2,985. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (400 seats). Winnfield, Louisiana.

TRAILING AFRICAN WILD ANIMALS. (Mr. and Mrs. Martin Johnson). This is extremely good. It gives spendid views of African wild animal life. Suitable for children and a credit to the motion picture business. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Tips on Some Late Ones

SUNSHINE TRAIL (First National—Douglas MacLean). A very pleasing picture and very interesting. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SUNSHINE TRAIL (First National-Douglas MacLean). You will not be disappointed in this picture as it is just what one would expect from this star. Has plenty of punch and is a good, all-round program picture. Henry Tucker, Tucker Theatre, Liberal, Kansas.

ENEMIES OF WOMEN (Goldwyn-Cosmopolitan—Lionel Barrymore). The most pleasing picture I have played in months. Grab it! Big attendance. H. W. Peary, Ogden Theatre, Ogden, Utah.

LAW OF THE LAWLESS (Paramount—Dorothy Dalton). Had we waited to play this one two weeks later we could have gotten more business on it and by the time some of you will play it you should cash in on it. The new screen lover (Charles De Roche) is all right and be sure to tell the women about him because they will like him. Go to it in the right way and you will be surprised at the result. Be sure to get advertising on it; our exchange could not supply us with photos and slides on it. Use the photos—will mean a lot to you. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. An entertaining little picture that would have made a much better five-reel picture. Patrons seemed to like it, though. Usual advertising brought fair attendance. Draw small town lumber center in city of 4,035. Robert Marsden, Noble Theatre (700 seats), Marshfield, Oregon.

AFTER THE SHOW. (5,884 feet). Star cast. A very slow and draggy affair. Two or three reels too long. They may knock 'em dead in the big burgs with this stuff, but it is the bunk in the sticks. Town of 2,000. Admission 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

ANNA ASCENDS. (5,900 feet). Star, Alice Brady. Nothing at all to this picture. Very poor. While the acting of Miss Bady is above the average, story and plot failed to hold the attention of my patrons. Cannot recommend this. Regular advertising brought fair attendance. Draw all classes in town of 2,500. Admission, 15-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. A pleasing picture from every angle. Just the kind we need to restore confidence. Why in the name of the Lord can't we have more pictures with stories and actors that can act? Business dandy, everybody pleased and said so. Draw all classes in city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BEAUTY SHOP. (6,536 feet). Star cast. Punk. A farce that fizzles out at the end of two reels, but they give you five more. Slip it over easily. Had poor attendance. Draw all classes in tow nof 2,500. Admission, 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. Valentino's name draws them in and makes this feature a good box office bet where he is liked. Pleased about 70 per cent. Film was old. Used heralds, billboards, window cards, slide. Had exceptionally good attendance. Draw mixed class in country town. Admission varies. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

BONDED WOMAN. (7,178 feet). Star, Betty Compson. Good picture. John Bowers good as leading man. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

COWBOY AND THE LADY. (4,918 feet). Star, Tom Moore. This picture is of a type needed occasionally. A Western that is not too lurid or improbable. Not a great picture and will not please all, but got by nicely here for two days. Advertising slants, stars, play, sane story. Had above average attendance. Draw all classes in city of 14,000. Admission, 10-25. E. W. Collins, Grand and Liberty Theatre (750 seats), Jonesboro, Arkansas.

CRADLE OF COURAGE. (5,000 feet). Star, William S. Hart. Got it reasonable but made no money on it. All satisfied who saw it. Had poor attendance. Draw railroad men and farmers in town of 600. Admission 10-25. Jos. Toebe, Princess Theatre (250 seats), Francis, Oklahoma.

DON'T TELL EVERYTHING. (5 reels). Star, Wallace Reid. A very good comedy drama. Town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

EASY ROAD. (5 reels). Star, Thomas Meighan. As all of Thomas Meighan's pictures are so good, this one was no exception to the rule, and was good also. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

EBB TIDE. (7,336 feet). Star cast. The only thing big about this show is the length. Still some people liked it and said so. But you won't need your S.R.O. sign when you run it. Usual advertising brought fair attendance. Draw all classes in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

EBB TIDE. (7,336 feet). Star, James Kirkwood. South Sea story. Good picture with a good cast. Noah Beery exceptionally well cast. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. Wallace Reid has made so many more pictures that are far ahead of this one that I can't say much for this one. Used herald and usual advertising. Had fair attendance. Drew oilfield class in town of 2,000. Admission, 10-30. B. F. Trammell, Moran Theatre (250 seats), Moran, Texas.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. This was poor, direction no good, plot punk, settings good. The poorest picture I have run in many a day. Paid big money for it and the loss was awful. Stay away from it unless you want to get stung. Will not come up to an average program picture. A few more like this and Famous Players will lose a good customer. Advertised with everything to poor attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. About fifty-fifty—that was the verdict of how it pleased here. Not bad, nor particularly good, and a picture that is not worth big money, no matter what the salesman may say. Draw health seekers and tourists. Everything for

advertising, gave fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GREEN TEMPTATION. (5,000 feet). Star, Betty Compson. Good picture in every way. Everybody well pleased. Good attendance. Used ones, threes, sixes, photos, paper. Draw small town class in town of 1,500. Admission, 15 cents. F. M. Knight, Opera House (400 seats), Blenheim, Ontario.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A film classic. Get it—play it; get back of this and get some money. I did, even at a very high rental. Used heralds, mailing list. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HER FACE VALUE. Star, Wanda Hawley. A good picture. Please about 75 per cent. Used, 11x14, slides. Had fair attendance. H. W. Mathers, Morris Run Theatre, Morris Run, Pennsylvania.

JUST AROUND THE CORNER. (6,173 feet). Featured cast. A picture that is true to life in every respect, and it will not do your house any harm to run this one. Used lobby and daily papers; had fair attendance. A. R. Workman, Coliseum Theatre (600 seats), Marseilles, Iowa.

LAW AND THE WOMAN. (6,461 feet). Star, Betty Compson. A fair program picture. Very draggy. Two reels too long. Draw mostly farmers in town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

LEOPARDESS. (5,621 feet). Star, Alice Brady. Not much of a picture. Paramount should have protected the exhibitors on this one by disposing of it to some other releasing outfit. Such trash will not make friends. Used sixes, threes, ones, photos. Had fair attendance. Draw mixed class in town of 4,034. Robert Marsden, Noble Theatre (650 seats), Marshfield, Oregon.

MANSLAUGHTER. (9,061 feet). Star, Thomas Meighan. This is one of the finest pictures I have ever shown. Out of about forty pictures Paramount has washed off on to me as "Specials" this is about the nearest to a "Special" I have seen for a long time. Even at that, they "got" me $20.00 more than it was worth for hick town like this. Draw mostly farmers now in town of 2,000. Admission, 10-25. W. E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

MANSLAUGHTER. (9,061 feet). Star cast. Good picture and pleased all, but did not have the crowd that we should have had; raised the admission and this may have kept them away. Used lobby, daily papers. Had poor attendance. Town of 3,500. A. R. Workman, Coliseum Theatre (700 seats), Marseilles, Illinois.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. The worst thing this great star ever fell for. Must have been crazy to allow himself stuck into a vehicle so ridiculous. No business on it and glad of it. We will still have Meighan boosters. Ned Perigo, Pollard Theatre, Guthrie, Oklahoma.

ONLY 38. (6,175 feet). Star, May McAvoy. Poor mother. Must she live only for children? Or can she, as this mother does, live a life of youthful gaiety, rosy dreams and happiness? A very good picture and interesting. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

OUTCAST. (7,309 feet). Star, Elsie Ferguson. The best picture Elsie Ferguson has made and comments by patrons were enthusiastic, but still the show had no box office value to speak of. Usual advertising brought fair attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

OVER THE BORDER. (6,837 feet). Star, Tom Moore. Snow, snow, and more snow. A little different and a little better than the general run of northwest dramas, of which there are an over-supply. Advertising slants, stars, lobby, decorated lobby with old stills. Had fair attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. A picture of sweeping, stirring and interesting interest, with climax of a beautiful story of unrivalled love. "The Rustle of Silk," with Betty Compson and Conway Tearle, appearing at their very best. See this picture and the most fastidious critic will be highly pleased. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. Just a good picture, no flaws but no money making possibilities. Either we paid too much for it and of course could not help getting our disappointment. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. Great picture, did fine business and pleased. Had good attendance. Draw family class in town of 1,700. Admission 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

SINGED WINGS. (7,799 feet). Star, Bebe Daniels. Good picture, but was too drawn out. Not as good as the most of the star's pictures. She takes a good role, and plays it well. Used 11x14, ones, threes, sixes, twenty-fours, slide. Had fair attendance. Paul I. Grimes, Strand Theatre, Salisbury, North Carolina.

SINGED WINGS. (7,788 feet). Star, Bebe Daniels. Good acting, but not entertainment for the masses. Well produced but seems strained, probably because story idea is peculiar. Just gets by, but don't know why it should. Usual advertising brought ordinary attendance. Draw all classes in town of 5,000. Admission 10-25. Walter F. James, Coliseum Theatre (499 seats), Cherokee, Iowa.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. Very good picture. Had big attendance. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Not a great picture, but one that pleased here very well. It's program stuff. Buy it on that basis. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TRUTHFUL LIAR. (5,243 feet). Star, Wanda Hawley. A very nice entertaining little program picture. My patrons liked it very much, and told us they did. The picture was bought right, and print was in nice condition. Regular lobby display brought good attendance. F. P. Werner, Queen Theatre, Trinity, Texas.

WHAT'S YOUR HURRY. (5,000 feet). Star, Wallace Reid. Very good picture. Had small attendance. Was stormy night so held it over for next day and drew large attendance. Pleased at least ninety-five per cent. Used ones, photos, handbills, slides. Draw miners, farmers, merchants, in town of 750. Admission, 15-30. Jos. J. Mahowald, Alhambra Theatre (240 seats), Garrison, North Dakota.

Advance Tips

Mr. R. J. Relf, Star Theatre, Decorah, Iowa, very kindly sends you tips derived from advance showing of two pictures:

CHILDREN OF JAZZ (Paramount—selected cast). From the title, was afraid of this; but it's a swell picture. Suitable for Holidays—opens with Xmas and New Year scenes. Get after this one.

BRASS BOTTLE (First National—selected cast). An Arabian Night tale, very well produced. Plenty of comedy and trick scenes. One bathing scene pretty strong for small town. For a novelty it's all right.

Thank you, Mr. Relf. The brothers all welcome your tips and those of others equally generous.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. Equal to, but does not surpass "Grandma's Boy." Did not draw as well by about one-half. Advertising slants, everything possible. Had fair attendance. Draw college class in town of 4,000. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

Playgoers

PAUPER MILLIONAIRE. (4,804 feet). Star cast. Very good program. Will please ninety per cent. Film in good condition. New prints. Used ones, 11x14, threes. Had good attendance. Draw mixed class. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

Selznick

LOVE IS AN AWFUL THING. (6,500 feet). Star, Owen Moore. A very clever comedy. Pleased everyone. Plenty of thrills and comedy. Used lobby, newspaper, billboard. Had fair attendance. Draw mixed class. Admission 10-20-25. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

PAIR OF SILK STOCKINGS. (5,000 feet). Star, Constance Talmadge. A good drawing card on account of Talmadge, Hawley and Harrison, all in one picture, but the picture fell down as one would expect an old revival to do. Used lobby, newspaper, banner on car. Had good attendance. Draw mixed class in town of 4,356. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

United Artists

CARNIVAL. (9 reels). Star cast. A poor picture for my town. Very pretty scenes in places, especially the scene of the carnival at Venice. Watch out for this one, don't pay too much for it. Used lobby, newspaper, banner on car. Had very poor attendance. Draw mixed class in town of 4,356. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

GIRL I LOVED. (7,100 feet). Star, Charles Ray. Great production. Will be appreciated by admirers of Charles Ray's style of acting, and disliked by those who can't see Ray. Used extra newspaper advertising to better than average attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

Universal

ABYSMAL BRUTE. (7,373 feet). Star,

Reginald Denny. Denny does some excellent work in this pugilistic picture. Strong supporting cast. Something new and should have universal appeal. T. H. Whittemore, Newcastle, California.

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. Pleased men, women and children. Denny's popularity coming like a whirlwind. A good move by Universal, putting Denny in features. Had big attendance. Good moral tone and is suitable for Sunday showing. Draw middle class and best people in city of 65,000. Silverman Brothers, Strand Theatre, Altoona, Pennsylvania.

BURNING WORDS. (4,944 feet). Star, Roy Stewart. A peach of a summer picture, rather "sobby" but it got over here, type my people like, and bought it right. Used newspaper, lobby. Had fair attendance. Draw mixed class in town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. A fair picture, nothing extra. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

DON QUICKSHOT OF RIO GRANDE. (4,894 feet). Star, Jack Hoxie. Another real Hoxie western and he doesn't make anything but good westerns. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

FIRST DEGREE. (4,395 feet). Star, Frank Mayo. Good program picture and it can be bought at a live and let live price, so book it and clean up. Universal sure is getting out good stuff. Used ones, threes, sixes, slide, newspaper. Had fine attendance. Draw farmers class in town of 170. Admission 10-20, 15-25. Jack Snyder, Casino Theatre (250 seats), Richmond, Iowa.

GHOST PATROL. (4,228 feet). Star cast. Good program picture at a price which allows the exhibitor a chance. Used ones, photos. Had fair attendance. Draw mixed class in town of 3,500. Admission 20-35. P. L. Vann, Opera House, Greenville, Alabama.

HUMAN HEARTS. (6,350 feet). Star, House Peters. Had very favorable comments on this picture. Everyone seemed pleased. Despite very hot weather had fair attendance. Usual advertising. Draw all classes in city of 110,000. Admission, 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

HUNTING BIG GAME IN AFRICA. (8,000 feet). Every theatre should play this one as it will bring people to your house that do not care to see ordinary moving pictures. Usual advertising brought fair attendance. Draw mixed classes in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

SHOCK. (8,758 feet). Star, Lon Chaney. A one hundred per cent. picture. Chaney at his best and is very popular here. Book it and boost it. The earthquake scene is wonderful. Used lobby, newspaper, billboard. Had good attendance. Draw mixed class. Admission 10-30. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Very good program picture. Not up to the standard of Hoot Gibson's pictures. Used threes, ones, slide. Had fair attendance. Draw mill class in town of 1,786. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

"Divorce"

"Dear Van: Report I have to make on the F. B. O. picture 'Divorce' is too long for regular report slip. One of the most beautiful productions presented on the screen. Jane Novak is to be congratulated for her superior work in this fine production. Have shown many beautiful features and seen a good many more, but none that compare in beauty to 'Divorce.' Was pronounced as one of the best pictures my patrons had seen, and many of them said, 'Nothing better can be offered than the F. B. O. features.' Seems that no matter what I bring to my theatre they never please as well as the F. B. O. pictures. They never fail to please my patrons. I have had very good success with them and their prices are right, and to any who have not played F. B. O. suggest giving them a trial. As for the actual presentation of the productions much credit must go to the F. B. O. forces for their advance exploitation and the unique way they are presented. George J. Wehner, Wehner Amusement Co., 281 Bedford Avenue, Brooklyn, New York."

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. A dandy. Hoot a big favorite. Had big attendance. H. W. Peary, Ogden Theatre, Ogden, Utah.

Vitagraph

DIVORCE COUPONS. (5,249 feet). Star, Corinne Griffith. A good picture that will work well in any program. Star popular here, so made use of her name in advertising. Some of patrons said picture as good as many of so-called specials that are being ground out these days. Moral tone nothing objectionable. Used ones, threes, slide. Fair attendance. Draw general class in town of about 1,000. Admission 10-20, 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

NINETY AND NINE. (6,800 feet). Star cast. One of the best pictures I ever played. Packed the house for three nights. Played this in opposition to two big pictures running in competitors' houses. The price is right. Vitagraph is always fair with the exhibitor. Draw neighborhood class. Good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington

TOO MUCH BUSINESS. (6,100 feet). Star cast. Fine picture but not the kind to draw big. Regular newspaper and sheets brought fair attendance. Draw mixed class in town of 4,500. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

YOU NEVER KNOW. (4,867 feet). Star, Earle Williams. Good picture. Fair attendance. Patrons well pleased. Used posters, photos, handbills. Had fair attendance. Draw miners, farmers, merchants, in town of 750. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (240 seats), Garrison, North Dakota.

WHERE MEN ARE MEN. (5,000 feet). Star, William Duncan. A dandy program picture with plenty of action. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

Warner Brothers

SCHOOL DAYS. (7,000 feet). Star cast. Would advise all exhibitors in Atlanta territory to lay off this for this reason: I was promised faithfully that I would get a new print but instead the print was not in condition to use and I doubt very seriously if the exchange had a new print as they advised me that they did have. Have had nothing but missouts and trouble from this particular exchange. Had poor attendance. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

WHY GIRLS LEAVE HOME. (7,666 feet). Star cast. Because they want to, is our guess, but the picture is interesting and worth seeing. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Comedies

EASY STREET. (Chaplin). One of Charley's old ones reissued. It brought in the kids and got the laughs; in two reels. Ran this with "Without Compromise," which made a very good show for us. Film in good condition. Had fair attendance. Draw factory people in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

FOUR ORPHANS. (Hodkinson). This comedy caused a giggle at the start that kept increasing in volume to a roar throughout. It is as good as I have ever run. Excellent print. Draw mixed class in country town. Admission varies. Guy C. Sawyer. Town Hall Theatre (250 seats), Chester, Vermont

GET OUT AND GET UNDER. (Pathe). Star, Harold Lloyd. Another one of Lloyd's reissues in two reels. Laughs from start to finish. Film in fine condition . Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

MY HERO. (Fox). Star, Lupino Lane. A fair program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

NUMBER PLEASE. (Pathe). Star, Harold Lloyd. One of Lloyd's old pictures in two, but it sure did bring the laughs. Condition of film fine; we ran this with "Arabia," which made a great show; also ran an "Aesop's Fable." Draw all classes in town of 2,800. Admission 15-25 . David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

PALE FACE. (First National). Star, Buster Keaton. Pretty good, but not as good as "Cops" or "The Playhouse," or "The Boat." Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

SAILOR MADE MAN (Associated Exhibitors). (4 reels). Star, Harold Lloyd. When my rent is near and I need money, I always book a Lloyd super. The crowd does the rest. Used sixes, threes, ones, lobby, cards. Had packed house. Draw rural class in town of 325. Admission 10-25. Jesse S. West, New Princess Theatre (225 seats), Yamhill, Oregon.

SCHOOL DAYS. (Vitagraph). Star, Larry Semon. This is one of the funniest Semons I have ever shown. Laughs from start to finish. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

TORCHY'S GHOST. (Educational). Punk. My last Torchy comedy and glad of it, as they are poor comedies and star is disgustingly stuck on himself. Had poor attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

WINTER HAS CAME (Educational). Could not see any comedy to this and know school kids could do a better job than this director did. Nothing to it. Draw general

class in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Serials

FIGHTING SKIPPER. (Anchor). Ran two episodes to record business. Matinee held up in face of opening baseball game. Here's hoping it holds up. Advertising nothing extra. Had good attendance. Draw mostly factory class in town of 2,000. Admission 10-25. J. S. Wadsworth, Republic Theatre (500 seats), Great Falls, South Carolina.

JUNGLE GODDESS. (Export and Import). A fine wild animal serial. Some of the best trained animals ever seen here. The kids go wild over it. For some reason we are falling flat on it, but can't see that it is the fault of the picture. Advertising slants, ran first episode free. Had poor attendance. F. P. Werner, Queen Theatre, Trinity, Texas.

OREGON TRAIL (Universal). On twelfth episode. Action beginning to get awful slow but kids are certainly in love with Art Acord, who should be given a chance to pull off some of his old-time trick riding which used to pull down the house. Advertise every week with ones, threes, slide. Attendance due to this serial has been holding up fine with kids, but poor with grown-ups. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

PLUNDER. (Pathe). Is doing big business for me and I would advise any theatre to book it. Running ninth episode and it seems to pick up better with each episode. Draw mixed audience. John Karzin, Olympia Theatre, St. Louis, Missouri.

PLUNDER. (Pathe). On third episode and it seems to please as well as her recent serials, enjoying good business. Used ones. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

WHITE EAGLE. (Pathe). A rather poor serial. Too much the sameness, just like a merry-go-round. It doesn't get you anywhere. Regular advertising brought poor attendance. Draw agricultural class in town of 1,474. Admission 5-10, 20-25. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Short Subjects

FORGETTING THE LAW. (Universal). Star, Jack Dougherty. Fair program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

Don't let the burden of reporting fall on a few. Be as generous as they are. They help you. You can help them.
USE THE BLANK BELOW.

LEATHER PUSHERS. (Universal). Star, Reginald Denny. I've played seven of these two reelers and in my estimation they're the best short subject on the market outside of comedies. The men, ladies and children all rave about them. Ordinary advertising brought good attendance. Draw mixed class in town of 4,356. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

LAND OF KING TUT. (Fox). Shows some very interesting scenery, but fooled them. They expected to see the tomb proper, but it failed to show up. Didn't draw as well as we thought it would. Maybe it's worth putting on your program, and you may get some extra business. Regular advertising returned fair attendance. Draw usual town and transient trade in town of about 3,000. Admission 10-25. F. P. Werner, Queen Theatre, Trinity, Texas.

State Rights

CURSE OF DRINK. (Apollo). Star cast. (5,900 feet). Good, old time melodrama. Print not so good. Usual posters brought fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Royal Theatre (245 seats), South Fallsburgh, New York.

DARLING OF THE RICH. (Whitman Bennett). Star, Betty Blythe. A good picture. Regular advertising brought good attendance. Draw working class in city of 13,500. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MAN FROM HELL'S RIVER. (Principal). Star, Irving Cummings. (5 reels). Although it was sold to us as a special it was a long ways from being one. Not as good as some other Northern pictures which cost half what this one did. Photography was good and films in splendid condition, so we can't complain on the service. This picture may make money for you; it failed at the box office for us. Buy it right and charge regular price. Advertising slants, used northern atmosphere and Rin-Tin-Tin, dog. Had fair attendance. Draw small town and rural class in town of 443. Admission 10-25. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

OUT OF THE DUST. (J. P. McCarthy). Star, Russell Simpson. (7,000 feet). A fairly good picture which could have been produced in five reels instead of seven. Not a special by any means as they would lead you to believe. I'd say "buy this right and show it at regular admission." Advertising slants, title. Had poor attendance. Draw small town and rural class in town of 443. Admission 10-25. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

RANGER AND THE LAW. (Capitol Film) Star, Lester Cuneo. (5 reels). If you want a fighting rough and tumble son-of-a-gun, book it. You won't be disappointed. Went over good as they like 'em here. Used heralds, usual advertising. Had good attendance. Draw oil field class in town of 2,000. Admission 10-30. B. F. Trammell, Moran Theatre (250 seats), Moran, Texas.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). Fine, lots of laughs. Entertaining throughout the seven reels. Ralph Spence's subtitles are very good. Had good attendance. Town of 3,720. C. F. Krieghbau, Paramount Theatre (300 seats), Rochester, Indiana.

TRAIL OF THE LAW. (Crescent). Star cast. Very pleasing five-reeler. Something different. A picture that will please any audience. We ran it two days, with Monty Banks' comedy, "Sailing Along," which was also good. Find all of Monty's comedies good and the price is right. You will find his comedies as good as any two-reel program comedies, and better than some of so-called special comedies. Did a very good business on the above program, Friday and Saturday. Might say that "Trail of the Law" would make a good Sunday picture with a good comedy for such a class house as mine — middle class. Admission 10-20. William Thatcher, Royal Theatre, Salina, Kansas.

WHITE MASKS. (W. M. Smith). Star, Franklyn Farnum. (5,000 feet). This picture has just about everything that makes good screen entertainment. Have seen some rather unfavorable reports on it but it gave good satisfaction to the very few who came out to see it. We have too many stay-at-homes in this town which makes it very unhealthy for the movie business. We have been losing real money due to that and other causes. Have no complaint on service of the exchange. Draw small town and rural class in town of 443. Admission 10-20. M. W. A. Theatre, Hancock, Wisconsin.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**.....**Producer** .....

Your own report.....

.....

.....

Moral tone .....**Suitable for Sunday?** .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre**..... **City** ..... **State** .....

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Hollywood"

Paramount Comedy Drama With Scores of Stars and Clever Story Is One of Season's Best

Reviewed by C. S. Sewell

Stars, stars and more stars, so many that you cannot keep track of them, and featured players well known to patrons and whose names are box-office drawing cards, are the outstanding feature of the Paramount production, "Hollywood." This of itself is sufficient if you exploit it to have the crowds coming to your theatre, but in addition there is a crackerjack story, a keen satire on a pretty girl trying to get into the movies, that would prove a winner even without the presence of the big stars.

There have been other pictures that dealt with this subject and showed numerous well-known players in the big Western film producing center, but this one approaches it from a different angle, for it is a sparkling comedy, a keen satire filled not only with good humor that will make anybody laugh but also with subtle wit and bright, clever touches that will appeal even to the highbrows. In fact it is one of the best made and most cleverly conceived and directed picture that has reached the screen. Every type of patron will like it; there is something in it to please any class of patronage. It ranks as one of the season's most entertaining productions. Don't hesitate to book it.

There is a whale of a good idea in the story which ends in everybody in the movie-struck girl's family getting into the movies except the girl herself; an excellent touch shows even her twin babies and her parrot "requisitioned" for a scene. But you are satisfied at the girl's fate, for she shines by reflected glory when she marries her boyhood sweetheart who in the meantime has become a screen star.

The manner in which the great array of talent is introduced is unusually clever. None of the stars are dragged in and the way they are made known to the players shows considerable ingenuity. All appear legitimately in the action of the story.

All of the favorites are here and the list has not been confined to Paramount players. There is Pola Negri, Walter Hiers, May McAvoy, Owen Moore, Baby Peggy, Viola Dana, Anna Nilsson, Bull Montana, Jack Holt, Jacqueline Logan, Nita Naldi, Jack Pickford, Thomas Meighan, Betty Compson, Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Leatrice Joy, William S. Hart, Agnes Ayres, Lila Lee, Lois Wilson, Ben Turpin, Warren Kerrigan, and over a score of others. Yes, even Fatty Arbuckle, who is shown applying for a job and having the casting director shut a window as he approaches.

A unique feature of this picture is the fact that with the exception of Ruby Lafayette, as the grandmother, the players who carry the thread of the story are practically unknowns. All, however, give splendid performances, and this is especially true of Luke Cosgrave as an old man whose unusual nose causes him to be literally shanghaied into pictures and kept continually working. Mr. Cosgrave is an artist and gives a performance which is a delight.

Another unique twist is the hero's dream of what is happening in Hollywood. It is a jumble of spectacular scenes and action, with no head or tail, jumping from one thing to another, but like real dreams, with constantly recurring figures in absurd situations, and ending with a laugh.

Too much credit cannot be given James Cruze for the manner in which he has directed this picture. His work is excellent and unusually smooth. He has played up the human interest note and deftly handled the comedy situations.

Cast

Angela Whitaker.....Hope Drow
Joel Whitaker.....Luke Cosgrave
Lem Lefferts.....G. K. Arthur
Grandmother Whitaker.....Ruby Lafayette
Dr. Morrison.....Harris Gordon
Hortense Towers.....Bess Flowers
Margaret Whitaker.....Eleanor Lawson
Horace Pringle.....King Zany

And a large number of real stars and screen celebrities.

Story by Frank Condon.
Scenario by Tom Geraghty.
Directed by James Cruze.
Length, 8,100 feet.

Story

Angela Whitaker, convinced by her friends that she is so pretty she can easily become a movie star, goes to Hollywood with her old uncle, who is ill and seeking health. Angela is rebuffed at every turn while her uncle, because of his peculiar "beezer," is literally swept into pictures and is always in demand. Finally the rest of the family and Angela's sweetheart, Lem Lefferts, come to Hollywood to see what has happened. Before long, Angela's grandmother gets into pictures and so does her aunt, as both are pronounced types. In a spectacular stunt, which a scenario writer pulls to help himself and Angela, the plan goes wrong and results in Lem getting a job. He makes good, becomes a star, marries Angela, they have twins and finally the twins as well as the family parrot are requisitioned for pictures. So the whole family, except Angela, get into the movies, but she finds contentment as the star's wife. During the action of the picture Angela and her uncle come in contact with a large number of stars and screen celebrities.

"Marriage Morals"

L. Lawrence Weber-Bobby North's Latest Will Nigh Melodrama Has Surprise Finish

Reviewed by Roger Ferri

Will Nigh delights in dwelling on social problems. This time he has tackled the matrimonial tangle and applied to it a surprise finish by disclosing the fact that all that had passed on before was nothing but a dreadful dream. But our heroine, wiser and keener, accepts a proposal and plunges into the sea of matrimony with our hero, who had not awakened to the fact that he was living in the Volstead age.

There is plenty of action, most of which is centered about drunken parties fostered by reckless Harry Ryan, a spendthrift young millionaire, who thinks nothing of journeying between New York and Canada in order to procure his favorite brand. There are luxurious settings that are massive and excellently lighted. The entire production has an atmosphere of richness that is picturesque.

Will Nigh is credited with having written the story as well as having directed the production in which appear an all-star cast including Ann Forrest, who easily is the most conspicuous figure of the lot and who does splendidly in the role of Mary Gardner, the shop girl, who weds a wealthy but habitually drunken husband; Tom Moore, the ardent wooer, who has refused to part company with John Barleycorn despite the presence of profiteering bootleggers in these Prohibition days; Russell Griffith, the clever child star, who has very little to do, but who does what little there is left for him to do in admirable fashion; John Goldsworthy, Harry T. Morey, Edmund Breese, Florence Billions, Ben Hendricks, Shannon Day and Tom Lewis.

Cast

Young Harry Ryan.....Tom Moore
Mary Gardner.....Ann Forrest
Harry, Jr.....Little Russell Griffin
J. C. Black.....John Goldsworthy
Marvin.....Harry T. Morey
Harry's Father.....Edmund Breese
Molly Mahoney.....Florence Billings
John Brink.....Ben Hendricks, Jr.
His Wife.....Shannon Day
Mary's Brother....."Mickey" Bennett
Harry's Pals.....Charles Craig, Tom Lewis

Story by Will Nigh.
Directed by Will Nigh.
Length, 6,400 feet.

Story

Young Harry Ryan, an habitual drunkard, falls heir to his father's millions. He falls in love with Mary Gardner, a shop girl, to whom he proposes time and again. Finally he visits her home, where, on learning he wants to marry Mary, the girl's parents treat him royally. That night Mary dreams of her married life with Harry, a life literally choked with drunken orgies sponsored by her husband, the birth of a child who develops into a genius, and the final parting. She awakes and returns to the store where Harry is waiting. He again proposes. Wiser and confident that she can save the young man from himself and knowing now that she loves him, she accepts.

"Homeward Bound"

Thomas Meighan Stars in Entertaining Paramount Picture Based on Sea Story By Peter B. Kyne

Reviewed by C. S. Sewell

One of Peter B. Kyne's sea stories, "A Light to Leeward," has been adapted for the screen as Thomas Meighan's newest production for Paramount. It provides him with a role especially suited to his personality, a regular he-man role, that of a man who does things against obstacles, the kind of part in which he shines best.

The picture has been given an excellent

FEATURES REVIEWED IN THIS ISSUE

Hollywood (Paramount)
Homeward Bound (Paramount)
Love Brand, The (Universal)
Midnight Alarm, The (Vitagraph)
Marriage Morals (Weber-North)
Santa Fe Trail, The (Arrow)

production and the story is interesting; there is conflict throughout between the hero and his employer, a man of iron will, and several dramatic situations. Also there is an unusually well handled and stirring storm at sea, that looks like the real thing, with men washed the whole length of the deck by the terrible waves that sweep over the side, and an ingenious and unexpected twist comes at the climax. Altogether it is a picture that will immensely please the Meighan following, and should provide satisfactory entertainment for the average patron.

Meighan appears in the role of a second mate who incurs the enmity of his boss but ends by winning his daughter and partnership in the shipping firm. Lila Lee as the shipowner's daughter who marries Meighan and shares his hardships, gives one of the best performances of her career, particularly good are her emotional scenes.

Cast

Jim Bedford.....Thomas Meighan
Mary Brent.....Lila Lee
Rufus Brent.....Charles Abbe
Rodney.....William T. Carleton
Murphy.....Hugh Cameron
Captain Svenson.....Gus Weinberg
Mrs. Brannigan.....Maud Turner Gordon
Rufus (Bill) Brent, Jr.....Cyril Ring
Clarissa Wynwood.....Katherine Spencer

Based on Peter B. Kyne's story, "A Light to Leeward."
Scenario by Jack Cunningham and Paul Sloane.
Directed by Ralph Ince.
Length, 7,000 feet.

Story

Jim Bedford, after saving a ship when the captain, Svenson, proves to be a coward, is unwilling to let Svenson command Mary's yacht and ousts him by fear of exposure. During the voyage, Mary and Bedford fall in love and are secretly married later. Bedford leaves to take an old ship to South America. Mary stows away aboard. Her father, owner of the ship line, follows in the yacht. In a fierce storm, Mary is injured. The disabled yacht signals the other ship for assistance and Bedford tows it in. Mary recovers. Her father is furious with Bedford because of the marriage and becomes more so when Bedford presents a big bill for salvaging the yacht. Finally he relents and, believing it is the best business proposition, takes Bedford into the firm.

"The Midnight Alarm"

Vitagraph Furnishes Thrilling Melodramatic Feature of Struggles in City and Country

Reviewed by Roger Ferri

In seeing Vitagraph's melodramatic feature, "The Midnight Alarm," one's memory cannot help wander back to the old days when A. H. Woods, Charley Blaney, Owen Davis, Harry Clay Blaney, Young Buffalo, Terry McGovern, Jim Corbett and others ruled the thrills of the American stage. For, after all, "The Midnight Alarm," even in its new screen version, is not unlike the old-timers. There is the fireman-hero, the villain and his even more villainous man Friday, the kidnapped country girl and her crippled newsgirl pal, a chase for "them papers," the heartbroken rural grandparents, the visit of one of them to the "big burgh," a good-natured pickpocket who reforms—and in fact, everything connected with the melodrama of days gone by.

But it's chock full of real action. There is a collision between train and automobile; a couple of automobile races to the home of the grandparents, the attempt at wrecking an express train at the trestle, and a midnight fire that is without a doubt the best of its kind this writer has seen.

The story, which dwells mainly upon the search of a broken-hearted grandfather for his grand-daughter whose father's fortune was being misappropriated by a crooked guardian who stops at nothing to achieve his selfish purpose, is cleverly told in a straightforward and consistent fashion. There are enough laughs at the opportune moments to make the picture enjoyable at all times. Directorially, "The Midnight Alarm" is a clever piece of work. The lighting and coloring process utilized to inject realism into the spectacular fire scenes strengthen the production pictorially.

The thrillers are well handled throughout and will keep your audience on the alert all the while, for there is plenty happening in this picture. The frustrated attempt at wrecking the train at the trestle, following a villainous attack on the keeper of the switch house, is a knockout, and the surprise occasioned when the speeding train mounts the trestle just as the latter has been lowered would have made the "nigger heaven" gods of yesteryear tear the house to pieces with excitement.

Alice Calhoun heads the cast as Sparkle, a role that she portrays cleverly. Maxine Elliot Hicks, however, is the most convincing member of the cast as Aggie, the crippled newsgirl, while Cullen Landis as Chaser, Joseph Kilgour, George Pierce, J. Gunnis Davis and Kitty Bradbury also are deserving of mention. Percy Marmont as the fireman misses opportunities galore.

Cast

Sparkle.....Alice Calhoun
Capt. Harry Westmore.....Percy Marmont
Chaser.....Cullen Landis
Silas Carrington.....Joseph Kilgour
Aggie.....Maxine Elliot Hicks
Mr. Tilwell.....George Pierce
Mrs. Tilwell.....Kittie Bradbury
Springer.....J. Gunnis Davis
Mrs. Thornton.....Alice Calhoun
Susan.....Jean Carpenter
Mrs. Berg.....May Foster
Bill.....Fred Behrle

Based on play of same title.
Produced by David Smith.
Length, over 6,000 feet.

The Story

Silas Carrington kills his partner, Thornton, who has made him executor of his estate. Through aid of Springer, a servant, the murder is palmed off as a suicide. Carrington forces Mrs. Thornton and her child to flee his obnoxious attentions. She is killed, but the child saved. Mr. and Mrs. Tilwell, Mrs. Thornton's rural parents, carry on an unceasing search for the child. Carrington, years later, finds her keeping a newsstand with Aggie, another waif. Chaser is in love with Sparkle, as the child is known. Carrington plots to destroy the papers establishing Sparkle's identity. However, with the help of Chaser and Capt. Westmore, a fireman, this plot is frustrated, after many near-death adventures in efforts to outwit Carrington, who finally plunges to his death in an effort to escape from a midnight blaze.

"The Santa Fe Trail"

Arrow Has Historical Serial That Should Be Sure-fire for Theatres Catering to Serial Lovers

Reviewed by Roger Ferri

Serials are unlike other styles of cinematographic entertainment. It is more like golf, if you enjoy them you can't get too many of them. In other words, serials cater to their own clientele. And you'd be surprised the vast number—the millions—who constitute this clientele. They care little for technical details—so long as they get excitement, so long as they have somebody to follow through a series of hair-raising adventures.

Well, "The Santa Fe Trail" won't disappoint anybody; on the contrary, it will surprise everybody, for it is a serial so replete with excitement that the older folks will marvel at its educational value as well as entertainment. It is just packed with thrills furnished by characters everybody has at some time or other heard or read about. It is a splendid story—a historical one—of the building of the great West by those pioneers, of their trials and tribulations, their many battles with Indians, massacres, covered wagons, and what not.

This writer viewed the first three episodes and these proved thrilling with plenty of gunplay. The younger element will literally "eat up" this feature. It will make them think as well as entertain them. It's a serial that will make more serial fans and give Young Americans a comprehensive understanding of just how hard those brave pioneers fought and struggled in their climb to fortune.

Robert Dillon wrote the story and directed the serial, while Neva Gerber is a charming heroine and Jack Perrin clever as the caravan guard. The cast throughout gives the principals consistent support.

"The Love Brand"

Melodramatic Branding Scene Furnishes Climax in Roy Stewart's Newest Universal Picture

Reviewed by C. S. Sewell

For his newest starring vehicle for Universal, "The Love Brand," Roy Stewart has been provided with a congenial role, that of Don Jose O'Neil, who despite his Irish name is the direct descendant of a long line of Spanish dons, and has inherited from them an intense love for his vast estates.

It is a story that moves along at an easy pace, following largely along conventional lines, including the questionable attempt of a financier to secure control of land that contains oil, the use of a girl to make love to him to bring this about, and the final growth of real love to upset the scheme. The big point of the picture and the situation which gives it its title is the scene where, when the scheme is exposed, the girl to prove her love brands herself on the breast with the don's cattle mark when he threatens to do so but is dissuaded.

This is undeniably a strong situation, but not a pleasant one, and seems somewhat far-fetched. However, it affords an effective if not an entirely convincing climax. The picture has some unusually beautiful backgrounds, and picturesque Spanish atmosphere, with effective riding and cattle scenes, and on the whole should prove satisfactory to the average audience as a program offering.

Roy Stewart does good work in the leading role and he is ably assisted by Margaret Landis, an attractive blonde, in the opposite role. The remainder of the cast is satisfactory.

Cast

Don Jose O'Neil.....Roy Stewart
Peter Collier.....Wilfred North
Frances Collier.....Margaret Landis
Charles Mortimer.....Arthur Hull
Miguel Salvador.....Sydney De Grey
Teresa.....Marie Wells

Story by Raymond L. Schrock.
Scenario by Adrian Johnson.
Directed by Stuart Paton.
Photographed by William Thornley.
Length, 4,832 feet.

Story

Unknown to him, there is oil on the land of Don Jose O'Neil, who is a descendant of a long line of Spanish dons, and owns thousands of acres. An Eastern capitalist, unable to persuade him to sell, gets his daughter, Frances, to make love to him, hoping to win that way. Teresa, a Spaniard and the foreman's daughter, loves Don Jose, but he soon learns to love Frances. Teresa, learning of the plot, exposes Frances and Don Jose is so enraged he starts to brand her with his branding iron. Her father interferes, but Frances, to prove her love, seizes the iron and brands herself when Don refuses to believe she has learned to really love. Don is convinced and everything ends happily with a wedding.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

Modern Marriage

(Francis X. Bushman—American Releasing Corporation—6,331 feet)

M. P. W.—Appearance of the star put the picture over with a bang that is missed when the picture itself is run off as a bonafide screen play.

T. R.—Over where audiences are not too critical.

N.—A rather interesting picture on an old theme.

F. D.—Very likely a good audience picture, especially for the regulation "fan" crowd.

E. H.—Conventional story used for the return of former popular screen stars. Unconvincing at times.

Three Jumps Ahead

(Tom Mix—Fox—4,854 feet)

M. P. W.—Tom Mix gives his admirers the sort of entertainment they like.

E. H.—A first-rate Western, with Tom Mix and his trained horse Tony furnishing most of the interest.

T. R.—With Tom Mix followers the picture is going to make a hit.

N.—This western is far above the average. The star's horsemanship is superb. Put this number down as among Mix's best.

F. D.—A good Tom Mix picture with first rate mixture of action and thrills.

Man's Size

(William Russell—Fox—4,316 feet)

M. P. W.—A drama of the Northwest with considerable action. * * * The story is quite similar to others that have been used on the screen.

N.—Good for those audiences who want the open spaces, where men are men.

T. R.—Just another story of the Northwest that relies upon a familiar plot and familiar action to entertain.

F. D.—Much better picture than Russell has turned out in a long time; offers a good entertainment.

E. H.—Lacks much in plausibility and human interest. Plenty of beautiful out of door scenery.

Oliver Twist

(Jackie Coogan—First National—7,000 feet)

M. P. W.—It is a production that should appeal to the large number of patrons to whom Jackie Coogan has endeared himself, and one which should also be welcomed by the multitude who know the Dickens novel.

T. R.—A motion picture thoroughly worth while and of very definite appeal.

F. D.—This is a picture that the entire industry can well be proud of.

N.—A masterful picturization of Dickens' world famous classic.

E. H.—A picture that will add much to the screen's prestige and go down in cinema history as one of its finest achievements.

One Exciting Night

(D. W. Griffith Production—11,000 feet)

M. P. W.—Griffith scores with thrilling detective drama that should appeal to all classes of patrons.

N.—A highly thrilling, gripping, and above all lovable story. * * * Words fail in an attempt to describe its grip.

T. R.—Mr. Griffith set out to create sheer entertainment of the first rank. He has succeeded, beyond the flicker of a doubt.

F. D.—As a matter of cold dollars and cents, this possesses a tremendous lot of box-office value.

E. H.—A great picture. A mystery crime story told so skillfully as to make every moment of its unfolding a tense, gripping one.

Mary of the Movies

(Marion Mack—F. B. O.—6,500 feet)

M. P. W.—Should satisfy the average audience and prove a big box-office drawing card. Considerable hokum of the type that has proved popular.

N.—As a picture of Hollywood life, fans are likely to find this quite satisfactory. It is frankly hokum, for the most part.

T. R.—Just like an honest-to-goodness trip to Hollywood. We guess the patrons will be thoroughly satisfied with this picture for the above reasons, if no other.

F. D.—A light comedy drama that has appeal for movie fans and should please a good majority.

E. H.—The story is negligible but the ingenious manner in which the various players are brought in is quite interesting.

The Man From Glengarry

(Featured Cast—Hodkinson—5,800 feet)

M. P. W.—Is a fine choice for the theatre where heavy action of a somewhat primitive character is liked.

N.—A graphic account of life among the lumber jacks in the reaches of the upper Ottawa River, which, while of a familiar design, manages to sustain the interest in Ralph Connor's story.

T. R.—Although of stereotyped plot, holds good interest and should generally satisfy those who see it.

F. D.—Fine lumber camp atmosphere and interesting incidents in and around camp that make it rather attractive.

E. H.—An adaptation of Ralph Connor's story of the lumber country is one of the best type of films to come to us in some time.

American Pictures Are the Most Popular in Hungary

Prepared for Moving Picture World
By A. W. Ferrin, Trade Commissioner, Department of Commerce

IT would be difficult to find a motion picture theater in Hungary which does not include at least one American photoplay in its program, according to a report to the Department of Commerce from Consul Digby A. Willson, Budapest. Until recently Hungary imported films from Germany, Italy and France. The first place, formerly held by Germany, now belongs to the United States.

Motion pictures are very popular in Hungary, but the business is hampered by two factors—restriction on importation and censorship.

Since the latter part of 1922 the Ministers of Finance and of Commerce and Interior have co-operated in fixing a monthly quota of permissible picture imports under a law enacted in the interest, apparently, of local producing companies, of which there are four.

In April, the latest month for which figures are available, declared imports were only 100,000 feet, while the demand for foreign films is estimated at 250,000 feet a month, a fact which is said to have resulted in considerable smuggling of foreign films into the country. It is now proposed to make the restrictions even more rigid, limiting imports to four times the amount of Hungarian films exported. On this basis, permissible imports would probably not exceed 50,000 feet a month.

Two of the local producing companies have well-equipped studios, but the total output of the four companies is said to be only 300,000 feet a month. A few pictures have been exported to the United States, but only one, a fairy tale, directed by an American who went to Budapest for the purpose, has made much of a hit.

No pictures may be imported into Hungary without license of the government, which is granted exclusively to the National Hungarian Moving Picture Industrial Association and to the Motion Picture Manufacturers' League.

The censorship is not regarded as unduly severe, but it involves delay in projection. It is alleged that some pictures submitted to the censor in 1919 were not released until 1922. The censorship is done by a committee controlled by its president, who is appointed by the Minister of the Interior. A "little list" must accompany pictures submitted to the censors, also three copies of the text of the play, in Hungarian.

Pictures considered detrimental to good morals are refused licenses and houses showing pictures regarded as unfit for the young must post a conspicuous sign outside stating that persons under 16 are not admitted. Reasonable latitude is given, and no such incidents are reported as the recent action of the Austrian censors in prohibiting entrance of minors to a film showing Jackie Coogan throwing stones through windows, on the ground that it might encourage Austrian children to go and do likewise.

According to statistics of the Hungarian Minister of the Interior, Hungary now has 348 picture theatres, of which 92 are in Budapest and 59 in suburbs of Budapest. Nine of them seat 1,000 persons or more, but the majority accommodate 600 or less. Some of the theatres are very good, though some of the smaller ones are so badly ventilated that they have to be closed in hot weather.

Distribution is usually through recognized film exchange agencies, but one of the producing companies imports films for use along with its own, confining its imports to American pictures. The Hungarian distributors generally buy the rights of the pictures they import. Business might be increased by arranging to place American pictures in Hungary on a commission basis.

The import duty on positive films, figured at the official rate of exchange, works out at about 34 cents, in American money, per kilogram.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

The Passing Week in Review

THIS writer the other night journeyed to B. S. Moss' Cameo Theatre, Broadway and West Forty-second Street, to see Truart's "Broadway Gold," starring Elaine Hammerstein. But what an agreeable surprise we received when on studying the program we realized that it was an all-independent picture bill.

And it has been a long, long time since we saw a better balanced or more entertaining bill. It was entertaining from the first to the last. There was nothing to be desired.

It was an enjoyable night. We enjoyed Truart's "Broadway Gold" immensely, though it was our belief that Kathlyn Williams "stole" the picture. We laughed and laughed for twenty minutes at Grand-Asher's initial comedy release, "Paking Love," with Monty Banks.

And thanks to the splendid co-operation given by that wonderful jazz orchestra at the Cameo we fail to recall when we enjoyed the Felix cartoon comedies any better. And the Post Nature reel, too, was a knockout.

IT *was* an all-independent-picture bill and a splendid one, at that. We were happy because it proved to us that within the independent market there should be material to make such a thoroughly enjoyable show possible.

But we can not allow the opportunity of saying a word or two, editorially, about that Monty Banks' comedy. It is the greatest laugh-provoker that comedian ever gave the screen. It just bubbles over with mirth. It is clever, daring and as good as any two-reeler we have "caught" this year. And considerably better than 90 per cent. of them.

All about us we could hear: "That's a bear." "Boy, what a great comedy." "Gee, that's the best yet." "Harold Lloyd's 'High and Dizzy' has nothing on this one."

And that's constructive criticism that means something.

It is a tribute to Monty Banks' efforts.

It is a compliment to Grand-Asher Distributing Corporation.

IF Monty Banks' "Paking Love" is a criterion of what we are to receive from Grand-Asher in the way of short subjects we advise every exhibitor to start booking them NOW.

"Paking Love" is one of those REAL comedies that is conspicuous because of their scarcity. There isn't any waste. Every foot of film is material. You laugh until your side aches. That was our experience.

"Paking Love" has set a new standard for us—and it will take comedies just as good—they can't be better than this one—to hold our attention, for here is one mirthquake we won't forget in a hurry.

And you won't, either.

Our heartiest congratulations to Grand-Asher Distributing Corporation and Monty Banks for the most hilarious twenty minutes we have enjoyed in many, many a day.

Let's have more like "Paking Love."

WE have had much to say about Al Lichtman product. We are "sold" on it. So are thousands of other exhibitors throughout the country.

But when every other theatre man you meet insists on talking Preferred Pictures one cannot help getting on the band wagon, for evidently more pictures of the Preferred type would do this business considerable good.

We know of no better compliment for any picture than that that comes from satisfied exhibitors. And we have met many, many exhibitors who have used Preferred Pictures—and are so satisfied with what they did with them that they are actually fighting to land them for next season.

That IS a tribute.

And we know it to be a fact.

WE know New England. We love New England. New England means a lot to us. There dwell our dearest folks, boys and girls we grew up with. We just love New England and we're proud of it.

But that's neither here nor there—only it leads us to the opportunity of saying that we are intimately in touch with what is going on up there in film circles, for hundreds of our friends are in the show business there.

And we have a fairly good idea of what is or what is not making money there.

And we know what the exhibitors there want or do not want. And we happen to know that at this very moment the best exhibitors in that section are actually clamoring for Preferred Pictures.

Harry Asher has the Preferred franchise in New England—and it is a gold mine.

It's a gold mine because Preferred Pictures made money last year—and exhibitors are in business to make money; that's why they want Preferred Pictures next season.

SPEAKING of New England reminds us of the booking situation there. It is a critical one; critical for exchanges and exhibitors. Until recently Boston exchangemen and independent exhibitors were on the best of terms.

But a falling out has come about—and all because certain exhibitors pooled their interests. This move was strictly a business one in every respect. This writer happens to know that it was not made for the purpose of chopping prices or anything like that, for the theatre men were satisfied with prices fixed on product last season.

But the exchangemen, apparently, have either been misinformed or they maintain an attitude of suspicion. Anyway, the price on product has been shot up. In many cases prices have increased one hundred per cent.

It has developed an ill-feeling that will do neither side any good—and it is furnishing independents with an opening wedge that is bound to mean more dollars and cents to them, for the exhibitors are taking no chances and buying all the available independent product.

JOE BRANDT, of C. B. C. Film Sales Corporation, started quite a squabble some time ago when he first discussed in public print the necessity of cutting down production cost. Bert Adler, a leading exploitation expert, came along and attributes the high cost of production to independents.

Well, here are two intelligent gentlemen, both leaders in their respective class and both meriting attention, who have the interest of the business at heart.

The exhibitor is not interested in internal squabbles. What he wants is good pictures. The rest is up to the producers.

Sam Zierler Buys "For You My Boy"

Sam Zierler, head of Commonwealth Film Corporation, of New York, one of the leading independent exchanges in the country, this week closed with William Roubert, of Rubicon Pictures, Inc., for the New York rights to "For You, My Boy," an entertaining and swift-moving picture dwelling on young Americans. Mr. Zierler was highly pleased with his buy, for he characterized the production "as different from the ordinary type of feature and one that will make a lot of money for me and exhibitors who will book it."

Mr. Roubert is negotiating with a number of other exchangemen who are anxious to purchase the picture, which has attracted attention in the trade for its uniqueness and maximum entertainment value.

Two More Sales on C. B. C. Films

Federated Film Exchange of Boston and the Southern States Exchange of Atlanta this week purchased the New England and southeastern territorial rights to C. B. C. Film Sales Corporation's Columbia special, "Yesterday's Wife."

Independent Bookings Get Big Boost Among First Runs

As was exclusively predicted in this department of Moving Picture World last week important first run showings at houses independents could not touch a year ago without paying an exorbitant house guarantee have been lined up for next season. This is true not only in New York, but in Boston, Chicago, San Francisco and other key cities.

Charles Goetz, head of Dependable Exchange, Inc., which will handle the Warner Classic Eighteen next season, last week closed for first run showings of the Warner product at the Rivoli and Strand Theatres. The former is controlled by Famous Players Lasky Corporation, while the latter is a First National house. "Little Johnny Jones," the first 1923-24 Warner release, starring Johnny Hines, opens at the Strand the week of August 12.

Paramount has left 25 weeks open at its Broadway first run houses for independent and opposition companies' pictures. Independents already are negotiating for a goodly portion of these open weeks.

Never before in the history of the business have exhibitors booked pictures so cautiously as they are at present. The bigger and wiser exhibitors are leaving plenty of open dates for the booking of whatever big independent possibilities that present themselves during the next season. The larger circuits last year attribute the loss of hundreds of thousands of dollars to the fact that they were obliged to clog their dates with pictures contracted for months previous, while the opposition grabbed off independent specials on which they reaped a harvest. Because of this situation most of the big circuits, some of them the bitterest opponents independents have had, are leaving open time for independent picture bookings.

The Stanley circuit, down in Philadelphia, is tying up all the big independent pictures available from independent exchanges in that city, thus bringing about unusual buying activity among the Quaker exchangemen. This situation is unsurpassed and speaks well for the coming season.

Warner Brothers received a proposition this past week from the head booker of a booking syndicate aiming at the promotion of the road showing policy, but the offer was turned down, the Warners explaining that they prefer doing business with professional exhibitors and letting alone legitimate houses.

The opening of "Little Johnny Jones" at McVicker's Theatre in Chicago will not take place until the middle of next month. It had been previously arranged to show this picture this week, but, according to explanations made in Chicago to the Moving Picture World correspondent this week, previous contracts prevented the premier.

Ike Chadwick, of the Merit-Arrow Film Exchange in New York, is getting excellent returns in the way of bookings on the Arrow productions, "The Broken Violin" and "Man and Wife" are popular with exhibitors and apparently consistent money-makers in every respect.

"Rip Tide," an A. B. Maescher special that Arrow is releasing, is scoring tremendously in New England, where it is being characterized as "the most dignified independent production of the season."

The Federal Trade Commission hearing on the Famous Players alleged monopolistic charges indicates that all Famous Players subsidiary theatre holding interests are leaving time open for open market product for next season.

Personal appearances have apparently died out insofar as the public is concerned. This perhaps is due chiefly to the fact that none of the more popular stars are available in view of the production boom.

McVickers, in which Famous Players is said to be interested now, in Chicago, will book independent pictures extensively. The Warner and Al Lichtman Preferred Pictures all will be shown at that house next season, according to reports from the Windy City.

"Broadway Gold," a Truart special starring Elaine Hammerstein and, incidentally, the first special that star has made for Truart, opened for an indefinite run at the Cameo Theatre, New York City, this week. Business at opening was extremely good, the rainy weather helping the draw considerably.

The excellent lineup of product for next season is bringing about an extraordinary heavy demand for bookings on Al Lichtman Preferred Pictures, according to reports from various Preferred Exchanges visited by Moving Picture World representatives. The popularity of these pictures is confined to no one section, but, instead, is national.

Charles E. Blaney this week discounted a report that some of the players who appeared in his first independent production would make personal appearance at first run showings for the purpose of fading into a stage scene. The picture, according to Blaney, has been finally cut and edited, but no distribution arrangements have as yet been made.

Two Buy Equity's "The Daring Years"

Advices received from Equity Pictures Corporation during the past week reveal the fact that among the first sales to be closed for the sale of "The Daring Years," the latest "Special" production written and produced by Daniel Carson Goodman for distribution by that concern are the eastern territories of New England and Pennsylvania.

The first deal was consummated with Sam Grand, of the Federated Film Exchange of Boston, and includes the rights for all of the New England States. The second sale was made with Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia, Pa., and covers the rights for the southern part of New Jersey and the eastern part of Pennsylvania.

Lee-Bradford Close on Big Five

Lee-Bradford Corporation this week announced sales on its Big Five series starring May Allison, to First National in New York, Crown Film Company in Boston, First National in Albany, De Luxe Film Corporation in Philadelphia, First National of Buffalo, Art Film Corporation in Baltimore, Exclusive Film Company in Chicago, Big Feature Rights in Louisville, First National of New Jersey and C. S. Textor in Pittsburgh.

Warners Form Two New Organizations

Warner Brothers this weeek announced the organization of two new companies to handle the distribution of their Classic Eighteen next season. These include the Classic Films, Inc., of which L. K. Brin is in charge. That firm was formerly known as the Kwality Pictures Corporation. The other organization is the Classic Films, Inc., of Omaha, to be headed by Al Kahn. This firm was formerly known as the Crescent Exchange.

C. C. Burr Buys "Youths to Sell"

Charles C. Burr this week announced the purchase of the screen rights to "Youths to Sell." This story will be adapted to the screen next season and be one of the four specials he will make for the independent market. Dorothy De Jagers wrote the story for a weekly magazine.

"Yesterday's Wife" in New York

C. B. C. Film Sales Corporation this week announced that "Yesterday's Wife," its first Columbia Pictures Company feature, is ready for screening, a print having arrived this week from the Coast.

Two Sales on Classic Eighteen

Regal Films, Ltd., of Toronto and the Southern States Film Company of Atlanta have contracted with Warner Brothers for the latter's Classic Eighteen for their respective territories next season.

"Main Street" Release This Month

Warner Brothers this week announced that its special, "Main Street," with an all-star cast, would be generally released by its exchanges this month.

Press Time News

J. Fred Cubberly of the F. & R. Film Exchange in Minneapolis is in New York conferring with Abe Warner, of Warner Brothers, on next year's plans. Cubberly is handling the Warner product in Minnesota.

Col. Selig is producing a series of twelve two-reel featurettes for distribution through Export and Import Film Company. A print of the latest picture of the series, "The Last Man," was received this week.

Louis Auerbach, of Export & Import Film Company, announced this week that that firm had been appointed purchasing agents for several companies operating in continental Europe and Japan.

Arthur O. Bromberg, head of the Bromberg-Progress Exchanges in the South, arrived in New York this week, making his headquarters at the offices of Arrow Film Corporation.

Tony Luchese of De Luxe Film Company, of Philadelphia, has purchased the Eastern Pennsylvania and southern New Jersey rights to the Lee-Bradford production, "Adventures in the Far North."

Jimmy Aubrey this week wired Chadwick Pictures Corporation in New York that shooting on his latest two-reel comedy, "The Lobbygow," has been completed and that the sample print is on its way East.

Max Glucksman, through Jacob Glucksman, has purchased the Argentine rights to Chadwick Pictures Corporation's "Damaged Souls." The territory also covers Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

Joseph C. Reichenbach, formerly with Equity Pictures Corporation, is now in business for himself, handling foreign and domestic rights on pictures. He had established offices at Room 701, 723 Seventh avenue, New York City.

This is vacation season in film circles. Most of the independent film executives are forgetting their worries temporarily on golf courses or in rural sections, while a few meandered to Atlantic City.

Irving Cummings, the producer-star, who has gone into the distribution business handling his own productions, arrived on the coast this week.

Clifford Elfelt, of Clifford S. Elfelt Productions, Inc., has returned to New York, following a sales trip that took him to every exchange centre in the country.

Murray Garsson, of Murray Garsson, Inc., returned to New York this week from a trip to the Middle-west, where he started production on a new special that he will complete in the East. He was accompanied by his entire technical staff.

According to a report on Broadway Irving Cummings' "Broken Hearts of Broadway" may go into the Lyric Theatre, West 42nd street, New York City, for a run of four weeks. Capital Film Company is handling this special in the metropolitan zone.

From Santa Cruz, Cal., comes the report that Tracy Productions, Inc., has started work on its first picture. Glenn Lambert is the director.

Julius Singer is now special representative for Export & Import Film Corporation. He left this week on a tour of the exchange centre of the country.

Irving Lesser, eastern manager of Principal Pictures Corporation, is enjoying a well-earned vacation at the seashore and visiting friends.

Anthony Xydias, the independent producer, arrived in New York this week from the coast. He is making his headquarters at Hotel Astor while here.

First Run Deadlock Gives New England Independents Big Chance

BOSTON—(Special)—A reported deadlock over the first run showing between exhibitors in key cities of this territory and national exchangemen promises to work to the advantage of independent distributors here. Very little product for next season has been contracted for by the first run exhibitors, who attribute their "marking time" tactics to high rentals they say exchangemen are asking for their product.

Meanwhile independent exchangement are rushing in with contracts with the result that, judging from what has transpired during the past two weeks, a new independent picture booking record is certain to be made. The Franklin Film Exchange, Independent Film Distributors, Pioneer Exchange, Federated Film Exchange and Eastern Film Corporation are taking advantage of this unusual situation and making hay while the sun is shining.

A typical example of the booking situation prevalent here is obtained in Providence, R. I., where the theatre men have refused to sign for product. In past years Providence theatres have had their program lineup completed by the first of August. This week, however, none of the houses had contracted for pictures, although the Victory, owned by the B. F. Keith interests and booked by Arthur G. Whyte from New York City, was dickering for some product.

The Rialto, managed by William Mahoney; the Strand, piloted by Eddie Reed; the Modern, managed by Sol Braunig; the Emery, managed by Martin Tuohey, and the Majestic, managed by Alton Emery, are standing pat, and threatening to take their case up with the distributing heads of the companies with exchanges in Boston and New York. Meantime, however, they are contracting for all the big independent product available.

Independents are experiencing the greatest season this summer. A careful survey taken by Moving Picture World reporters in this territory shows the increase in independent picture bookings, for the period beginning May 1 to July 28, of 180 per cent.

In fact, independent distributors here are being depended upon by exhibitors for product in the event of a continuance of the deadlock with the program exchangemen. Bill Shapiro, of Franklin Film Corporation, for example, is being swamped with inquiries by exhibitors who are taking no chances.

An idea of the determination of exhibitors to fight is shown in the organization of many independent theatre owners in Maine, New Hampshire and Vermont. These have unified their bookings and buying in block fashion. But the efforts of the gentleman in charge of this block booking unit, formerly employed by one of the Boston exchanges, have been vain and the exhibitors are awaiting a solution of the Providence first-run situation before taking any definite steps themselves.

The keener independent exchanges, realizing the unusual opportunity before them, are scrambling for product. In fact, the demand here is greater than the supply. Everything available in the market has been purchased for New England. Because of the deadlock many independents are holding up the release of many of their pictures until the fall.

Principal Pictures specials have proven so successful financially at Loew's Brave Field here that all of its output is being given pre-release showings at the world's largest outdoor movie pavilion, which plays to an approximate nightly attendance of 20,000.

All of the bigger Warner Brothers' specials will be given special premier showings at the Park Theatre in this city, according to reports heard in Film Row.

There is some talk of a new regional being started in this territory. Thus far none of the regionals has succeeded for various reasons, although the general belief is that a well-conducted sheet should win out in New England.

Harry Segal, of Pioneer Film Exchange, according to an unverified report, has purchased the New England rights to Irving Cummings' "Broken Hearts of Broadway."

C. B. C. Film Sales Corporation's "Temptation" is playing at the Strand Theatre this week.

Worcester, Mass., is developing into an ideal independent picture town, for exhibitors there are showing all the good independent pictures available here.

H. M. Hoffman, of Truart Pictures Corporation, which will make the Sessue Hayakawa and Elaine Hammerstein productions, was in town dickering with local exchangemen to handle his product next season.

Harry Crull, of the Victory Theatre in Providence, R. I., attributes a great deal of the success of that theatre to independent pictures. Forty per cent. of the pictures that house showed last season were independent pictures.

William Mahoney, of the Rialto; Matt Rielly, of the Victory; Harry Crull, of the Victory; Martin Tuohey, of the Emery; Al Emery, of the Rialto and Majestic; Eddie Reed, of the Strand, and Sol Braunig, of the Modern, at a recent meeting held at the Crown Hotel joined the Friars Club, a New York theatrical club of which George M. Cohan, who was born in Providence, is the Abbott, in honor of the producer-author-star.

Two New Stars Signed by C. B. C.

In line with the promise of its officials that every C. B. C. Film Sales Corporation production for the current season would contain a cast of recognized names and ability comes the announcement of the lining up of an all star cast for "Forgive and Forget," first of the C. B. C. Box Office Winners for the new season.

The cast which is being secured is said to be one of the strongest ever lined up, and is already headed by three players who have won much attention and whose names and work mean much to exhibitors and the film public.

Estelle Taylor has been cast for a leading role. Miss Taylor won laurels through a successful screen career, most recently in C. B. C.'s "Only a Shopgirl," and in "Thorns and Orange Blossoms," "Desire," "Bavu," "Ten Commandments" and other big productions.

Also in a leading role is Pauline Garon, the girl who has made herself one of the outstanding figures of the film world during the season past for her beauty, youth, and charm, and for her work in many big pictures among them Paramount's "Adam's Rib" and other Paramount features.

Grand-Asher Buy Many New Plays

After spending several days in conference with Harry Asher in the New York office, Samuel V. Grand returns to the Pacific Coast where he will take up the work of developing the Grand Studios. While in New York, Mr. Asher accepted the plans for building a new million indoor stage for the Grand Studios, which will have, when the work is completed, the largest stage in the world. At the same time, orders were given which will make the lighting system as excellent and modern as any in the bigger studios on the Coast.

In the past two days several plays were bought by Mr. Grand, through their agents, Curtis Brown, Ltd., and Bardini & Wentworth. With the exception of Sir Phillip Gibbs' new novel, "The Middle of the Road," whose rights Grand-Asher will control, the titles of the new features have not yet been announced. The scenario department, headed by Adam Hull Shirk, is reported to be negotiating with Sam Hellman, popular Saturday Evening Post author of humorous sport stories, for a series of plays for the three Grand-Asher comedy units which star Sid Smith, Monty Banks and Joe Rock.

Klein Sells Seven Pictures

The distribution rights to seven features were disposed of this week by the Edward L. Klein Company to independent and national distributing companies. The Selznick Distributing Corporation bought "The Monkey's Paw."

Clifford S. Elfelt Makes Many Sales; Returns from West

Clifford S. Elfelt, head of Clifford S. Elfelt Productions of Los Angeles and New York, returned this week from a swing around the Western circle of independent exchanges. Mr. Elfelt will remain in New York for two weeks, following which he will return to Los Angeles with Jane Thomas, his new star, to start production on the first of a series of specials starring Miss Thomas. The first Jane Thomas picture will be released September 1st.

While on the road Mr. Elfelt disposed of many territorial rights to six J. B. Warner Westerns. The following exchanges bought rights to these pictures: Progress Pictures Exchange of Philadelphia; Sam Werner, of United Film Exchange of St. Louis; Richards & Flynn, of Kansas City; Security Film Corporation of Chicago; Fontenelle Pictures Exchange of Omaha; Superior Film Service Exchanges in Seattle, Denver and Salt Lake City; All Star Films Exchange of Portland.

Jane Thomas, the Clifford S. Elfelt star, leaves next Sunday for Atlantic City, N. J., where she will be featured at the annual convention of the Motion Picture Theatre Owners of Southern New Jersey and Eastern Pennsylvania. Miss Thomas leaves for Los Angeles on August 20th.

J. S. Jossey, of Progress Pictures, Inc., of Cleveland, on his visit to New York this week, spoke enthusiastically concerning conditions within the independent market. While in New York Mr. Jossey held conferences with W. E. Shallenberger, president of Arrow Film Corporation, and I. K. Chadwick, of Chadwick Pictures Corporation. He bought "Man and Wife," "The Broken Violin," "The Rip Tide," "None So Blind," "The Little Red Schoolhouse" and two serials, "The Fighting Skipper" and "The Sante Fe Trail" from Arrow Film Corporation.

Arrow Film Corporation announced this week that it has sent four salesmen on the road to visit various parts of the country in behalf of that firm and its product. They left Monday, July 30.

I. E. Chadwick, of Merit-Arrow Film Exchange in New York in a letter to W. E. Shallenberger, of Arrow Film Corporation, imparted the information that he had booked the Pine Tree Pictures special, "Jacqueline" over the B. F. Keith circuit in the metropolis.

Arthur C. Bromberg, of Progress Pictures Exchange of Atlanta, Ga., while in New York this week contracted with Arrow Film Corporation for the screen rights to ten five-reel Western features made by Ben Wilson, "The Broken Violin," "The Rip Tide," "Man and Wife" and "The Little Red Schoolhouse."

Former Governor Milligan, president of the Pine Tree Pictures Corporation, visited New York this week. He said his firm will not start production on its next picture until next fall.

Louis Marangella, who was recently promoted to the publicity directorship at Warner Brothers' West Coast studio, left for Los Angeles on the Twentieth Century this Thursday. Herb Crooker, formerly with Pathe, has succeeded Lou Marangella at Warner Brothers' New York offices.

Herbert Lubin, of S-L Pictures, was here this week, but returned to Chicago late this week. He will remain in the Windy City indefinitely.

S. M. Naon, special representative of the Argentine American Film Corporation, sailed last Saturday for Buenos Aires.

A report from Chicago this week has it that Preferred Pictures Corporation will operate its own Al Lichtman Exchange in Chicago. No definite confirmation was available in New York this week, however.

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

"Keep Your Eyes on Play Dates" Warns Warner in Announcing Plans

"Keep open play dates for the big ones that are coming, and don't clutter up your schedule with a lot of junk pictures."

That is the advice of Harry M. Warner, of Warner Brothers, to exhibitors throughout the country. The Warners are producing for the coming season eighteen classics, and it is Mr. Warner's contention that the production schedule of the independent market is the biggest in its history. For this reason, Mr. Warner believes that the exhibitors who neglect to keep "open play dates" for the big features that are being made and which will be released this fall are the exhibitors who will slowly but surely pave the way to their own failure.

"Many pictures have been announced for release next season," said Mr. Warner. "Scores of others are on the way. Most of the big ones are coming from the independent producers. We are making eighteen classics that are without question, eighteen of the biggest attractions ever produced by a single organization.

"At this time of the year exhibitors are intent on securing anything and everything that is talked into them by glib-tongued salesmen. In other words, they are closing up their play dates for the entire year. The exhibitors following this plan are going to find themselves in a dry spot when the big ones come along. And they can't blame anybody else but themselves.

"We have just begun to hit our stride, and we are confident that our pictures will surpass anything offered to exhibitors by the corporations. If the exhibitors of this country sew themselves up with the cheap claptrap of the corporations they will stifle competition, and in stifling competition they kill their own business. The open market films make competition possible. They make possible bigger and better box-office attractions. And this means that the exhibitors who line up alongside of the independents will be getting meritorious product, they will be using far-sighted judgement in the future longevity of their business, they will throttle the monopoly of others, and they will further the great work of the motion picture art.

"Exhibitors want to be in a position to cash in on the big productions. Now is the time to be careful of false moves. Book wisely. Don't fall for the bunk. There are plenty of good pictures in the independent field, and the Warner Brothers are helping to fill the demand for big pictures by bringing forth eighteen great plays and novels."

Announcement of the eighteen Warner classics is as follows:

"The Gold Diggers," a David Belasco production from the play by Avery Hopwood, directed by Harry Beaumont, with an all-star cast including Hope Hampton, Wyndham Standing and Louise Fazenda.

"Little Johnny Jones," featuring Johnny Hines in the play by George M. Cohan, directed by Arthur Rosson.

"The Printer's Devil," starring Wesley Barry, in the story written by Julien Josephson, directed by William Beaudine. Harry Myers also plays a prominent role in the production.

"Broadway After Dark," a Harry Rapf production made from the play by Owen Davis, with adaptation by Edmund Goulding, starring Marie Prevost, Monte Blue and Irene Rich.

"How to Educate a Wife," an Elinor Glyn story, adapted by Grant Carpenter.

"Cornered," the famous Broadway stage success written by Zelda Sears and Dodson Mitchell.

"Tiger Rose," a Sidney Franklin production starring Lenore Ulric in the popular Belasco play; direction, Mr. Franklin.

"The Country Kid," the second Wesley Barry picture by Julien Josephson, and directed by William Beaudine; Harry Myers will also play in the picture.

"Lucretia Lombard," a Harry Rapf production, which will be an adaptation of Kathleen Norris' popular novel by Sada Cowan.

"Being Respectable," from the novel by Grace Flandra, adapted by William Black.

"The Tenth Woman," from the novel by Harriet Comstock.

"Daddies" a David Belasco production, adapted from the play by John L. Hobble; scenario by Julien Josephson; direction of Harry Beaumont and starring Mae Marsh.

"Beau Brummell," by special arrangement with Mrs. Richard Mansfield, starring John Barrymore in the Clyde Fitch play of the same name.

"Babbitt," from the novel by Sinclair Lewis.

"The Age of Innocence," from the novel by Edith Wharton, voted one of America's ten greatest women.

"Lover's Lane," from the play by Clyde Fitch.

"An Unloved Wife," from the story by Pearl Keating.

Wesley Barry will appear in another production, the third of which will be written by Julien Josephson, with direction by William Beaudine.

Bauman-Peters In a Squabble

Charles O. Bauman and House Peters, the star, have apparently had a break, for this week the former was authorizing publication of an announcement warning the trade that House Peters was under contract with him and that he would "prosecute any infraction." The notice read as follows:

"Take notice! Mr. House Peters is under contract with me, whereby, for a period of five (5) years, from May 1, 1923, he agreed to appear in motion pictures for me exclusively. I intend to hold Mr. Peters to his contract with me, and I propose to him, or anyone who employs him during the contract period, to such damages as his failure to live up to his agreement may cause me. Charles O. Bauman."

CHICAGO — (Special) — Reports in film circles here have it that Joseph Friedman will not handle the Al Lichtman Preferred Pictures here next season. According to this information Al Lichtman Corporation will maintain its own exchange in Chicago.

LOS ANGELES — (Special) — The Harold Bell Wright Pictures Corporation has filed a petition here asking for a court order of dissolution. Attorneys for the company say that the picture rights to the Wright stories have been sold to another company (Principal Pictures Corporation).

JEFFERSON CITY, MO.—(Special)—The license of the Mesco Pictures, Inc., of this state, has been revoked by the State Finance Department because of the failure of that company to file a financial report, it is said.

NEW YORK CITY—The report of Douglas M. Black, referee, who passed on the controversy between Eugene Spitz and Ivan Abramson and Graphic Film Corporation over the production, "Mother Eternal" was returned this week. Spitz sought to recover $23,000 which he said he contributed to produce the picture. The referee recommended to the court that Abramson and Graphic return the amount to the plaintiff minus $6,809, which sum is chargeable against Spitz.

Zeidman to Make "Peck Boy" Film

LOS ANGELES—(Special)—Benny Zeidman, one of the youngest and most successful independent producers on the coast, whose pictures are released in the independent market via Principal Pictures Corporation, has announced that he will make "Peck's Bad Boy and His Pa" as his next special. Principal Pictures will handle this production, according to Mr. Zeidman.

Edward F. Cline will direct the picture. He recently completed "Circus Days" with Jackie Coogan, a First National special. Harry Carr, Walter Anthony and John Grey are working on the story.

Two new Principal Pictures Corporation pictures for fall release have been completed. They are "When a Man's a Man," by Harold Bell Wright, and "The Meanest Man in the World." The latter, however, may be released through a national company.

The first Richard Talmadge picture for distribution through Truart Pictures Corporation has been completed here. The picture is entitled "East Freight." A print of the picture is due in New York about the middle of next week and the picture itself will be released September first.

Anthony Xydias will make a series of eight J. B. Warner productions next season for the independent market. He already has contracted with many exchanges to handle the pictures. Mr. Xydias is now in New York.

Jane Thomas, whom Clifford S. Elfelt announced he had signed to star in a series of eight productions, is due here about the 25th of this month to start work on the first picture.

The employes at the local studios of Warner Brothers are preparing a wonderful reception to Lou Marangello who is due here on Monday to take over the publicity reins at the studio.

Phil Goldstone is working on several pictures which he will shortly announce for distribution. Mr. Goldstone, according to reports here, has unearthed another stunt star along the lines of Richard Talmadge, whom he will star in productions similar to those in which Talmadge worked.

Florence Vidor, one of the most popular leading women here, has been signed by Warners for an important role in a special production that Ernest Lubitsch will make for that firm late in the fall.

Edward Dillon, director of the Elaine Hammerstein pictures that Truart Pictures Corporation is releasing, has arrived here. He is preparing the way for the screen adaptation of "The Drums of Jeopardy," in which Miss Hammerstein will play. This is the story on which was based a mystery drama that played at the Gaiety Theatre in New York last winter.

Bryant Washburn has completed work in "Other Men's Daughters," a Grand-Ascher production made by Ben Wilson. Mabel Forrest plays opposite Washburn in this picture.

Louise Fazenda has been placed under a long term contract by Warner Brothers. Miss Fazenda has been attracting much attention in the Warner pictures in which she appeared last season.

Monte Blue and Irene Rich will assume the leading roles in Warner Brothers' "Lucretia Lombard." Jack Conway will direct the picture.

Wesley Barry will be starred in "George Washington Jr." This much was definitely decided this week. There had been many reports regarding the player who was to assume the titular role, many believing that it would fall to the lot of Johnny Hines to play it.

Louis Weiss, of National Non-Theatrical Film Company, announced in Detroit last week that he had taken over the Non-Theatrical Motion Picture Service. Louis F. Fleihman will be in charge.

Bob Savini, of Savini Films, Inc., of Atlanta, Ga., has moved his offices to 111 Walton street, in the offices formerly occupied by the Consolidated Film and Supply Company.

Within the next few weeks many foreign buyers are expected to arrive in New York, according to records announced by the passenger agents of various trans-Atlantic ocean lines.

Truart to Star Sessue Hayakawa

A deal was consummated during the past week with Sessue Hayakawa, well-known screen player, and Marty Schwartz, son of a prominent exhibitor, in association with M. H. Hoffman, vice-president and general manager of Truart Film Corporation, whereby Hayakawa will appear in a series of twelve productions over a period of three years. It is stated the contract calls for the payment of close to a million dollars to the famous Jap star within the three-year period.

"YESTERDAY'S WIFE"

A GRIPPING DRAMA BASED ON A THEME THAT WILL INTEREST EVERY MAN AND EVERY WOMAN

ANOTHER BIG WINNER



"Temptation"
broke records everywhere, so will

"Yesterday's Wife"

featuring
Irene Rich Eileen Percy
and an all-star cast. Directed by
Edward J. LeSaint

THE FIRST OF THE SEVEN BIG
C. B. C. SPECIALS

Save a Date for These

Box Office Winners
"Forgive and Forget" "Pal O' Mine" "Innocence"

Columbia Productions
Gems of the Screen
"Yesterday's Wife" "Discontented Husbands"
"The Marriage Market" "Traffic in Hearts"

C. B. C. Film Sales Corp.
1600 Broadway New York City



NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

"Green Goddess" Set Biggest in East

Distinctive Pictures has built the largest set ever constructed in the East for the mob scene in "The Green Goddess," now well under way at the Distinctive studio in the Bronx. It is an entire section of a Himalayan mountain town, showing the principal street going up a hillside. On top of the hill is the palace of the Rajah, played by George Arliss.

At the base of the hill are homes of the people. Further on up the slope are bazaars and public buildings. The street itself ends abruptly in a blank wall surrounding the palace, which rises beyond to a height of 100 feet. At the top of the palace is the balcony of the Rajah's quarters. It is on this balcony that the famouns dinner scene takes place —the scene which stirs the fanatical populace to demand the lives of the three English people, Alice Joyce, David Powell and Harry T. Morey. "The Green Goddess" will be distributed by Goldwyn Cosmopolitan.

May McAvoy to Play Opposite Hunter

May McAvoy has been signed to play opposite Glenn Hunter in "West of the Water Tower," his first Paramount picture, according to a wire received in New York from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Hollin Sturgeon, who will direct the picture, and Lucien Hubbard, who adapted the novel for the screen, are on their way from the Coast and will be ready to start production of the picture at the Paramount Long Island studio in about two weeks.

Giblyn Begins on Bennett Film

Charles Giblyn, engaged by Whitman Bennett to direct "The Leavenworth Case," by Anna Katharine Green, has started production at the Whitman Bennett Studios in Yonkers, N. Y. This novel will make one of the greatest mystery films of the season, it is expected.

"The Leavenworth Case" will be one of six specials produced by Whitman Bennett which will be released by Vitagraph during the season of 1923-24.

New Farnum Film

Dustin Farnum is nearing completion of his new feature, "The Plugger," direction of David Solomon. Margaret Fielding is leading lady.

Lloyd Signs Tearle for "Black Oxen"

"Black Oxen," Gertrude Atherton's sensational novel, which will be the initial Frank Lloyd production under his recent contract with First National, will have two very prominent players in its leading roles. Mr. Lloyd has signed Conway Tearle to be co-featured with Corinne Griffith, who was chosen recently for the part of Madame Zattiany. Tearle will portray the intellectual young journalist who finds in the rejuvenated belle his ideal of womanhood.

With these two players already selected, Mr. Lloyd will build up the remainder of the cast within the next few weeks and actual filming will start immediately thereafter. The continuity has been prepared and all preliminary work has been completed.

Reviewers Unite in Praise of Fox Film

Critics representing newspapers, trade journals, fiction magazines and all publications interested in motion pictures, who reviewed "Soft Boiled," the Fox Film Corporation special production featuring the popular Tom Mix and his famous horse "Tony," voiced unanimous and hearty praise for the photoplay in their printed expressions.

The picture was presented to a large assemblage of the reviewers, exhibitors and prominent film men at a private showing at the Forty-fourth Street Theatre, New York, July 18. Extracts from some of the reviews that have already been published follow:

N. Y. Telegraph: "'Soft Boiled' is fine comedy." Moving Picture World: "It is a picture which should find welcome with every class of patron and keep a steady stream in front of the box office window." Motion Picture News: "This is the best picture Tom Mix has ever made."

Film Daily: "It is comedy that will register with Mix fans and serve to satisfy the majority of theatregoers." New York Telegram: "A private screening of 'Soft Boiled,' with Tom Mix and his celebrated 'Tony,' the wonder horse, was given at the Forty-fourth Street Theatre, and the audience, largely professional and clerical, was delighted."

Motion Picture Journal: "The exhibitor who overlooks this production should retire from the show business."

Added to Cast

Zazu Pitts and Anne Schaefer have been added to the cast of Glenn Hunter's first Paramount picture, "West of the Water Tower," which will be put into production.

"Covered Wagon" to Open in London in Fall

A cable received from E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, states that arrangements have been completed for the opening of "The Covered Wagon" at the Pavilion Theatre in London early in September. The production will be presented by Gilbert Miller, of Charles Frohman, Inc.

John C. Flinn, of the New York Paramount office, who has been actively connected with "The Covered Wagon" since last January, supervising its openings in New York, Chicago and Boston and has been associated with J. J. McCarthy in arranging road tours for the production, sailed for London Saturday on the Homeric to supervise the exhibition at the Pavilion.

Mr. Flinn will be gone about two months and during that period, or until the annual election of officers, the meetings of the Associated Motion Picture Advertisers, of which he has been president for the past year, will be in charge of Vice-President Victor M. Shapiro, who has been nominated as Mr. Flinn's successor.

Make-Up Expert Signed by Fox

In consideration of his work in a leading role in the Fox special, "No Mother to Guide Her," John Webb Dillion has been signed to a Fox contract and sent to that company's West Coast Studios to play in features.

Mr. Dillion has been an actor for fifteen years. During that time he played four hundred different roles in stock. He has been seen in leading roles in such plays as "Monte Cristo," "Paid in Full," "Get Rich Quick Wallingford," and others. He was with Viola Allen two years.

Since entering pictures, Dillion has played in thirty-five Fox features. He is an expert at make-up and specializes in strong character roles.

"When Odds Are Even," Next Russell

"When Odds Are Even" is the title chosen for the William Fox production starring William Russell, which was first announced as "The Best Man Wins." The story and scenario is by Dorothy Yost and was directed by James Flood. Dorothy DeVore plays the leading female character.

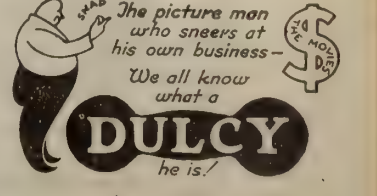
Smith Is Casting Vitagraph Film

David Smith, whose next production is "The Man from Brodney's," picturized from George Barr McCutcheon's famous novel, is casting this picture, which will be one of the twenty-six 1923-24 specials released by Vitagraph.

Miss Dupont, whose performance in "Foolish Wives" was one of the outstanding screen portrayals, and Wanda Hawley, well known star, have been selected for important roles in this spectacular production.

Harrison Ford in Leading Role

B. P. Schulberg has signed Harrison Ford for the leading masculine role in the Preferred version of "Maytime," Rida Johnson Young's famous play. The picture will be directed by Gasnier.



"Soft Boiled" an August Release

"Soft Boiled," an entirely new brand of Tom Mix picture, will be among the August releases of William Fox. "Tony," the wonder horse, is a member of the cast. J. G. Blystone, who wrote the story and directed the picture, is said to have laid out a stiff bit of work for the star. All of Tom's known qualities as an actor will be found in the picture, also a revelation of original comedy gifts.

In Leading Role

Mary Philbin, who has established an enviable reputation by her recent work in feature productions, is now working at the Fox studios in Hollywood in the leading role of "The Temple of Venus," which is to be included in the schedule of specials for the season of 1923-1924. David Butler is cast in the male lead and Henry Otto is directing. The cast also includes twenty-five beautiful girls.

Garsson's Distribution Plans for "Broadway Broke" Soon to Be Ready

Distribution arrangements for the latest Murray W. Garsson special production, "Broadway Broke," will be announced within the next week, according to word emanating from the Garsson offices, 522 Fifth avenue.

Few independently produced motion pictures made during the past few years have created the amount of interest and conversation that has been aroused over "Broadway Broke," an adaptation of Earl Derr Bigger's famous *Saturday Evening Post* classic. The story itself was one of the most talked of bits of fiction the *Saturday Evening Post* has ever published, and, as a result, the bidding for the screen rights reached a high point.

The cast was selected with utmost care, and a great storm of publicity was given the picture when announcement was made that Mary Carr would be seen in the leading role.

Percy Marmont, whose rise to stardom during the past two years has placed him in the front rank of motion picture players, was the second name to be added to the "million-dollar cast." His work in "Broadway Broke," from all advance reports, will add new laurels to his already enviable record.

Another star in her own right in the cast is Gladys Leslie, who has played the star roles of innumerable screen successes during the past few years.

Other well-known screen and stage favorites to be seen in prominent roles in "Broadway Broke" are Maclyn Arbuckle, Dore Davidson, Macy Harlan, Billy Quirk, Albert Phillips, Henrietta Crossman, Sally Crute, Edward Earle, Pierre Gendron and Leslie King.

The production was staged by J. Searle Dawley, who has created many successful screen plays. He staged some of Marguerite Clark's best productions, directed Mary Pickford in a number of screen successes, and has staged feature attractions starring Billie Burke, Elsie Ferguson, H. B. Warner, and others.

In producing "Broadway Broke" Mr. Dawley was given unlimited time and resources. More than five months was spent in actual production work and many months more in whipping the picture into shape, according to announcement from the Garsson offices.

The appeal of the bright lights of Broadway, "the wickedest street in the world," and heralded in the Garsson advertising as "the gayest and saddest of all great streets," probably is the predominating feature of the attraction. The story deals with the romance of Broadway stage life, the tinseled glory of success behind the footlights, and the short step from the heights of popularity to utter failure.

The appeal of the title and its untold exploitation possibilities is another element that will help assure it of success, according to the opinions of the Garsson organization.

A private showing of the picture was held recently, and a number of prominent eastern exhibitors were present. Every one of them, it is announced, volunteered to book the picture direct from the Garsson offices without waiting for the completion of distributing arrangements. Although, in addition to these offers, numerous other booking propositions have been received by Mr. Garsson, no engagements will be scheduled until arrangements for national distribution have been made.

All offers for foreign rights to the attraction also have been refused pending the signing of distribution arrangements, it is announced.

Buster Keaton Making Five-Reel Comedies

The recent acquisition of Buster Keaton to the roster of Metro stars was another step in the program of Metro Pictures Corporation to make the 1923-1924 season a banner year all around. The fact that this new association would be inaugurated with a series of five-reel comedy features added another phase of interest to the keen curiosity which the announcement had aroused among exhibitors and the public.

Keaton's first five-reeler, "Three Ages," will not be released in this country until September, but it already enjoyed a triumphant reception in London, where the premiere was attended by royalty. Shortly after its London premiere "Three Ages" was simultaneously released to theatres throughout England.

Joseph M. Schenck, the producer of the Keaton features for Metro release, declared recently that nothing would be spared to make this comedian's forthcoming pictures leaders in their particular field. A capable organization has been selected by Mr. Schenck, and no technical or artistic developments in the industry will be left untried to make the Keaton series a top-notcher in every respect.

Keaton himself is admirably fitted at this time for full length feature comedies. He has served his apprenticeship in two-reelers and has gradually built up a tremendous following. For some time there was a consistent demand from exhibitors and public for longer Keaton comedies, but Mr. Schenck bided his time until he felt that Keaton five-reelers were inevitable.

Keaton's climb to the peak of comedy success is one of the outstanding achievements in the industry. For sixteen years he was a vaudeville headliner as one of the famous trio of "The Three Keatons." A stage career followed subsequently, and then with the growth of motion pictures Keaton went definitely over into the new field. It is a tribute to Keaton's art and ability that he successfully transplanted his genius from stage to screen and has won the popular approval of the public.

"Three Ages" was directed by Buster Keaton and Eddie Cline from the story of Jean Havez, Joe Mitchell and Clyde Bruckman. It was photographed by William McGann and Elgin Lessly. Art direction was in charge of Fred Gabouri. The supporting cast includes Margaret Leahy, who came to this country especially for this picture after winning a beauty contest in England; Wallace Beery, Joe Roberts, Lillian Lawrence and Horace "Cupid" Morgan.



Opinion Confirmed by Reviewer

The opinion said to be held by Finis Fox that "The Man Between," just released by Associated Exhibitors, is the greatest of all his productions, is confirmed not only by newspaper reviewers, but by box-office reports in theatres where the feature has already been shown, according to a statement issued by Associated.

Theatres Advertise Vitagraph Film

Forty-eight theatres in Cleveland recently used a blanket advertisement to announce the fact that they would show "Masters of Men," David Smith's production of Morgan Robertson's great sea story, during the two weeks of July 22 and 29.

Superior Cast in "Tipped Off"

A superior cast presenting a gripping story, in which thrills and moving drama abound, is seen in "Tipped Off," Playgoers' current offering, the five-part feature being set for August 5 release. Heading the cast are Noah Beery, Tom Santschi, Stuart Holmes and Arline Pretty.

Regina Quinn Is Cast

Regina Quinn, who has been absent from the screen for more than a year, has returned to motion picture work and will appear in Sam Wood's production for Paramount of Arthur Train's popular novel, "His Children's Children," which Monte M. Katterjohn has scenarized. Miss Quinn will have the role of "Claudia," one of the Kayne daughters.

Lichtman Enthusiastic About Coming Pictures

Al Lichtman, president of Preferred Pictures Corporation, is back in his New York office after a visit of more than a month to the Preferred studios and exchanges.

Mr. Lichtman is highly enthusiastic about the forthcoming Fifteen Preferred pictures. "When I reached the Coast," he said, "'The Virginian' was under way. I honestly believe that in making this, B. P. Schulberg has made the outstanding production of the year. Every scene in it is like a Remington painting.

"Preparation has also begun on 'Maytime,' which I think, judging from the script, will be as great a box-office attraction on the screen as it has proved to be on the stage.

"I showed the three pictures already completed, 'The Broken Wing,' 'Mothers-in-Law' and 'April Showers' to leading exhibitors, including Frank Newman in Kansas City, the Skouras Brothers and other leading exhibitors, and was rewarded by having them sign for the pictures immediately after the showing.

"The All Star Feature Distributors, owners of the Preferred franchise in San Francisco, were so pleased with the first eight, and so enthusiastic about the coming fifteen, that negotiations for the coming season were a mere formality. That also proved to be the case with Harry Nolan in Denver and Al Rosenberg in Seattle.

"In Kansas City and Omaha, we will from now on operate under our own exchanges. Already this has proved a very successful policy, with Ed Grossman in charge."

Ernest Shipman Buys "The River Road"

Ernest Shipman, president of the Long Island Cinema Corporation, which is to produce three Sunrise Trail Pictures on Long Island this summer, announced this week that he has purchased "The River Road" for his first production.

"The River Road" is a popular new novel by Hamilton Thompson that is having a widespread circulation throughout the country. Kenneth O'Hara, chief of Mr. Shipman's scenario department, will prepare the story for the screen. "The Coast Guard Patrol" has been adopted as a temporary title.

Kirkwood in Lead

James Kirkwood, who was added to Goldwyn's permanent acting company two or three months ago, has now been assigned to his first part under this contract. It will be the leading male role in Joseph Hergesheimer's "Wild Oranges," which King Vidor has adapted to the screen, and which he will direct.

Title Changed on Tourneur Film

M. C. Levee, who is presenting Maurice Tourneur productions through First National, has decided to change the title of the French play "Two Little Vagrants," which was announced last week as the next Tourneur picture to follow "The Brass Bottle," a current First National release. The picture will be released as "Jealous Fools." Anticipating the closing of the contract which would give him the world's rights of the play, Tourneur has the continuity all prepared and upon the completion of the casting, filming will start immediately.

Garsson's Return Expected Soon

Murray W. Garsson, who now is making a tour around the country in the interests of his various productions which have been released during the past year, is expected to return to New York early next week.

Upon his return it is expected that announcement will be made of the distribution plans for "Broadway Broke," production of which just recently has been completed.

Fox to Adapt Grey Novel to Screen

"The Lone Star Ranger," the famous best seller from the pen of Zane Grey, will be adapted to the screen by Fox Film Corporation and Tom Mix will be assigned to the title role, according to an announcement from the New York offices of the organization this week. The picture will be released early in September.

Rex Ingram's "Scaramouche" to Be His Best

Metro is confident that the forthcoming Rex Ingram production of "Scaramouche" will be universally acclaimed as the world's greatest photoplay. A fortune is being spent in an effort to excel "The Four Horsemen of the Apocalypse," the picture with which Mr. Ingram made screen history, astonishing the motion picture world by setting a new standard for lavishness and effectiveness of production. That standard still remains untouched, Metro says, but "Scaramouche" is expected to put even the memory of "The Four Horsemen" into eclipse.

"Scaramouche" is founded upon Rafael Sabatini's novel of the French Revolution. When Mr. Ingram first read it, he saw flashing before him picture after picture, scene after scene, that fairly cried out for reproduction on the silver sheet. The whole colorful epic of the Reign of Terror was there as a background for a story that told itself in action.

"There are undoubtedly greater stories from a literary point of view," said Mr. Ingram, "but 'Scaramouche', from the point of view of the screen, is by far the greatest story of them all."

Every producer recognized the wonderful screen possibilities of the story and there was a scramble among them for the picture rights. In obtaining these rights, Metro obtained its greatest opportunity for a supreme motion picture achievement. In the hands of Mr. Ingram, whose genius has been steadily developing since the days of "The Four Horsemen," that opportunity will undoubtedly be realized.

Each of the Ingram pictures since his epic production of the Ibanez story — "The Conquering Power," "The Prisoner of Zenda," "Trifling Women" and "Where the Pavement Ends"—has shown an advance in pictorial excellence over its predecessor. In "Scaramouche" the chance has arrived for this cumulative excellence to have full expression on a massive scale.

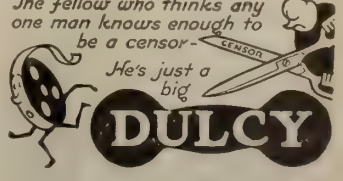
The picture, now in course of production, will have taken nearly a year of unremitting effort to complete. The preliminary work has included an exhaustive study of historical sources to make the picture absolutely accurate in its historical background. Forty-five persons worked steadily for four months in making the costumes. An army of workmen built a whole French village, the village of Gavrillac in Brittany, on sixty acres of ground at Hollywood.

Alice Terry, who has played the leading feminine roles in the majority of the Ingram productions, will be seen as Aline, the dainty, high-spirited aristocrat, who falls in love with Scaramouche, which is a stock name for one of the characters in a company of strolling players.

Ramon Novarro, who made a stirring success as Rupert of Hentzau in "The Prisoner of Zenda," and in "Trifling Women" and "Where the Pavement Ends," will have the title role, one of the richest parts that ever fell to a screen player. Scaramouche, who "was born with the gift of laughter and a conviction that the world was mad," is a strolling player and revolutionist.

Lewis Stone, the Rudolf Rassendyl of "The Prisoner of Zenda," is cast as the suave Marquis de la Tour d'Azyr, the distinguished and fascinating representative of the old regime. Others in the cast include Edith Allen, Lloyd Ingraham, Otto Matiesen, Julia Swayne Gordon, James Marcus, Lydia Yeamans Titus, William Humphrey, J. Edwin Brown, Carrie Clark Ward, Bowditch Turner, George Seigman, John George, Joe Murphy and Snitz Edwards.

"Scaramouche" will be first shown in the principal cities of the country in legitimate playhouses at advanced prices. It will go to the exhibitor with a record of long runs and valuable advertising. The New York release is fixed for next January.



Three Previews Prove Audiences Take to "Potash and Perlmutter"

"Potash and Perlmutter," Samuel Goldwyn's first independent production for distribution through First National, has proved itself, after three pre-views before widely different types of audiences, a 100 per cent picture. The production was screened last week as a part of the regular performance of a Bayside, L. I., theatre before First National executives. On the two following evenings Mr. Goldwyn brought his picture to other Long Island houses, watching, with First National executives, the reactions of the audience. The poll of opinions of all film men who saw the picture have won it the title of "one hundred per cent production."

Of questioned quality for screen production, "Potash and Perlmutter" was selected by Mr. Goldwyn for his first independent effort largely because of the eight years' popularity which it enjoyed on the stage. Ever since Mr. Goldwyn left Famous Players he has had a strong desire to bring these two characters to the screen, but there was so much opposition to his plan in the past that it remained for him to make the picture only when he had entered the ranks of independents.

"Potash and Perlmutter" went into work nine weeks ago under the directorial supervision of Clarence Badger, with Barney Barnard Alexander Carr and Vera Gordon in the star roles.

On July 24 Mr. Goldwyn, accompanied by A. H. Woods, who produced the stage play; Montague Glass, the author; Richard Rowland, Harry Schwalbe, E. A. Easchmann, Floyd Brockell, Archie Selwyn, Mme. Frances, Robert Dexter, Harry Reichenbach, Martin Hermin, Julius Tanner, and others, saw the pre-view. According to Mr. Schwalbe: "There has been no picture in recent years that possessed the appeal, the laughter-creating episodes and the sure-fire titles as 'Potash and Perlmutter.'"

Five hundred people, all the house would seat, gave the picture an ovation, and at the finish A. H. Woods, the original producer, announced that he would set back his opening dates at the Eltinge Theatre, New York, and the Woods Theatre, Chicago, and start "Potash and Perlmutter" at these two houses for what he expected would be the longest runs a picture had ever enjoyed.

Thursday night, accompanied by Joseph Plunkett, of the Strand, and Walter Hays and other prominent First National executives, the picture was taken to another point on Long Island and again demonstrated that it is one of the great, appealing pictures which the screen seems to get every great once in a while. Friday night it more than proved itself before another audience of a still different type, and it was after these three tests of the picture's worth that First National felt assured of its ground in denoting "Potash and Perlmutter" as a 100 per cent attraction.

"Potash and Perlmutter" evidently enjoys a wider popularity than any stage or fiction work in American history. Five companies have played Broadway to a gross of nine years. More than twenty-two companies have toured the United States for the same period. One hundred and seventy-two of the stories have been published in the *Saturday Evening Post*. The book has sold into its third hundred thousand, and more than one hundred daily papers have contracted to run "Potash and Perlmutter" stories once a week for the next year.

London, Amsterdam, Stockholm, Paris, Berlin and Warsaw have each their yearly production, while the most recent "Potash" story, "Partners Again," remained on Broadway all last year, and will go on tour this season.

It is thought that the last week in September will be the general release date unless it is decided to run at the Eltinge Theatre here and the Woods Theatre, Chicago.

"Bull" Montana in Society Comedy

Bull Montana's five reel society comedy, entitled "Breaking Into Society," has been acquired by the Film Booking Offices and will be released September 30th.

The production was produced by Hunt Stromburg and carries a cast of characters consisting of Carrie Clark Ward as Mrs. Pat O'Toole, Bull Montana as Tim O'Toole, Klla Pasha as Pat O'Toole, Francis Treabole as Mary O'Toole, Florence Gilbert as Yvonee, Leo White, a butler, Tiny Sanford, a chiropractor, Stanhope Wheatcroft, a man of wealth, Chuck Reisner, the Pittsburgh Kid and Gertrude Short as Sally.

Peggy Browne in Warner Film

Peggy Browne, who recently had the distinction of appearing on Broadway in two recent releases on the same day—Metro's "Her Fatal Millions," with Viola Dana, and Universal's "McGuire of the Mounted," featuring William Desmond—is in the cast of the "Gold Diggers," Warner Brothers' picture, just filmed on the coast under the personal supervision of David Belasco.

F. B. O. Release for October 28

Carmel Meyers and June Elvidge head the cast of the Film Booking Offices' forthcoming production, based on the romance of King Tut, entitled "The Dancer of the Nile," directed by William Earle.

The Film Booking Offices will release the picture October 28 as a special.

Lucy Fox Is with Gallagher and Shean

Lucy Fox, featured motion picture player, has been engaged for a leading role to support Gallagher and Shean in their William Fox special, "Around the Town," now in production at the Fox New York Studios, direction of Bernard J. Durning.

Miss Fox returned to New York recently after a sojourn abroad, during which she combined business and pleasure. She made several pictures, which will be released soon in this country.

McGregor Signed

Malcolm McGregor, who has attained considerable station in picture circles following his performance of "All the Brothers Were Valiant" and in "The Prisoner of Zenda," has been signed by Fox Film Corporation to play the leading male role in "You Can't Get Away With It," the Gouverneur Morris story which Robert V. Lee is directing at the Fox West Coast Studios. The production will be released on the Fox program of specials for the coming year.

Mid-Summer Sees No Slackening in Goldwyn's Big Production Program

With a remarkable assemblage of noted stars and directors, an ambitious production program is now actively under way at the Goldwyn studios. With pictures ranging from spectacular costume features to simple stories of every day life, the program runs the gamut of screen entertainment.

The variety of Goldwyn's production policy is well illustrated by the contrast in two of the pictures now nearing completion—"In the Palace of the King," which Emmett Flynn is directing, and Erich von Stroheim's production of "Greed." The former, adapted from F. Marion Crawford's novel, is a brilliant period play of old Spain, and several thousand people appear in some of the spectacular battle scenes. The all-star cast includes Blanche Sweet, Edmund Lowe, Hobart Bosworth, Lucien Littlefield, Pauline Starke and Aileen Pringle.

"Greed," adapted from Frank Norris' novel "McTeague," is a story of lowly folk amid the drabness of poverty. The cast includes Gibson Gowland, Za Su Pitts, Cesare Gravina, Jean Hersholt and Dale Fuller.

Marshall Neilan has completed two new productions. The first, "The Eternal Three," a dramatic love story, with Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, William Orlamond and others. Neilan's other production is "The Rendezvous," a story of revolutionary Russia, with Conrad Nagel, Lucille Ricksen, Lucien Littlefield, Kate Lester, Kathleen Key and Richard Travers.

Tod Browning is directing a story of American life, "The Day of Faith," by Arthur Somers Roche. Players in the cast include Tyrone Power, Raymond Griffith, Eleanor Boardman and Ford Sterling.

Victor Seastrom, the noted Swedish director, is making a film version of Sir Hall Caine's "The Master of Man," with Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Creighton Hale and Aileen Pringle in leading roles.

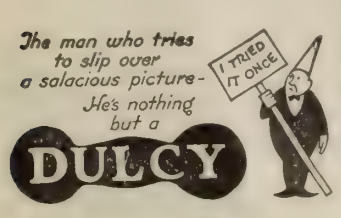
Further indication of the wide variety of Goldwyn productions is seen in "The Magic Skin," which George D. Baker is directing. This is a film version of the colorful Balzac story, and stars appearing in the picture are George Walsh, Bessie Love and Carmel Myers.

That there is to be no slackening in Goldwyn's program is testified to by the new productions soon to be started. Rupert Hughes is preparing for a picture tentatively titled "Law Against Law," which will deal with the divorce question, with Helene Chadwick in the leading role.

Elinor Glyn has just arrived from Europe to assist in a film adaptation of her popular novel, "Three Weeks."

King Vidor has prepared the continuity for Joseph Hergesheimer's "Wild Oranges" and, as soon as the players have been chosen, will take his company to the swamp lands of Georgia to film it.

Marshall Neilan is expected to return to the studios in a short time to begin work on his film version of Thomas Hardy's most famous novel, 'Tess of the D'Urbervilles." Blanche Sweet will act the role of Tess, Conrad Nagel that of her lover, Angel Clare.



Added to "Cameo Kirby"

Eugenie Ford, recently added to the cast of the William Fox special, "Cameo Kirby," is Tom Mix's mother-in-law. John Ford is directing this special, with John Gilbert in the title role.

Five New Pictures Planned for Viola Dana

Viola Dana, the piquante little Metro star, has a big season ahead with five new photoplays on the release schedule. They will be bigger pictures than any in which Miss Dana has yet been seen and will call for the widest display of her versatility. At the same time they were selected with the idea of giving the star's charming and vivacious personality full play.

She had just finished "Rouged Lips," a screen version of Rita Weiman's romance of the theatre, "Upstage," which appeared in "The Cosmopolitan." Miss Dana appears as a chorus girl, who loses her heart to a gilded youth, and who finds herself repulsed when she spends all her savings to wear imitation pearls and the brilliant finery of the other chorus girls in order to make an impression on the boy's father.

"Rouged Lips" is a delightful comedy, but under all the laughs there lies the warm heart-throb of human ambition and failure. It was adapted for the screen by Thomas J. Hopkins and will be directed by Harold Shaw, who was brought from England especially for that purpose. Tom Moore, as the gilded youth, heads the supporting cast. Others in the picture include Nola Luxford, Sidney de Grey, Arline Pretty, Francis Bowers, Burwell Hamrick and Georgie Woodthorpe.

Another Rita Weiman story follows "Rouged Lips," and in this both star and author turn to a more intensely dramatic vein. This picture is "The Social Code," founded on Miss Weiman's thrilling detective story, "To Whom It May Concern." Miss Dana has possibly the greatest opportunity of her career in a brilliant role of deep emotional appeal. She appears as a young society butterfly, who overrides all conventions in a feverish search for pleasure, and whose frivolity helps lead to a murder that affords one of the most exciting mysteries ever seen on the screen.

The picture will be directed by Oscar Apfel.

Pageant Night Scenes Attract Attention

Huge crowds from Stamford and environs, attracted by the magnificence of the sets and the large number of extras, for a time threatened to disrupt the taking of night scenes last Sunday night on Laddin's Rock Farm, Stamford, Conn., by Robert G. Vignola for "Yolanda," a Cosmopolitan special production, starring Marion Davies.

Mr. Vignola had been working on location for several days without attracting undue attention, but Sunday night the huge arc lights lighting up the scene being visible for miles around brought out several thousands of Stamford residents curious to see the taking of night photography. Police lines were quickly established, however, and the crowds were kept back at a safe distance from the working lot.

Mr. Vignola kept his company working all night until dawn, and the following night more scenes were taken.

Handles Publicity

Distinctive Pictures Corporation has engaged Wells Hawks as special representative for the engagement of "The Green Goddess" at the Sam H. Harris Theatre, New York, opening August 14.

Paramount's "Hollywood" Creates Sensation at Opening at Rivoli

Hailed by motion picture reviewers as one of the finest entertainments ever shown on the screen, James Cruze's Paramount Picture "Hollywood," featuring twenty-two stars and fifty-six screen celebrities, created a sensation at its premiere performance at the Rivoli Theatre, New York, Sunday.

Receipts at the opening of "Hollywood" totalled $6,075. This was in spite of the fact that Sunday was an unpleasant day and the picture was exhibited in the summer, when attendance is supposed to be light, according to a statement from the Paramount office. The opening day of Cecil B. De Mille's picture "Manslaughter," which had its premiere at the Rivoli last Fall, showed a box office record of $5,575, and the opening day of "Blood and Sand," which also was shown later in the season than "Hollywood," drew $6,166.

That "Hollywood" was expected by the public to prove something unusual was evidenced, according to Paramount, by the line of people which gathered early outside of the theatre before the opening performance. The crowd was so great at both afternoon and evening performances that it was necessary to turn several hundred away.

Equally enthusiastic over "Hollywood" were the reviewers on the metropolitan newspapers, who were unanimous in praising this latest James Cruze production as one of the finest screen entertainments they had ever seen. The reviews from the New York morning newspapers are as follows:

New York Herald: "'Hollywood' is a momentous production and we sincerely trust that none of the readers of this column will fail to see it. There is a Santa Claus after all."

New York Times: "'Hollywood' is a film which can be seen more than once and still enjoyed." New York Tribune: "'Hollywood' really is a most entertaining picture and nothing in the least like it has ever been done before."

Morning Telegraph: "There's no doubt that this film will attract more attention and greater crowds than anything of its sort since Noah told the ship news reporters what had happened in the Ark."

New York American: "'Hollywood' is a highly enjoyable picture, entertainingly presented and intelligently treated." New York World: "Here is a picture that we enjoyed from start to finish."

The Journal of Commerce: "'Hollywood' at the Rivoli Theatre last evening proved to be a sensation. James Cruze, it will be recalled, also directed 'The Covered Wagon,' and his latest film, 'Hollywood,' promises as great a vogue."

The Sun-Globe: "'Hollywood' is a production as far removed as could be from 'The Covered Wagon,' and yet James Cruze, who did them both, did a very ingratiating job with this picture."

Evening World: "We doubt if there'll be a single soul at all interested in movies who will not revel in the display of reel talent that flits across the screen at the Rivoli, for there are eight—count 'em — honest-to-goodness cinema stars under the direction of James Cruze, who put the cover on 'The Covered Wagon.'"

The Evening Mail: "The comedy in 'Hollywood' is as good as 'Merton of the Movies.' The picture is masterfully directed by James Cruze, who made 'The Covered Wagon.' 'Hollywood' is a film everyone will enjoy."

Ince Starts to Film Famous "Anna Christie"

Although only one week has elapsed since Blanche Sweet signed her contract with Thomas H. Ince to appear in the title role of "Anna Christie," production was started this week on the picture version of the famous Eugene O'Neill play at the Ince studios in Culver City. "Anna Christie" is being filmed for First National release.

Continuity had been prepared by Bradley King, of the Ince forces, and Director John Griffith Wray had designed all the sets required for the production, so that the arrival of the featured player was all that was required to start the crank of the camera.

To play opposite Miss Sweet in the leading male role, Mr. Ince this week announced that William Russell has been signed. Russell has the part of the huge, hard-fisted Scotch seaman, whose code demands that he fight and take whatever he needs. It is a characterization admirably suited to his personality.

George Marion, who created the role of "Chris" in the stage success of "Anna Christie," will play the same character in the Ince production, having been brought from London, where the play is still enjoying a huge success, by Mr. Ince. Marion has been an actor, a producer and a student of the drama all his life.

He has been playing the role of "Chris" in "Anna Christie" ever since the play opened at the Vanderbilt Theatre two years ago.

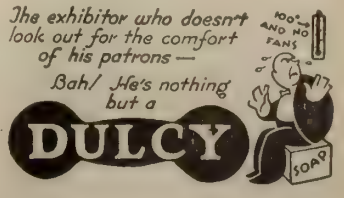
"Anna Christie" will be among the 1923-24 releases of Associated First National Pictures, Inc.

Preferred Gets Large Number of Contracts

An unusually large number of contracts on the entire Preferred Fifteen is reported by the Preferred sales department. Included in this list are the Skouras Brothers, who will play the Fifteen throughout their theatres; the Saxe Circuit, including the Orpheum Theatre at Oshkosh, Wis.; the Strand at Kenosha, the Park and Auditorium at Waukesha, Saxe's Strand at Janesville, the Strand at Green Bay and the Cozy at Marinette.

Other important theatres in the same vicinity that have already signed for the entire output include the Alhambra at Milwaukee, while in the same city the Parkway, the New Milwaukee, the Atlas and the Regent have signed for later runs.

Among the larger New York State exhibitors that have contracted for Preferred Pictures in full are the Bellevue Theatre in Niagara Falls, the Lincoln in Troy, the Leland in Albany and the Empire in Syracuse. The Pantheon in Toledo and the Boston Theatre in Boston have also signed for the Fifteen.



Goldwyn-Cosmopolitan Starts Season with 3 Big Productions



Top to bottom: Anna Q. Nilsson, Milton Sills and Barbara Bedford in Goldwyn's production, "The Spoilers."

Goldwyn Cosmopolitan Distributing Corporation has entered the releasing field with three of the season's biggest hits. These first three releases, "Three Wise Fools," "The Spoilers" and "Enemies of Women," have all had pre-release showings and have measured up to the highest standards set by American producers—and American-made pictures lead the world.

"Three Wise Fools," a Goldwyn picture, directed by King Vidor, had its premiere at the Capitol Theatre, New York, on July 22, and dealt such a smashing hit that it was retained for a second week, causing a postponement of the first New York showing of "The Spoilers."

Jesse D. Hampton's production of "The Spoilers," directed by Lambert Hillyer, from Rex Beach's epic of lawless Alaska, is scheduled for release August 26, but it has already had pre-release showings in a number of big cities. It was first shown at Balaban & Katz's Roosevent Theatre in Chicago on July 11 for an extended, indefinite run, where it is now in its fourth big week. This new version of "The Spoilers" scored a knockout in Chicago, its success being of a sensational nature. It was next shown at the American Theatre in Salt Lake City and repeated there the big hit it had made in Chicago. The American seats 3,500 persons and to accommodate those unable to obtain seats 200 extra chairs were placed in the balcony. Even at that, thousands of persons were turned away at all performances on Saturday and Sunday. It was then shown at the Liberty Theatre in Seattle, beginning July 15, and was again hailed as a master production.

Cosmopolitan's picturization of Vicente Blasco Ibanez's "Enemies of Women," directed by Alan Crosland, featuring Lionel Barrymore and Alma Rubens, has been shown in pre-release in nearly all of the big cities of the country and in London, Montreal and Toronto, and in all of these places it has had extended runs, showing to receipts that in many cases have broken house records. It is now in its seventeenth week on Broadway in New York and is still continuing this run at the Cameo Theatre. It was shown originally at the Central Theatre at advance admission prices and was then transferred to the Rivoli Theatre, later showing at the Rialto, before beginning its long run at the Cameo.

"Enemies of Women" had a six weeks' run at the Roosevelt Theatre in Chicago, breaking all records for length of showing; six weeks at the Imperial Theatre in San Francisco; seven weeks at Grauman's Rialto in Los Angeles, and extended pre-release showings in many other big American cities. It did a record business when shown at the Allen Theatre in Toronto; also in Montreal. At its screening in London at the Empire Theatre it won the finest set of newspaper reviews that the conservative London critics ever accorded a motion picture.

These three productions are a foretaste of the big super-special release by Goldwyn-Cosmopolitan at the rate of one a week for the coming year. "Enemies of Women" will be followed on September 9 by "Six Days," a Goldwyn picture, from an original scenario by Elinor Glyn, directed by Charles Brabin, and on September 16 the Distinctive production of "The Green Goddess" from William Archer's famous stage melodrama, starring George Arliss, and supported by Alice Joyce, David Powell, Harry T. Morey and Ivan Simpson. This is such a spectacular production that Distinctive Pictures Corporation will have a preview showing at advance prices at the Sam H. Harris Theatre in New York, starting August 12.



From top down: Alec Francis, Eleanor Boardman, Claude Gillingwater (in character) in Goldwyn's "Three Wise Fools."

Newspapers Praise Allied Producers Film

"'Paddy - the-Next-Best-Thing' is a delightful comedy, all shot through with shimmer of romance and poetry, through which Mae Marsh, former Griffith star, romps gaily from prank to prank," said the critic for the Los Angeles Evening Express, when this Allied Producers and Distributors Corporation release was shown recently at the Philharmonic Auditorium.

"If you have a longing for new faces and new scenes, and above all if you want to see Mae Marsh as she now appears, pretty and more mature, see 'Paddy-the-Next-Best-Thing,'" said the reviewer for the Los Angeles Times.

"Mae Marsh has a fascinating role in 'Paddy-the-Next-Best-Thing,' which drew an exceptionally large and well-satisfied audience," said the critic for the Los Angeles Herald.



William Collier, Jr., Alma Rubens and Lionel Barrymore in Cosmopolitan's production, "Enemies of Women."

"The Call of the Wild" for Early Fall Release

Hal Roach's feature production of Jack London's famous dog classic, "The Call of the Wild," is announced by Pathe for early fall release.

Fred Jackman, president of the American Society of Cinematographers, who directed "The Call of the Wild," wrote from location: "We have some blizzard scenes which you could not make with a hundred wind machines. It is not so easy to work either when one must incessantly jump about to keep from freezing fingers and feet. If you want to lose a chunk of skin, just allow your face to touch the camera."

The star dog part is played by "Buck," a giant St. Bernard raised by Mr. Roach from early puppyhood. Among the principals in the cast of "The Call of the Wild" are Walter Long, Jack Mulhall, Laura Roessing, Frank Butler and Sidney D'Albrook.

"Human Wreckage" Opens to Big Crowd

Mrs. Wallace Reid's production, "Human Wreckage," opened at the Royal Theatre, Kansas City, Sunday to a record-breaking business that has continued over the week, and threatens to smash all existing records for a picture in that city, F. B. O. states.

Mrs. Reid, who was to speak at the opening of the picture, was unable to get there on time from Detroit because of poor train connections, and plans for a large reception parade were set aside. Mrs. Reid arrived on Monday, and was tendered a reception by many organizations, which included the American Legion, American Red Cross, American Sunday School Union, American Woodman, Boy Scouts, Camp Fire Girls, Catholic Women's Club, Girl Scouts, The Gold Star League, K. C. Business Women's Club, K. C. Sunday School Association, Knights of Pythias Hall, Y. M. C. A., Y. W. C. A., Abdallah Shrine Club, Big Sisters Club, Chamber of Commerce, Children's Bureau, City Club, Club Presidents of Round Table, Co-operative Club, Elks Lodge and Club Rooms, Knights of Columbus, Rotary Club, Woman's City Club.

Crowds that flocked to the theatre on the opening date were so large that it was necessary to build an extra box office on the sidewalk, for which a special permit had been granted by the city authorities.

"The Brass Bottle" Delights Critics

Maurice Tourneur's production, "The Brass Bottle," presented by H. C. Levee through Associated First National Pictures, completely surprised the New York critics by its novelty and fantastic treatment when they first saw it at the New York Strand.

Quinn Martin, in the "World," wrote one of his most enthusiastic and unqualified criticisms. "Here is one of the most interesting, certainly, one of the most deftly made, motion pictures of the year," he stated. "It is not going too far, to say that Mr. Tourneur, with the sea storm scene in 'The Isle of Lost Ships' and 'The Brass Bottle' to his credit may now sit back and dare any picture director in the business to come forward with more imaginative camera manipulation."

The New York "Times" reviewer wrote: "'The Brass Bottle' is entertainment with plenty of fun, calculated to make one forget the hot weather and business bothers."

The "Evening World" stated: "It's one of those that are chock full of just the sort of mystery that most of us like so well, yet rather hesitate to acknowedge the liking . . . We want to state right here that we think Maurice Tourneur has given us a picture of 22-karat gold under the title of brass."

"Hospitality" Is Next Keaton Comedy

Metro announces "Hospitality" as the second of the series of full length Buster Keaton feature comedies to be presented by Joseph M. Schenck. "Hospitality" promises to be launched under circumstances as auspicious as those which marked the production of the recently completed "Three Ages," first of the Keaton full length series which will be released here in September.

The leading feminine role will be enacted by Natalie Talmadge Keaton, Buster's wife. Buster's father, Joseph Keaton, will make his first screen appearance in "Hospitality," and another gentleman to make his first screen apperance is Joseph Talmadge Keaton, the year-old son of Buster and Natalie.

Kitty Bradbury, prominent among screen character actresses, will have one of the important roles. Another new face in the cast will be that of Ralph E. Bushman, son of Francis X. Bushman. There will also be roles for Joe Roberts, heavy, who has been in all of the Keaton series, and Jack Duffy.

Jack Blystone is the new director who will supervise the filming of the production.

F. B. O. Picture for January Release

The Film Booking Offices announce that this week work will be commenced on "Druscilla with a Million," one of the year's most popular books, written by Elizabeth Cooper, and purchased by F. B. O. for early production. The production will be released by F. B. O. in January.

Millhauser to Adapt Norris Novel

Bertram Millhauser has been engaged by Harry Rapf to adapt "Lucretia Lombard," the Kathleen Norris novel, which Warner Brothers will soon put into production.

Complete Line of Aids for Next Years Films

The 1923-1924 Metro program will carry with it an unusually complete line of accessories in addition to exhaustive exploitation aids and publicity material which is now being prepared by the Metro publicity department. In addition a special service is now being arranged whereby special advertising layouts and exploitation aids will be ready coincidental with the run of Metro pictures in key cities throughout the country.

Under the direction of J. E. D. Meador, director of advertising, publicity and exploitation, Metro representatives have sent into the home office a complete survey of the exploitation possibilities in their localities, and with this as a basis the Metro exploitation department has worked out comprehensive exploitation campaigns for various cities and has incorporated them in the press books for use by exhibitors everywhere.

For "Strangers of the Night," "The French Doll," and "Rouged Lips," to be released in September and for following releases, the new Metro press book comes into vogue. It contains a beautiful two-color cover which can be used as a lobby card. The pages are printed on one side, perforated at the top to be easily extracted from the book and contains, beside the usual publicity and exploitation material, some practical innovations which will prove of great value to exhibitors in putting the pictures across.

"Circus Days" Gets Big Reception in Chicago

"Circus Days," Jackie Coogan's current First National release, will become the most popular Coogan picture ever issued and one of the sensational screen successes of all time if its reception in Chicago, where it had its world premiere at the Chicago Theatre on July 15, can be taken as a forecast.

The criticisms of the Chicago critics supplemented in every way the excellent reviews which were published in the trade journals in the past month.

In the *Herald and Examiner* Polly Wood stated: "For the youngsters 'Circus Days' will be a real adventure of a manly little boy; for you and me 'Circus Days' will be the real remembrance of other times."

Rob Reel, in the Chicago *Evening American*, wrote: "There are no 'buts' about it. Jackie Coogan's latest photodrama, 'Circus Days,' is a knockout."

Mae Tinee, in the Chicago *Daily Tribune*, stated: "'Circus Days' is the kind of picture that will, without failure, 'get' old and young. The whole world loves a circus, and the title would gather us in if nothing else would."

In the *Evening Post* Genevieve Harris wrote: "This is every kid's dream come true."

Sawyer-Lubin Studio Impressively Dedicated

On Saturday, July 21, the recently completed first stage of the new studios now being built by Arthur H. Sawyer at Grossmont, a short distance outside of San Diego, was dedicated in impressive fashion, and this stage, fully equipped, is now ready to house producing companies.

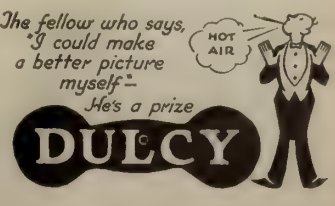
The event was marked by many interesting features, including a midsummer sport dance, given by the San Diego Lodge of Elks in honor of the occasion, and the huge floor of the new studio stage was peopled by a crowd estimated at more than seven thousand.

Arthur H. Sawyer, of S-L pictures, well-known producers for Metro, brought as his guests several leading lights of the screen, including May McAvoy, Louise Fazenda, Claire McDowell, William Russell, Willard Mack, George Larkin, Anna Q. Nilsson, Mary Anderson, Niles Welch, Louise Hutton, Alice Lake, Rex Lease, Virginia Pearson, Zena Keefe, Sheldon Lewis, Edward Earle, and others. Following the introduction of these players Mr. Sawyer made a brief speech in connection with the dedication, outlining the plans of the studio organization.

Month's Work to Build "City"

The City of Lavonia "opened its doors for business" the other day after a full month of arduous labor by over 350 artisons and the outlay of over $140,000. This is the capital city of the Kingdom of Lavonia, the locale of Jackie Coogan's first picture for Metro, "Long Live the King," from the novel by Mary Roberts Rinehart.

Two thousand five hundred extras, each averaging $7.50 salary a day, and whose costumes represent an additional outlay of the same figure, were employed for two days on this set, bringing the total outlay for these scenes to a sum well over $200.000.



"Alice Adams" Is Named Among Best Productions

James Dean, well known picture reviewer of the Newspaper Enterprise Association, has compiled his list of "the twelve best pictures of the first half of the year," and the Associated Exhibitors' feature, Florence Vidor in "Alice Adams," is among them. His other selections are: Harold Lloyd in "Safety Last," "The Covered Wagon," "By Lantern Light," "A Pleasant Journey," "Othello," "The Christian," "Grumpy," "Trailing Wild African Animals," "Enemies of Women," "The Famous Mrs. Fair" and "Penrod and Sam."

"Alice Adams" continues to win the enthusiastic praise of reviewers in every part of the country. The Pittsburgh Press described it as "one of the most entertaining pictures that has been presented in Pittsburgh for some time."

The San Francisco Call and Post said: "As it is now being presented as a photodrama, 'Alice Adams' is further testimony in proof that a novel need not suffer in its screen translation."

The Lexington, Ky., Herald commented: "'Alice Adams' gives Lexington one of the finest screen treats that has ever been enjoyed here." The Providence Evening Tribune said: "The faithfulness with which the adaptation of 'Alice Adams' is made for screen presentation is an earnest of the desire of the producers to give the public a worth-while study for their combind amusement and edification."

Said the Youngstown, O., Telegram: "The picture is an appealing reproduction of certain phases of small-town life that goes home to every heart." The Salt Lake City Tribune remarked: "It is bound to make a deep impression on those who want the best in screen entertainment."

The Philadelphia Public Ledger said: "'Alice Adams' is a powerful study in small-town discontent and pent-up desire."

"Her Reputation" Next Thomas H. Ince Picture

"Her Reputation," a Thomas H. Ince production, which is scheduled for early release through First National, has been edited and titled by the Ince forces in Culver City, and the print is expected daily at the First National New York offices.

In "Her Reputation" Miss McAvoy has what will be considered her most attractive role since her great success in "Sentimental Tommy." This is her first picture under the Ince banner.

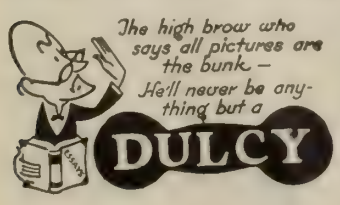
The story, which is by Talbot Mundy and Bradley King, is laid in modern times, the action taking place in the South and in San Francisco. It is described as a drama of newspaper life, and shows vividly the evil accomplished by a journalist's "big story" which comes near to ruining a girl's life by misinterpreting the facts of a tragic episode.

One of the features of the production is the splendid cast which supports Miss McAvoy. It includes Lloyd Hughes as the leading man; James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Jane Miller, Gus Leonard and Winter Hall. John Griffith Wray, who is responsible for many Thomas H. Ince successes, is the director, and Mr. Ince himself personally supervised the production.

Paramount Officials Praise Zane Grey Film

Rarely has a picture been heralded with the praise which Paramount West Coast studio executives are bestowing on the first Zane Grey Paramount picture, "To the Last Man," which has just been completed in the Lasky studio under the direction of Victor Fleming. Studio officials, in wires to the New York office, proclaim "To the Last Man" one of the finest productions ever made by Paramount, and declare that the sequences, shot in the Tonto Basin, Arizona, make this picture one of the best outdoor productions ever screened.

In a telegram to Adolph Zukor Jesse L. Lasky makes the following report on "To the Last Man": "Am proud and happy to advise you our first Zane Grey picture, 'To the Last Man,' ranks, beyond shadow of doubt, as greatest outdoor western picture ever produced."



Arliss Goes Abroad

George Arliss, the distinguished actor, sailed last week for England aboard the S.S. *Aquitania*. Mr. Arliss' screen version of "The Green Goddess," which was directed by Sidney Olcott for Distinctive Pictures Corporation, opens at the Sam H. Harris Theatre, New York, August 14.

Big Fox Film Given Premiere on July 21

"If Winter Comes," the William Fox screen version of A. S. M. Hutchinson's famous novel, enjoyed its world premiere at the Columbia Theatre, San Francisco, July 21, before an audience composed of the city's most prominent clergymen, educators, industrial leaders, motion picture men, and the social register.

The big theatre was especially engaged for the showing, and will house the production for a four-week engagement ending August 19.

Reviews in the San Francisco newspapers and picture journals, which followed the invitational opening, were unanmious in expressing a cordial praise for Fox Film Corporation's excellent accomplishment in so successfully translating the popular book to the screen. it is stated. The spontaneous applause that reverberated through the Columbia as the various sequences of dramatic high-lights were unraveled gave evidence of the large and discriminating audience's approval.

"If Winter Comes" will have its Chicago premiere on September 2 in the Harris Theatre, which has been specially engaged for the long run. New York will see the Fox special for an indefinite period beginning September 3 at the Times Square Theatre.

"Trilby" Much Admired When Shown at Strand

"Trilby," Du Maurier's world-famed heroine of the Latin quarter of Paris, whose name is a household word throughout the country, lived again on the screen of the Strand Theatre in New York during the week of July 29 to the delight of thousands of admirers of the fascinating old play and novel. Metropolitan critics were unanimous in welcoming a return of "Trilby" to the silver sheet.

The New York papers settled the question of Andree Lafayette's screen appeal very decidedly. The young French actress was imported from Paris by Richard Walton Tully to play the title role in this First National picture.

"Of course we enjoyed 'Trilby,' but not more than we enjoyed Andree Lafayette," wrote the Daily News' critic. "Not only," said the Evening Telegram, "was he (Mr. Tully) determined to make 'Trilby' the outstanding motion picture that it now is, but he was resolved to find the truly perfect actress for the title role to enhance it. . . . she meets with every requirement called for in the novel."

The Evening World said: "'Trilby' is one of those films we wouldn't like to say we had missed." The Morning Telegraph called the picture "thoroughly worth while."

"Why Worry?" Booked for September Release

Pathe has received notice of the shipment of the new Lloyd feature comedy, "Why Worry?" which is scheduled for release sometime in September.

In accordance with Harold Lloyd's custom, observed in the case of each of his multiple-reel productions, "Why Worry?" has had the advantage of several previews. These have served to indicate what further editing of the film, if any, was desirable. At a semi-public showing of the comedy last week, which was attended by some of the most competent reiewers writing for Pacific Coast newspapers and other publications, the reaction of the audience was so consistently favorable that Lloyd declared himself satisfied to give "Why Worry?" to the public without further "finishing touches."

The new comedy is described as exploiting the typical South American revolution theme from the angle of pure farce.

Making Quick Progress on Vitagraph Picture

J. Stuart Blackton is making rapid progress in shooting "On the Banks of the Wabash," the photoplay inspired by Paul Dresser's song classic. He has selected a typical Blackton all star cast headed by Mary Carr, Burr McIntosh, James Morrison, Lumsden Hare, Mary MacLaren and Madge Evans.

The exterior will be taken on Long Island and the Commodore has planned one of the most sensational and gripping climaxes that has ever been screened.

Exhibitors who book "On the Banks of the Wabash" will enjoy an exceptional exploitation campaign as well as sure-fire publicity tie-ups wherever the film is shown.

Critics Praise Goldwyn-Cosmopolitan Films

Few motion pictures in the history of the industry have received finer reviews than have been accorded by newspapers and the motion picture journals to the first three releases for the new season by Goldwyn - Cosmopolitan — "Three Wise Fools," "The Spoilers" and "Enemies of Women"— all of which have had pre-release showings.

Reviews of "Three Wise Fools"

Moving Picture World: "A thoroughly entertaining picture of which the most conscientious exhibitor may be proud. It is a stupendous production, one that will be remembered among the finest of the year." Motion Picture News: "Here's a picture! One that is far above most of the features being released today that it stands out like an oasis in the desert."

Film Daily: "Great suspense and interesting characterizations make this one enjoyable entertainment." Exhibitors Herald: "Excellent in every detail is 'Three Wise Fools.'" Exhibitors Trade Review: "The picture is nice entertainment, wholesome and appealing. There is much fine acting."

Evening World: "Take it all in all, 'Three Wise Fools' is a mystery picture without a miss. It hits regularly on all twelve cylinders and never skips an explosion." New York Times: "One can say without fear of contradiction that seldom has a stage play been adapted for the screen with better results than those obtained in this film."

New York American: "From the first flicker of the film on the screen 'Three Wise Fools' gets across." Daily News: "If you take it from us who've seen it, the Capitol has a capital picture this week. We enjoyed every little nook and corner of it."

The Telegraph: "Every once in a while somebody produces a picture like 'Three Wise Fools,' which helps restore your faith in the art of motion pictures." New York World: "The picture is worth while." The Tribune: "'Three Wise Fools' we consider superior in every way to the stage production." Journal of Commerce: "A photoplay that has angles of appeal for every picturegoer. * * * An exceptionally strong cast of players."

Telegram: "Seldom, if ever, has any photoplay, or spoken drama, for that matter, had such a rich blending of mellow old actors, literally gray with experience of scores of years in entertaining the public, and such charming, dauntless youth as 'Three Wise Fools.'"

Sun and Globe: "A sure-fire picture." Journal: "There is no question but that 'Three Wise Fools' is a very excellent picture, well worth seeing."

Reviews of "The Spoilers"

Moving Picture World: "Goldwyn's production of Rex Beach's well-known novel of Alaska is a big dramatic achievement." Motion Picture News: "It'll drag 'em to the edge of the seats!" Exhibitors Herald: "A powerful, gripping screen drama." Exhibitors Trade Review: "Red-blooded people and folks who would like to redden their blood will eat it up." Trade Review: "No exhibitor can be mistaken in booking 'The Spoilers.'"

Harrison's Reports: "It is a picture that is full of action, full of thrills, chockful of heart appeal." Film Daily: "A virile story of life in the North during the gold rush days; contains immense audience appeal." Chicago Herald and Examiner: "Goldwyn has outdone everything it ever did in making this new version of the Rex Beach classic." Chicago Evening American: "You may not shout, but you will feel like doing so—if you see 'The Spoilers.'"

Chicago Tribune: "Goldwyn's 'The Spoilers' is a good, live picture. It ought to prove a box office attraction that will draw." Chicago Daily Journal: "Here is proof that the movies are no longer in their infancy." Chicago Evening Post: "'The Spoilers' is a fine picture."

Daily News: "The most thrilling fistic combat ever staged in the movies is the big 'punch' scene in the new version of 'The Spoilers.'"

Reviews of "Enemies of Women"

Motion Picture News: "It is a stupendous production, carrying massive sets and colorful detail, and dazzles the eye with its regal splendor." Moving Picture World: "Unusually impressive is Cosmopolitan's 'Enemies of Women.' The story holds your interest tensely throughout."

Exhibitors Herald: "Probably no picture yet given to the screen so abounds in lavish and gorgeous sets and wonderful artistry." New York World: "It is an eye-full!" The Telegram: "It is without doubt one of the most lavish films ever placed before the public." The Globe: "It is the last word in what is known in cinema circles as a box office attraction." The Sun: "Brilliant screen production." The Times: "A picture one cannot afford to miss."

"Merry Go Round" Continues on Triumphant Record Breaking Tour

"Merry Go Round," the Universal Super Jewel which recently smashed records in the Rialto and Rivoli Theatres, Broadway, during the worst weeks of summer, is piling up similar successes from one end of the country to the other, according to reports coming into the Universal home office. In San Francisco, in Los Angeles, in Denver, in Canada, in Philadelphia, in Ashbury Park, in Brooklyn, and in its remarkable follow-up run in the Central Theatre, Broadway at popular prices, it is reported to be standing them up and playing to capacity business.

During the several weeks since its first appearance on Broadway it has become one of the most talked of pictures in the film world, judging from the reports in the cities in which it has been seen. Telegrams from theatre owners who are playing it unite in according to it the highest praise. It is unamiously adjudged the highest type screen entertainment and a box-office find.

It is in Los Angeles, perhaps, that it has had its greatest premiere. Booked in the wonderful Mission Theatre, at two, three and five dollars admission, it turned away hundreds on its opening night, last Monday.

As the result of its unusual popularity in its three weeks run aboard the U. S. S. Leviathan, one week during the trial trip and two weeks during the big vessel's first trip across the Atlantic and return, the U. S. Shipping Board has booked it for all Shipping Board vessels with motion picture service—30 in number, plying the seven seas.

Opens August 5

"Loyal Lives," the Whitman Bennett production for Vitagraph, will begin an engagement at the Central Theatre, Broadway and 47th Street, August 5. It follows at the Central the five weeks run of Universal's "Merry Go Round."

Leading characters are Brandon Tynan, Mary Carr, Faire Binney and William Collier, Jr. "Loyal Lives" is a melodramatic romance of the United States Mail Service, and in producing it Mr. Bennett had the co-operation of the Government Post Office Department.

Big Universal Picture Arrives in New York

The long heralded print and negative of "The Hunchback of Notre Dame," the big Universal Super Jewel made by Wallace Worsley from Victor Hugo's famous book as one of the most elaborate and expensive pictures ever attempted, arrived in New York City early this week. It came in from California accompanied by armed guards and under the personal supervision of James V. Bryson, Universal executive, who went to the Coast especially to bring it East. It is in 14 reels.

"The Hunchback" negative travelled in state, protected by an insurance policy for $1,500,000 and encased in a heavy steel portable safe.

"The Hunchback of Notre Dame" has been a year in the making. Following long research on the part of the literary experts, the costumes experts and architectural advisers at Universal City, the story was adapted for the screen by Perley Poore Sheehan, and put into scenario form by Edward T. Lowe, Jr. Seventy-five principals, all standard film artists, support Lon Chaney, who plays the ill-fated Quasimodo.

In the sensational night scenes, where the infuriated mobs storm the cathedral doors, to be dispersed by an army of armored horsemen, four thousand people appear.

Griffith Engages Lloyd Hamilton

D. W. Griffith has engaged Lloyd Hamilton for the leading role in his forthcoming production "Black and White," the same picture in which Al Jolson was rehearsing when he left suddenly for Europe. Jack Noble will direct Mr. Hamilton.

James Ryan Is Chief Casting Director

James Ryan has been appointed as chief casting director of the Fox studio at Hollywood. For the past two years Mr. Ryan has been the casting director of the Fox studio in New York City. His appointment to fill the larger and more important post in Hollywood came last week and he left immediately for the cinema city.

The new chief casting director has been with the Fox company since 1916, when he joined on as property man.

Selects Actor from Moving Pictures

Channing Pollock has again come to the screen world to select a player for one of the principal roles of "The Fool." This time it is Marion Haslup who will be remembered for her work with the Selznick and Paramount organizations in support of Eugene O'Brien and several other stars.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

New Serial "Her Dangerous Path" Leads Pathe's List for August 9

On the same Pathe release program of nine subjects for August 12 that presents the final episode of Ruth Roland's "Haunted Valley" Edna Murphy makes her bow as a serial heroine in "Her Dangerous Path." This is the widely heralded Hal Roach "series serial" in ten episodes, each virtually complete in itself, yet all connected by means of a novel suspense device. "Her Dangerous Path" deals with problems of Love and Destiny that are familiar to all women, and gives answers to the question, "What Should the Girl Do?"

This program also presents the first Pathe release of Sennett two-reel comedies—"Nip and Tuck," directed by Roy Del Ruth, supervised by F. Richard Jones and presenting Harry Gribbon, Kewpie Morgan, Alberta Vaughn, Mildred June, Billy Bevan and the educated dog, Cameo.

The Aesop's Film Fable, "The Pearl Divers," exhausts that subject in a comically characteristic way that drives home the moral: "You can't keep a good man down."

Stan Laurel has the industrious hero part in the Hal Roach one-reel comedy called "Oranges and Lemons."

Pathe Review No. 32 demonstrates the handling of "Balsa Wood," in which small boys toss great logs about, for this wood is one-third lighter than cork. "The wine boats of the Douro River" screens animated scenes of inland commerce in Portugal. "Monkey Island," Louisiana, shows in their native habitat, the only wild monkeys in America. The Pathe color section presents views of the Sacred City of Shalamda, in the heart of the Soudan, Africa.

Record Booking for "Our Gang"

Pathe announces that the Loew Theatres have booked the Hal Roach two-reel Our Gang Comedies, each release to play a total of eighty-five days, starting with the first series. These are kid and animal comedies with Sunshine Sammy, Mickey Daniels, Jackie Condon, Jackie Davis, Mary Kornman and the inhabitants of the Roach "Zoo," which began with "One Terrible Day," about a year ago.

No previous Loew booking contract has covered so long a list of one brand of short subjects for so large a total of play dates, say Pathe officials.

Two Educational Releases Given Big Exploitation in Los Angeles

Short Subjects on the program of Loew's State Theatre, Los Angeles, for the week of July 22, were given exploitation practically equal to that on the feature.

This program contained the latest Mermaid Comedy released by Educational, "Backfire," and "Golf as Played by Gene Sarazen." The Jack White Production, "Backfire," in which Lige Conley is shown in what has been declared to be the funniest burlesque automobile race ever put on the screen, was given a large panel in the State Theatre's Sunday newspaper ads, and "Golf as Played by Gene Sarazen" also had a prominent part of the advertising layout. Both were illustrated with pen and ink sketches and described in type.

In addition, the State Theatre gave a large part of its twenty-four sheet stands to these two Educational Pictures, and a fine hook-up was made with twelve sporting goods stores which turned over their windows for displays dealing with golf.

Treatment given by Loew's State to the Short Subject part of this program, in which the feature picture was Viola Dana in "Her Fatal Millions," was a fine example of Short Subject exploitation.

New Fighting Blood

The F. B. O. announce the release on September 16 of number three of the second series of H. C. Witwer's "Fighting Bloods," entitled "Long Live the Ring." The series continues to have George O'Hara in the principal role, supported by Mary Beth Milford and Louise Lorraine.

Keystone Sale

Tri-Stone Pictures announces the completion of arrangements by which the new edition of reissued Keystone comedies will be handled by Star Film Exchange of Portland for the States of Washington, Oregon, Idaho and Montana.

New Sunshine

The next Fox Sunshine Comedy answers to the title of "Jungle Pals." The action speeds along at a lively clip. The cast consists of well-known comedy players.

Five Fox Educational Films Announced for Next Season

Fox Film Corporation announces the release of the first five Educational Entertainments on the program of the new season. This group is the vanguard of twenty-six short subjects on the Fox Educational schedule.

They are "A Goldfish Story," to be released August 19; "Mysteries of the Yucatan," September 2; "Sunshine and Ice," September 16; "Ireland Today," September 30, and "Toilers of the Equator," October 14.

According to the Fox announcement, the series of short length features for the coming year will surpass everything presented in the past two years during which the educational picture has been undertaken on a large and serious basis.

The remaining twenty-one productions on the year's program probably will be released at the rate of one every two weeks. They will cover a field of subjects which seldom, if ever, have been shown on the screen.

Books Baby Peggy

Following in the wake of the successful week's run at the Rivoli Theatre, "Nobody's Darling," the Century Comedy, with Baby Peggy, will soon play the circuit of Marcus Loew theatres.

Educational's Convention in New York a Big Success

The second national sales convention of the exchange managers and executives of the Educational was held at the Pennsylvania Hotel July 30 and 31 and August 1. Thirty managers of branch offices made the trip to New York to attend.

A resume of conditions by A. S. Kirkpatrick, Assistant General Manager, was followed by reports on the various territories by the individual exchange managers. D. J. Chatkin, Sales Manager, outlined the method to be followed in handling the 1923-24 product. During the discussions many interesting conditions were brought to light, and the selling campaign for the new year formulated with these conditions in mind.

The convention was adjourned Wednesday afternoon, following a closing address by President Hammons.

Educational is looking forward to their biggest year. Their releasing schedule calls for thirty per cent. more product.

Universal Now Working on "Beasts of Paradise" Serial

"Beasts of Paradise," the first fall release in Universal's serial schedule for the new season, has been put into production. It is to be in fifteen chapters, and stars Eileen Sedgwick and William Desmond. William Craft, who made "In the Days of Daniel Boone," is directing "Beasts of Paradise."

Both Miss Sedgwick and Desmond have won favor as Universal serial stars, Miss Sedgwick having played in "In the Days of Daniel Boone," and "The Terror Trail," and Desmond in "Around the World in 18 days," "Perils of the Yukon," and others. "Beasts of Paradise" is an out-of-doors picture of the South Seas and the Malay Peninsular. It was written by Ewart Adamson, who spent five years among the Malays.

It is said to be a colorful narrative, the hero of which is an American flying ace of the World War, who becomes stranded in Singapore. Miss Sedgwick will portray an English girl in a series of adventures which will include dangerous scenes with animals of the jungle.

The principal "heavy" role is taken by William Gould, a well-known vaudeville actor. "Beasts of Paradise" deals principally with white people in the Far East, having little to do with the native element. It is expected that the first three chapters will be in Universal exchanges early in September.

"The Steel Trail"

William Duncan's First Serial for Universal Is Ecellent and Should Prove a Big Winner

Reviewed by C. S. Sewell

William Duncan makes his first appearance as a serial star for Universal in "The Steel Trail," which deals with the difficulties surrounding the completion of a railroad in a specified time when powerful interests are seeking by fair and foul means to prevent it. There is plenty of snap and go, thrills and suspense in the first three episodes, which indicate that it has all the ear-marks of a successful serial and one that should prove a box-office magnet for the majority of patrons.

Duncan, as the construction engineer, has a role that suits him well, and gives a thoroughly satisfactory portrayal; in addition, in the scenes which require physical strength, he looks and acts the part convincingly. Opposite the star is Edith Duncan, who has been associated with him in many of his former serials. She is cast as the daughter of the disabled capitalist who is building the road, and shares with Duncan the stunts and thrills. The supporting cast, which is headed by Harry Carter as the chief conspirator and includes John Cossar, Harry Woods, Mabel Randall and others, is entirely satisfactory.

An additional point of interest, not always found in serials, is that the action typifies the American spirit of real accomplishment in the face of difficulties. Much of the action takes place on and around a railroad, where track is actually being laid, etc., and all this appears very real. The thrills are all good and are new and get over with a bang.

There is more than one thrill in each episode and the usual suspense is carried over to the next episode. In the first episode, Judith, the girl, after a stirring race manages to head off Boyd (Duncan) as he is leaving for South America, and the episode ends with her being hurled over a cliff in a limousine in which she is imprisoned under water.

The second episode includes a fight in a burning building where Boyd faces the conspirators and rescues one of them from the fire and ends with Edith being rescued from the top of a car of dynamite by sliding down a rope and apparently about to be dashed to death against a pole between the tracks. The manner in which this situation is handled—and she is rescued—is exceedingly simple, but very effective.

The third episode involves the attempts of the conspirators to retard the construction by means of an injunction. Judith rides to the court for necessary papers and is trapped by a forest fire, while Boyd in an aeroplane follows, dipping perilously close to the burning tree tops.

Altogether, the opening episodes indicate that "The Steel Trail" ranks high as a serial. There is something doing every minute, the interest well sustained and serial fans should welcome it.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Dipping in the Deep (Educational)
Nine of Spades (Pathe)
Nip and Tuck (Pathe)
Oranges and Lemons (Pathe)
Pathe Review No. 32 (Pathe)
Pearl Divers, The (Pathe)
Plus and Minus (Educational)
Post No Bills (Pathe)
Santa Fe Trail, The (Arrow)
Steel Trail, The (Universal)
West Is West (Educational)

"The Pearl Divers"

(Pathe-Cartoon—One Reel)

The majority of spectators will find this cartoon comedy highly amusing, particularly the situation showing the oysters under the sea in real beds like doll beds. The familiar cat and mouse are the principal characters, and the mouse gets the jewels despite the fact that the cat neglects to help him at a crucial moment. The comedy is in Cartoonist Terry's most inimitable vein.—C. S. S.

"Oranges and Lemons"

(Pathe-Comedy—One Reel)

An orchard in which oranges and lemons are grown, and a plant in which they are packed, provide the background for this comedy starring Stan Laurel. There is a lot of slapstick stuff, and a number of ingenious stunts have been devised to assist the hero, a lazy worker, in eluding the boss. As a whole the comedy is about up to the average of previous numbers in which this comedian has been featured, as it contains quite a few laughs.—C. S. S.

"Pathe Review 32"

(Pathe-Magazine—One Reel)

Of chief interest in this reel is a section showing the handling of Balsa wood, a South American product, which weighs one-third less than cork and can be used to replace it in several ways. Other novel subjects are an island in Louisiana, on which live the only wild monkeys in America; a beautifully photographed section of waterfalls in the Pocono Mountains, and a color section of the quaint native city of Shalamda, Soudan, with its mud huts and strange primitive customs.—C. S. S.

"Nine of Spades"

(Pathe-Special—One Reel)

Decidedly out of the ordinary run of film attractions is this Pathe single-reeler, which deals with a game of bridge, in which the hero loses because he made the wrong play with the nine of spades. The correct way to play the hand is then shown. It is a picture that depends entirely for its appeal on those familiar with bridge. They will find the problem presented very interesting.—C. S. S.

Each Grand-Asher Comedian Has Completed Eight Films

Grand-Asher Distributing Corporation announce that, under Harry Edwards direction, Monte Banks has completed his eighth comedy of the series of twelve. It is titled "Wedding Rings," and Edna Gregory is leading woman. Banks has already started on the ninth comedy — "Home Cooking" — with Harman Raymaker at the megaphone. The tenth comedy, which is now in scenario form, will be directed by Harry Edwards.

Another comedian working at full tilt at the G-A studios is Joe Rock, who has just finished "The Love Birds," his eighth subject, and who has started to work on "It's a Bear," which Reggie Morris is directing. Arvid Gillstrom directed "Love Birds," and Billie Rhodes is leading woman.

Not to be left behind, Sid Smith recently finished his eighth for Grand-Asher—"Husbands Wanted"—and is working on "The Midnight Watch," in which he appears as a detective. Charles Lamont is directing this production, and it is expected that it will be completed within another week.

How Theatre and Producer Exploited a Single-Reeler

Co-operating with the People's Theatre, Portland, Ore., the Kiser Studios, Inc., producers of Pathe's Oregon Trail Series, gave an illustration of how a one-reel picture may be profitably exploited. Advantage was taken of the approaching visit of President Harding to start a truck-ballyhoo for "Weeping Waters" rumbling through Portland's main streets, with periodical stops before the theatre and its lobby announcements. Truck carried tepee and Indian characters that figured in the picture. Attractively designed banners set forth the producers' and theatre's announcements. One line under the picture's title had a special local application—"Filmed at the Punch Bowl, Eagle Creek."

On the day of the visit of the Presidential party this "Weeping Waters" ballyhoo was accepted as a legitimate perambulating feature of the celebration.

"Nip and Tuck"

(Pathe-Comedy—Two Reels)

There are a number of amusing situations in this two-reeler, the first of the Sennett comedies distributed by Pathe. Chief among these is a burlesque poker game, in which a surprisingly intelligent dog, Cameo, aids his owner to win. The nature of the game is shown in the final showdown with twelve aces in the deck. The manner in which the players contrive to produce these aces will get many laughs. The principal comedian, Billie Bevan, also contributes a strange tale of pearl diving and the securing of an entire necklace from one oyster. Cameo also, by various clever devices, manages to get a whole bunch of policemen to chase a thief. It is an amusing comedy in which burlesqued situations and slapstick figure, and should please the majority of audiences.—C. S. S.

"West Is West"

(Educational-Comedy—One Reel)

Cliff Bowes and Virginia Vance are the principals in an active Cameo comedy of western life. The girl is robbed before depositing a bag of gold in the bank, and the pursuit of the bandits supplies the excitement and fun. The dog attempts to ride a stuffed horse and gets a number of laughs. The comedy is fairly entertaining.—M. K.

"Dipping in the Deep"

(Educational-Hodge Podge—One Reel)

Diving scenes, hiking trails in the Rockies, summer sports around Iceberg Lake and Glacier Falls are featured in this. There is also a cartoon on stag hunting, making an entertaining number in all.—M. K.

"Plus and Minus"

(Educational-Comedy—One Reel)

Bluffing the landlady is the theme of this Cameo comedy, in which Cliff Bowes plays a penniless young man suddenly robbed of a place to hang his hat. He falls in love with a waitress (Virginia Vance), so his meals are assured. By a clever trick he fools the landlady into thinking he is a millionaire. It is not an exceptional number, but has some successful slapstick of the banana-peel type. —M. K.

"Post No Bills"

(Pathe—Comedy—One Reel)

While following the general line of single reel comedies in which Paul Parrott has been starred this one affords him exceptionally good opportunities for laughs in the role of an ingenious bill-poster for a movie house, who posts his bills in all sorts of places. It is unadulterated slap-stick, but several of the stunts are so amusing that they will make patrons laugh who do not readily take to this form of comedy; for instance, where the hero places a bill with paste on it so that a victim will fall on it after stepping on a banana peel. —C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Hot Stuff—Very!

The New York Exchange for the Educational Films, Incorporated, by its manager. Hal Hodes, sends in the following:

Dear Mr. Richardson: There has been an epidemic of film mutilation in this territory during the past month. Brand new prints have been returned to us with sprocket holes ripped for as much as a hundred feet, or even more. What is the cause of it? I don't know (Neither do I.—Ed.) but in an effort to correct it I have had several thousands of the attached printed on slips, one of which will be contained in every shipment of films leaving this exchange hereafter.

It may be that exchange managers in other territory could use the same idea, or an adaptation of it. It is possible that the thought back of it will cause projectionists here and elsewhere to be more careful, so if you care to use it in your valuable department you certainly may.

I certainly do care to, only don't send the same notice out all the time. A SERIES, worded differently, would be just FINE, but once a projectionist has found the same thing in his shipment two or three times, it has served its full purpose, for he just won't read it again.

The idea itself is a peach. It is as follows:

MR. PROJECTIONIST—I THANK YOU!

I'VE HEAR of women.
* * *
WHO LIKE to be.
* * *
TREATED rough.
* * *
WELL AS the old.
* * *
LADY SAID when she.
* * *
KISSED THE pig.
* * *
"EVERY ONE to his.
* * *
OWN TASTE." Now.
* * *
BEING MADE of celluloid.
* * *
I HATE it.
* * *
ROUGH treatment may.
* * *
PLEASE SOME folks.
* * *
BUT IT plumb ruins me.
* * *
WHAT I like is.
* * *
GENTLE treatment so.
* * *
THAT I reach the.
* * *
NEXT FELLOW in the.
* * *
SAME GOOD condition.
* * *
YOU LIKE to see me in.
* * *
SO, FOR the love.
* * *
OF MIKE go easy with me.
* * *
DON'T LET worn sprockets.
* * *
OVERTIGHT tension or.

RACING pull and rip.
* * *
ME TO pieces. I've.
* * *
GOT A LOT of laughs.
* * *
AND ENJOYMENT in general.
* * *
TO DELIVER to thousands.
* * *
OF PEOPLE after you.
* * *
FINISH WITH me and.
* * *
YOU'LL HURT them a.
* * *
LOT IF you let me.
* * *
GET HURT so.
* * *
TAKE CARE of me and.
* * *
THERE'LL be a lot.
* * *
OF THANKS coming to.
* * *
YOU. YOUR boss and.
* * *
HIS PATRONS. Your.
* * *
BROTHER projectionists.
* * *
AND THEIR bosses and.
* * *
PATRONS will all join.
* * *
ME IN saying.
* * *
"I THANK YOU!"
(Signed)
Can O. Fillum.

Residence,
N. Y. Exchange for Ed. Films, Inc.
729 Seventh Avenue,
New York City.

With apologies to K. C. B.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Gaskets Work Well

E. Gardener, projectionist, Lyric Theatre, Mounds, Illinois, says:

Some while ago you described the gaskets Mr. Clark, of Louisiana, makes for the Power intermittent oil well cover. I have tried them on my projectors and they can't be beat. Did I hear some one say: "Shellac can't beat?" Well, in reply to that I would remark that while shellac will do the trick all right, why bother with such messy stuff when one can insert a gasket in half the time?

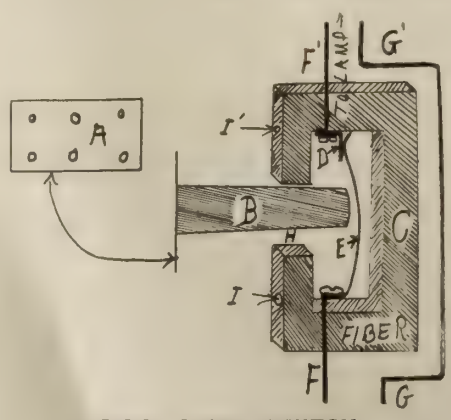
With regard to my condenser, I am now using a 6½-7½ plano convex combination, spaced 1-16 apart, with approximately 16 of an inch from center of condenser to aperture.

I find that, owing to the short focal length condensers giving a more parallel beam of light, I get more light and better results, in my case, than with any other condenser combination. I know this does not correspond with the old lens charts, but if condensers were made of even reasonably exact focal length, the application of the charts would be much more practicable for us projectionists.

As to that, brother Gardener, possibly the reason you get more light with present condenser combination is not because of the shape of the beam, so much as the shorter crater distance. The longer condenser focal length inevitably gives a longer crater disance, see page 162 of Bluebook. If I were you I would try out one of the new Cinephor condensers, now being put out by the Bausch and Lomb Company. I would like to have your report on it. They cost considerable, but I think are worth the price.

Friend Gardener also sends drawing of a lamphouse pilot light switch he made himself. Here it is.

A is a piece of tin, or sheet metal, to fasten B, which is a piece of fibre of suitable size and length, to the lamphouse door. C is cut out of fibre. E is a Power upper roller bracket spring. D is a little homemade copper contact point to which ends of wire, F and F', are attached. F G attach to an ordinary porcelain lamp receptacle in which is placed a 10 watt lamp. It is on the back wall of the lamphouse. Wires F G can be attached to circuit at any convenient point which is alive when arc is not burning.



PILOT LIGHT SWITCH
Designed by E. Gardener, Lyric Theatre, Mounds, Ill.

Part B passes through opening H and pushes spring E away from contact when door is closed, thus lighting the lamp when the door is open and putting it out when door is closed.

The only thing which is not clear is where part C is attached, but I guess you who may wish to install such a switch can figure that out for yourselves. I and I' are holes by means of which part C is bolted to wall of lamphouse.

Cameraman's View

Perry I. Sherman, Henrietta, Oklahoma, writes most interestingly with regard to the matter of camera speed. I have a large hunch that there will be those who, like myself, will disagree most emphatically as to the cameraman grinding out anything even faintly approaching sixteen exposures to each and every second, either with or without the aid of a speed indicator.

I myself have watched many cameramen "grinding," and never yet observed one to have his eyes fixed on a speed indicator, or anything else but the action he was taking. More than this I have watched three cameramen shooting the same scene, and would be perfectly willing to swear a great swear that none of them used the same speed. Here is what brother Sherman says:

Dear Richardson: Glancing through the department this week (his letter is dated April 12), the first article I read through reminded me of an intention I have had for some time to write you concerning that section of the Bluebook of Projection titled "Projection." On page 217 you say there is no set camera speed, citing light value changes as the reason why set camera speed would be impractical.

Confusing

This is, in a way, confusing, as I shall try to show you. For corroboration of the statements I shall make I refer you to my good friends, Tiry H. Miller, Chief Cinematographer, Industrial Division, Rathacker Film Company, Chicago, Illinois, and Carl Louis Gregory, of New York City, than whom there are none better in the camera end of things.

Our standard camera speed is sixteen (16) pictures per second. Anything other than this is not standard, but slow-motion, high-speed, trick and fake stuff, hence may be classed as freakish. (Um, what do you gentle readers think of the statement that all normal pictures are "taken" at the rate of sixteen per second? Don't all speak at once, please.—Ed.). In fact many of the cameras now put out are equipped with speed indicators, which the cameraman is expected to watch closely. After a few months' practice, however, you will find them making the two turns per second (cameras require two turns of the crank to each foot of film.—Ed.) as regular as the tick of a watch.

The two things we have to fall back upon to overcome variation in light intensity are the rotating camera shutter, which is adjustable, and the lens diaphram, which also is adjustable. To show you how these work

out in practice come with me on a day's "jump" and watch what can be done by the cameraman when confronted by various light intensity conditions.

Photographs a Parade

Suppose we first go down town to photograph a parade in the business section. Selecting what seems to be the best location, we find there are heavy shadows in places, and dark colored buildings all along the "shot." This latter means that we cannot depend upon much reflection of light from the buildings. I, therefore, open up my camera lens to say about F 11, and set the revolving shutter, which, as before said, is adjustable from entirely closed to 180 degrees, opening at 135 degrees, which is essentially the same thing you have when you set your kodak shutter at 1-50th of a second and the diaphram at a point between F 11 and F 16.

These adjustments will take care of the conditions described. (Yes, but suppose, in addition, that it is either bright sunlight or is a dark, "muggy" day. This latter would call for very different adjustments than would the first, and very often—parades do not wait for weather conditions, you know—would, I am very sure, compel not only a wide-open lens and all the opening of the shutter, but also a SLOWING DOWN OF SPEED, IN ADDITION.—Ed.)

Having finished with the parade, we will pile into the car and go out to the residence section to "take" some notables who emerge from a fine home and walk to their car in bright sunlight. We now must either slow down our lens speed (reduce diaphram opening.—Ed.) or reduce the shutter opening. Since the former increases depth of focus we of course choose it in preference to reducing shutter opening, using, under these conditions, about a F 16 diaphram opening, leaving the shutter blades undisturbed.

Next we set up at the auto races, where we must "shoot" a bunch of fast ones. Of course as we do not want a blur we must close down a bit on the shutter opening, since fast moving objects can only be photographed clearly by very short exposure. We therefore jump our lens opening up to F 8 and reduce the shutter opening to 90 degrees.

Not in Dutch

You will thus see, Brother Richardson, that we make it a give-and-take proposition as between the lens and shutter, and to go further I will show you where we are not "in Dutch" if we make a slight miscalculation in the opening of either shutter or lens.

When developing the film if it is found that there has been an error, and some portion of the same is over-exposed, it merely is not developed to full intensity. It is shot into the fixing bath slightly under-developed. On the other hand if a film has been under-exposed we develop to full intensity. We also have protection in the printer, as the printer operator, when he finds an over-exposed piece, slows down to give a long exposure. So you see we can "doctor" a weak negative considerably. We have great leeway, and, except in remedying focus, can do almost anything with a film. The following story is amusing and seems to fit in with this pretty well:

JUST OUT

A Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue New York City

Lem Jones, down Cedarville way, put in a "pitcher show." After getting it all rigged up he wrote the fillum house fer sum spools of pitchers. After they came he put them, one at a time, on the projector and tried to get a picture on the screen. He ran the lens in and out and fiddled with everything he could find movable on the projector, but the best he could get was a half focused smear on the screen. He called in the editor of the local rag and explained to him that the gol durned thing just simply wouldn't.

The worthy editor man studied long and deep. Finally he spake: "Wall, gash dang it, y' hev th' light an' y' hev th' bed sheet out 'n front, 'n y' hev a spy glass on th' frunt that works good 'n smooth, so looks t' me like th' only thing t' do is t' send them fillums back t' th' comp'ny 'n tell em to hev um focused before they send um out t' yu!"

Well, Friend Richardson, as an ornament your Bluebook certainly is not worth six dollars. AS AN ORNAMENT, I said! But say, as a book for study and honest-to-God worth, IT IS THE BEST SIX DOLLAR INVESTMENT EVER MADE by any projectionist who has the good of his profession at heart. As to the sap who laps up six dollars worth of hooch, or spends an equal amount having a "good time," and then howls that he cannot afford six dollars for the book, why it is a damsite better that he drop out of the business entirely. There, print that or not, as you will, but you very well know it is true! Had hoped my summer itinerary would take me east where I could see you this summer, but guess its Canadian scenic stuff for mine.

I shall not comment at length on this, because the letter itself is long. I am unable to agree with brother Sherman, much as I would like to, that the lens and shutter can be made to take care of all conditions, though I very well know there is large leeway, as he has pointed out. But the actenic values of light vary enormously, and anyhow I am bound to say that cameramen do NOT "shoot" at sixty nearly as often as they do at a much higher rate on regular stuff, and that topical is often far below sixty. What have you "men on the job" in projection rooms to say about it?

Loose Connection

Apologies to Brother J. W. Rainwater, Chief Projectionist Princess Amusement Co., Albany, Alabama, who wrote me some while ago and received no reply. The letter was misplaced. He said:

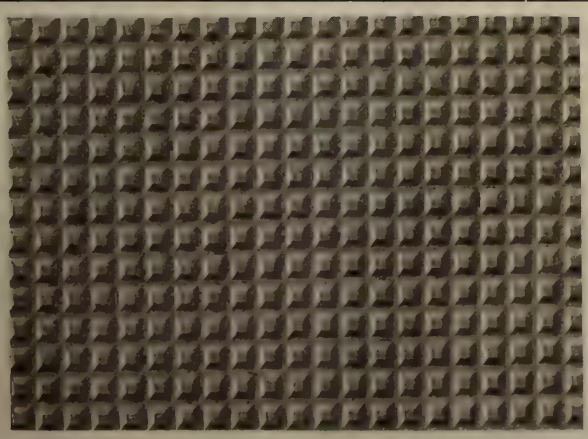
Am having a bit of trouble. We use fifty amperes at the arc, taking current through a transverter. The ammeter hand will drop back to about 35, and when I tap the instrument very lightly it will jump back to 50. Think the line coming in is O. K. Would be much pleased if you could help me out.

The trouble evidently is in the ammeter, and is most likely due to a loose connection.

Try the connections at the binding posts. If they are tight, then you will either have to send the ammeter in for adjustment or take it apart yourself. There is nothing especially mysterious about an ammeter. Use common sense and judgment, that you are neither splitting rails or driving railway spikes, and you will, I think, have no difficulty.

You will probably find a small screw loose inside the instrument. If you don't, then send it to the manufacturer, or to the maker of your transverter (Hertner Electric Company, Cleveland, Ohio) with a description of the trouble. I think you can fix it, though.

Recently an almost exactly similar trouble occurred with my motorcycle ammeter. Garage men refused point blank to touch it. I'd have to send it to the maker, said they. I went home, grabbed my trusty tools and in ten minutes, working very carefully, I had that darned thing disrupted—disemboweled as it were. I found a loose screen, tightened it, replaced the parts and the ammeter has been ammeting perfectly ever since.



EUREKA PRISM SCREEN

From photograph showing actual size of cross corrugations

CASH IN ON ALL YOUR SEATS

The EUREKA PRISM SCREEN

will permit even the occupants of boxes to enjoy the picture.

And it's the only screen that makes every seat a good seat.

The cross-corrugated surface (fully protected by exclusive patents) is the secret of its success.

Write us for prices and description.

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17 East 60th Street, New York

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
[illegible]rrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28		4,15[illegible]

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6	Aug. 4	6,000
[illegible]ladv	Featured Cast	Feb. 5	Apr. 7	7,6[illegible]
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14		6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

Streets of New York	Burton King	Nov. 11	June 2	7,000
The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31	July 21	6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26		5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts

ASSOCIATED EXHIBITORS

A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7,864
Alice Adams	Florence Vidor	Apr. 28		6,000
Is Divorce a Failure?	Leah Baird	May 5		5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803

EDUCATIONAL FILMS CORP.

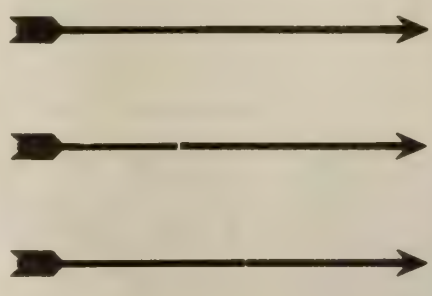
Hold Tight	Lige Conley	Feb. 24		2,000
A Hula Honeymoon	Christie comedy	Feb. 24		2,000
Message of Emile Coue	Special	Mar. 3		
Babies Welcome	Dorothy Devore	Mar. 10		2,000

		Review	Concensus	Footage
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000

FAMOUS PLAYERS-LASKY

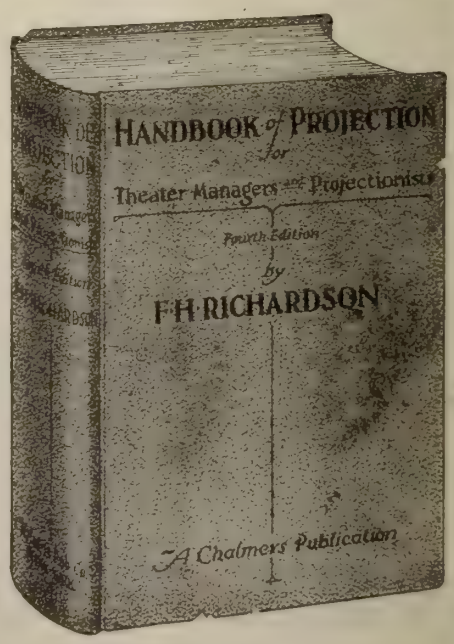
The World's Applause	Wm. DeMille Prod.	Feb. 3	Mar. 17	6,326
Dark Secrets	Dorothy Dalton	Feb. 3	Mar. 17	4,337
Nobody's Money	Jack Holt	Feb. 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	July 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621





PRICE $6.00

CHALMERS PUB. COMPANY
516 FIFTH AVE., N. Y.



(Continued from preceding page)

The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6,947
Yje Snow Bride	Alice Brady	May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson	June 30		5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21		6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565

FILM BOOKING OFFICE OF AMERICA

Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westbound Limited	Ralph Lewis	May 5		5,100
Borrowed Trouble	Carter De Haven	May 19		2,000
Pop Tuttle's Lost Nerve	Dan Mason	May 19		2,000
Wonders of the Sea	Williamson Undersea	May 19		5,000
Mary of the Movies	Star cast	June 2		6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30		5,840
The Mysterious Witness	Robert Gordon	June 30		4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2.000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800

FIRST NATIONAL

Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10	5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17	Mar. 31	6,685
Bell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14		6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,500
Wthin the Law	Norma Talmadge	May 12		8,034
Slippy McGee	Wheeler Oakman	May 12		6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23		6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30		6,000
Wandering Daughters	James Young Prod.	July 7		5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7,321

FOX FILM CORP.

A Friendly Husband	Lupino Lane Feature	Jan. 20	July 7	4,527
The Footlight Ranger	Chas. "Buck" Jones	Feb. 3	Mar. 17	4,729
Brass Commandments	Wm. Farnum-Hawley	Feb. 10		4,829
Truxton King	John Gilbert	Feb. 17	Mar. 31	5,613
Romance Land	Tom Mix	Feb. 24	Mar. 31	3.975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Three Jumps Ahead	Tom Mix	Apr. 14		4,854
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28	July 21	4,710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19	July 21	4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			

GOLDWYN

The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,769
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,512

		Review	Consensus	Footage
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,501
The Last Moment	Star cast	June 2		6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14		6,946
The Love Piker	Anita Stewart	July 21		6,237

HODKINSON

Fun from the Press	Issued Weekly			1,000
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31	5,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3		8,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31		5,800
The Good for Nothin'				
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	June 30		4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400

METRO

All the Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17	6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends.	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,643
A Noise in Newboro	Viola Dana	Apr. 14	July 21	5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28	July 21	5,400
Soul of the Beast	Made Bellamy	May 5	July 14	5,300
Her Fatal Millions	Viola Dana	May 5		6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21	6,800
The Fog	Featured cast	July 14		6,500

PATHE

Haunted Valley	Roland-Serial		Apr. 7	15-2 r
Weeping Waters	Scenic		Apr. 21	1,000
Speed the Swede	Paul Parrott		Apr. 21	1,000
California or Bust	Snub Pollard		Apr. 28	2,000
100% Nerve	Leo Maloney		Apr. 28	2,000
Noon Whistle	Stan Laurel		Apr. 28	1,000
White Wings	Stan Laurel		Apr. 28	1,000
Giants vs. Yanks	"Our Gang"		May 12	2,000
Wings of the Storm	Leo Maloney		May 12	2,000
The Mouse Catcher	Terry Cartoon		May 12	750
Black Shadows	Travel		May 19	5,000
The Crystal Ascension	Scenic		May 19	1,000
A Fish Story	Cartoon		May 19	1,000
Sold at Auction	Snub Pollard		May 26	2,000
The Unsuspecting Stranger	Leo Maloney		May 26	2,000
Amateur Night on the Ark	Aesop cartoon		May 26	1,000
For Art's Sake	Paul Parrott		May 26	1,000
Back Stage	"Our Gang"		June 2	2,000
Under Two Jags	Stan Laurel		June 2	1,000
Spooks	Terry cartoon		June 2	1,000
The Watch Dog	"Dippy Doo Dads"		June 9	1,000
The Stork's Mistake	Terry Cartoon		June 9	1,000
Hyde and Zeke	Leo Maloney		June 9	2,000
Springtime	Terry Cartoon		June 16	500
Fresh Eggs	Paul Parrott		June 16	2,000
Pick and Shovel	Stan Laurel		June 16	1,000
Courtship of Miles Sandwich	Snub Pollard		June 23	2,000
Tom, Dick and Harry	Leo Maloney		June 23	2,000
Dogs of War	"Our Gang"		June 23	1,000
The Burglar Alarm	Terry cartoon		June 23	1,000
Collars and Cuffs	Stan Laurel		June 30	1,000
The Beauty Parlor	Al-Falfa cartoon		June 30	750
Where's My Wandering Boy This Evening?	Mack Sennett		July 7	2,000
The Covered Pushcart	Cartoon		July 7	1,000
Steel Shod Evidence	Leo Maloney		July 7	2,000
The Uncovered Wagon	Paul Parrott		July 7	1,000
Kill or Cure	Stan Laurel		July 14	1,000
The Pace that Kills	Aesop Fable		July 14	1,000
Her Dangerous Path	Serial-Edna Murphy		July 21	20,000
Yellow Gold and Men			July 21	2,000
Mysteries of the Sea	Cartoon		July 21	750
Jack Frost	Snub Pollard		July 21	2,000
For Guests Only	Paul Parrott		July 21	1,000
Lodge Night	Our Gang		July 28	2,000
A Thoroughbred	Cartoon		July 28	1,000
Gas and Air	Stan Laurel		Aug. 4	1,000
The Green Cat	Snub Pollard		Aug. 4	2,000
The Marathon Dancer	Terry cartoon		Aug. 4	1,000
In Wrong Right	Leo Maloney		Aug. 4	2,000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12		4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7		4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10			4,804
Isle of Doubt	Wyndham Standing	Sept. 30			5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14		4,885
The Man Who Waited	Star cast	May 12			5,000
Counterfeit Love	Featured cast	June 30			6,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10		6,971
The Hero	Gasnier Prod.	Jan. 13	May 12		6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5		5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31		
The Girl Who Came Back	Forman Prod.	July 21			
Mothers-in-Law	Gasnier Prod.				
Poor Men's Wives	Gasnier Prod.	Feb. 10			6,963
Girl Who Came Back	Miriam Cooper	May 12			6,100
Daughters of the Rich	Gasnier prod.	June 30			6,075

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2		7,000
Pawned	Tom Moore	Dec. 16	July 7		5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21			9,400

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28		5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2		10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6		10,000
Tailor Made Man	Charles Ray	Dec. 9			8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21			11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5		7,100
The White Rose	Mae Marsh	June 2			11,000

UNIVERSAL

Trimmed in Scarlet	Kathlyn Williams	Apr. 7	May 5		4,765
Outlaw and the Lady	Harry Carey	Apr. 14			4,704
Dead Game	Hoot Gibson	Apr. 21	July 21		4,819
Bavu	Wallace Beery	Apr. 28	July 7		6,968
The Guilty Hand	Roy Stewart	Apr. 28			2,000
Oh, Nursie!	Jack Cooper	Apr. 28			2,000
Fortune's Wheel	Lewis Sargent	Apr. 28			1,000
What Wives Want	Ethel Grey Terry	May 5	July 14		4,745
The Secret Code	Roy Stewart	May 5			2,000
Fools and Riches	Herbert Rawlinson	May 12	July 14		4,904
Trifling with Honor	Rockcliffe Fellows	May 12	July 14		
The Eagle's Talons	Serial	May 12			7,785
Crossed Wires	Gladys Walton	May 19	July 7		4,765
Radio-Active Bomb	Roy Stewart	May 19			2,000
Double Dealing	Hoot Gibson	May 26	July 14		5,105
The Knockout	Lee Moran	May 26			2,000
Ain't Love Awful?	Bobby Dun	May 26			2,000
Burning Words	Roy Stewart	June 2	Aug. 4		4,944
A Fight for a Mine	Roy Stewart	June 2			2,000
Trail of No Return	Neal Hart	June 2			2,000
The Wandering Two	"Leather Pushers"	June 2			2,000
The Shock	Lon Chaney	June 9	Aug. 4		8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9			4,894
Should William Tell	Neely Edwards	June 9			1,000
Fare Enough	Century Comedy	June 9			2,000
The Drifter	Harry Carey	June 9			2,000
The Kid Reporter	Baby Peggy	June 9			2,000
Better Than Gold	Roy Stewart	June 9			2,000
Railroaded	Herbert Rawlinson	June 16			5,390
In the Days of Daniel Boone	Serial	June 23			4,900
Sawdust	Gladys Walton	June 30			1,000
In Hock	Neely Edwards	June 30			2,000
Don't Get Fresh	Buddy Messinger	June 30			
Shootin' for Love	Hoot Gibson	July 7			5,100
Lonesome Luck	Jack Dougherty	July 7			2,000
Hold On	Billy Engle	July 7			2,000
Taking Orders	Baby Peggy	July 7			2,000
The Merry-Go-Round	Featured cast	July 14			9,178
McGuire of the Mounted	William Desmond	July 14			5,020
A Self-Made Wife	Ethel Gray Terry	July 14			4,960
Bum Slickers	Neely Edwards	July 14			1,000
Speed Bugs	Fred Spencer	July 14			2,000
The Homeward Trail	Pete Morrison	July 14			2,000
Forgetting the Law	Jack Dougherty	July 14			2,000
A Radio Romeo	Walter Forde	July 14			1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17		10,000
Won't You Worry?	Bert Roach	July 21			1,000
Buddy at the Bat	Buddy Messinger	July 21			2,000
Tempest Cody Rides Wild	Marie Walcamp	July 21			2,000
The Victor	Herbert Rawlinson	July 28			4,880
The Host	Neely Edwards	July 28			1,000
True Gold	Jack Dougherty	July 28			2,000
The Eleventh Hour	Charles Jones	Aug. 4			6,819
Out of Luck	Hoot Gibson	Aug. 4			5,518
Legally Dead	Milton Sills	Aug. 4			
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4			6,076 2,000
Nobody's Darling	"Baby Peggy"	Aug. 4			2,000
Double Suspicion	Neal Hart	Aug. 4			2,000
Spring Fever	Comedy	Aug. 4			2,000

VITAGRAPH

A Front Page Story	Star Cast	Dec. 23	May 12		6,000
One Stolen Night	Alice Calhoun	Feb. 16	June 9		4,900
Masters of Men	Earle Williams	Apr. 21	May 12		6,800
The Barnyard	Larry Semon	Apr. 21			2,000
Roving Thomas in Banff	Urban Classic	Apr. 21			5,400
Playing It Wild	William Duncan	Apr. 28	July 21		
Forward, March	Jimmy Aubrey				
The Inner Chamber	Alice Joyce				
A Guilty Conscience	Antonio Moreno				
Divorce Coupons	Corinne Griffith				5,240
The Man Next Door	Alice Calhoun	June 9			2,000
A Midnight Cabaret	Larry Semon	June 9			2,000
Smashing Barriers	William Duncan	July 7			5,660

WARNER BROTHERS

Brass	Charles Norris	Mar. 17	Apr. 21		8,000
A Dangerous Adventure	Grace Darmond				7,000
Main Street	Star cast	May 12			8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2		7,000
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4		6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9		6,308

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

The Covered Schooner	Monty Banks				—
The Love Trap	Washburn-Forrest				—
A Man of Position	Sid Smith Prod.				—

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2			4,800
The Drug Monster					
The Cowboy King	"Big Boy" Williams	Apr. 21			4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20			5,000
Queen of Sin	Lucy Doraine	Apr. 7			8,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12		6,000
Luck	Johnny Hines	Mar. 31	June 9		6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9		5,000

C. B. C.

Hallroom Boys	Twice a Month				2,000
Temptation	Featured cast	Apr. 28			6,500
The Passionate Friends					
Her Accidental Husband	Forrest Stanley	Mar. 24			5,800
Lamp in the Desert	Gladys Jennings	June 2			4,900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30			5,000
Flaming Hearts	James B. Warner				4,300
Big Stakes	James B. Warner				4,600
Danger	James B. Warner	July 7			6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28			6,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17			6,047
The Daring Years	Mildred Harris	Aug. 4			7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12		6,200

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6		
Gold Grabbers	Franklyn Farnum	Dec. 2			4,800
Gun-Shy	Franklyn Farnum	Dec. 16			5,000
Lucky Dan	Richard Talmadge	Dec. 23			4,700
The Firebrand	Franklyn Farnum	Dec. 30			5,000
Speed King	Richard Talmadge	Feb. 10			5,000
Thru the Flames	Richard Talmadge	June 30			5,000

J. G. MAYER

The Greatest Menace	Featured cast	May 19			7,000

LEE-BRADFORD

Squirrel Comedies					2,000
Is Money Everything?	Miriam Cooper	Apr. 7			5,800
Call of the Hills	Maud Malcolm	May 5			5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28			

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24			
Mind Over Motor	Trixie Friganza	Mar. 24			5,000
East Side, West Side	Eileen Percy	Apr. 28			6,000
Temporary Marriage	Mildred Harris	May 5			7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell				5,000
In the Night	All-Star				5,000
Irving Cummings Series	Two-Reelers				2,000
Just a Song at Twilight	Barthelmess				5,000
Madame Sans Gene	Special				5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19			8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30			4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19			6,600
Patsy	Za-Su Pitts				6,500
Are the Children to Blame?	Corrigan-Shannon				5,000
Riders of the Range	Star cast	May 12			5,000
The Prairie Mystery	Bud Osborne	June 16			5,000
Broadway Gold	Elaine Hammerstein	July 28			6,800

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30		5,900
Notoriety	Maurine Powers	Oct. 14	Nov. 4		8,600

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5			7,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Covington's New $300,000 Liberty Is Largest But One in Kentucky

THE recent opening of the new Liberty Theatre, Covington, Ky., just across the Ohio River from Cincinnati, Ohio, was an event of more than passing note.

This theatre is credited with being the largest and most costly playhouse in the state of Kentucky with but one exception. It is located immediately next to the new Liberty National Bank, at Madison avenue and Sixth street, in the heart of the commercial district, the entrance being on Madison avenue, while the auditorium is in the rear of the bank, and occupies a site extending over a city block.

The house has a seating capacity of 1,400, and has seven exits leading into the streets.

That portion of the business section immediately contiguous to the theatre has been named Liberty Square.

In honor of the opening Mayor Donnelly issued a proclamation, designating the event as "Liberty Day," in keeping with which all business houses were decorated with American flags and other appropriate displays. The local papers devoted several pages to the opening and bands paraded the principal streets.

A Complete and Up-to-Date House

When the representative of the Moving Picture World attended the opening he found one of the most complete, modern and up-to-date houses that he had visited in a long time. The color scheme throughout the house is a pleasing combination of skilfully blended tones of old rose, blue, ivory and gold, relieved slightly here and there by soft, warm grays and greens, the whole presenting a restful, intimate feeling, with a marked absence of disturbing and distracting garishness.

The lobby is 80 feet in depth, and is done in Italian marble with a Belgian green base. The spacious ticket office is rich mahogany.

A bronze staircase leads to the mezzanine promenade overlooking the main foyer, while slightly inclined passages from the mezzanine promenade to the lowest transverse aisle of the balcony eliminates the usual tiresome climb to the balcony level.

Good Seating Well Arranged

In the matter of seating arrangements, the accommodations are as perfect as scientific knowledge of construction and position can make them. The chairs, which were furnished by the Steel Furniture Co., of Grand Rapids, Mich., are of mahogany finish, covered with blue leather, thus harmonizing with the other decorations and fixtures.

A satisfactory view of the screen can be obtained from any section of the house as there are no pillars. Private boxes are provided in the first row center balcony.

A mushroom system of ventilating and heating creates an even distribution of pure, fresh air, which is discharged through registers and vents placed under the seats and in the side walls. It is claimed that the system delivers 320,000 cubic feet of fresh air at proper temperature every fifteen minutes. All radiators are concealed from view. The refrigerating apparatus in the basement has an ice capacity of two tons.

The theatre has no orchestra, the musical accompaniment being furnished by a three manual organ with three rows of keys and pedals, all of electrical action. The instrument is built on the universal air chest system, with sound-blending and expression chambers located in the proscenium arch.

Projection Room Is Simplex Equipped

The projection room is unusually large and comfortable, and is located just above the balcony. It is equipped with a battery of Simplexes, and there is every modern convenience for the use of the projectionists.

The ladies' parlor and rest room, in the basement, are especially elaborate, and provided with every known comfort. The furnishings and decorations are in perfect good taste, the reed chairs and other furniture being specially constructed for the house.

In the stage settings everything is in conformity to the name of the theatre and the general scheme of decoration. A large drop is suspended back of the screen, showing New York harbor, with the Statue of Liberty on the right. Prior to the first show, and during any intermission, the lights are dimmed and a soft flood thrown against the scene with telling effect.

The Liberty Theatre was erected by Senator Richard P. Ernest, Polk Lafoon, George L. Hill, Frank L. Thorpe and L. B. Wilson—all prominent in commercial life in Covington. The cost of the structure is given at $300,000, all represented by local capital.

L. B. Wilson Is Manager

L. B. Wilson is manager of the house, and, on the occasion of the opening, not only received elaborate floral pieces galore, but was likewise the recipient of congratulatory telegrams from leading men in the industry throughout the country.

The opening program consisted of George Beban in "The Sign of the Rose," and Harold Lloyd in "A Sailor Made Man," together with a number of short subjects. In keeping with the Lloyd picture the doorman was garbed as an admiral, the head usher as a midshipman, and the ushers as sailors.

The policy of the house will be continuous from 11 a. m. to 11 p. m.

Power's Projectors and a Raven Screen Are Features of the Detroit Capitol

KUNSKY'S Capitol Theatre, Detroit, Mich., is one of America's representative motion picture houses, and the gem of the great Kunsky Circuit. The view of the projection room shown on next page will therefore be of interest to exhibitors and projectionists, as photographs of this nature sometimes offer useful suggestions when planning a new projection room, or remodeling an old one.



L. B. WILSON
Manager Liberty Theatre, Covington, Ky.

The Capitol Theatre is equipped with Raven halftone screen and three Power's No. 6-B improved projectors, with 100 amps. Power's G. E. high intensity arc lamps. Direct current is supplied to the theatre, and is controlled at lamps by three Power's multiple coil rheostats of 90/125 amps. capacity. Rheostats are on the iron grating just above and in front of the projectors, and each lamphouse has a vent flue connected to a main flue, which leads to the open air.

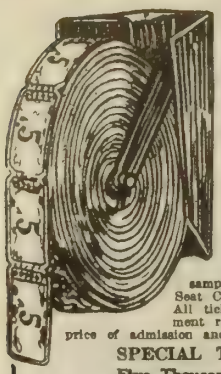
Good Ventilation Assured

The projection room also has two large windows, and in the rear a door which leads directly to a fire-escape, which gives the projection room of the Capitol Theatre ample ventilation. An excellent work-bench which contains all tools necessary for the projectionist and a small bench drill and grinder are included in this equipment. The film cabinet is supplied with an automatic film rewinder, film racks and drawers for the condensers, and other spare parts. This room is also supplied with speed indicators, a double dissolving stereopticon, and an ingenious automatic change-over device.

The projection room is provided with a wash-room and lavatory, telephone to the rest of the house, and has a very efficient lighting system.

Burdicker and Anderson in Charge

Earl Burdicker and James Anderson are in charge of the projection room of the Capitol, and the room and the excellent equipment are kept in splendid condition by them. It is, therefore, with regret that we are compelled to make any criticism. This projection room is located over the dome, and, as a result, it is



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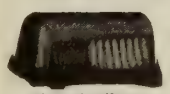
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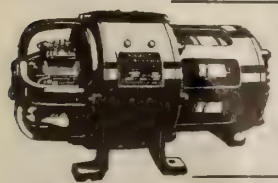


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THE POWER'S EQUIPPED PROJECTION ROOM of Kunsky's Capitol Theatre, Detroit, Michigan

necessary to project through it at a very steep angle. Access is given to the spotlight through the door in the projection room, and this is also unsatisfactory.

A Wiser Course

Here is another instance where it would have been wiser for the architect to have secured some practical information regarding the placing and construction of the projection room. Every city of any size in the United States now has a number of competent projectionists who are able to, and would be very glad to, supply correct information on this subject. The manufacturers of projectors will also supply expert information, and our own F. H. Richardson has written a hand book which should be in the hands of every theatre architect.

Reelab Will Have Title Expert's Aid

Reelab Corporation, the new laboratory enterprise in Fort Lee, N. J., announces that arrangements have been made with Maurice Rosenzweig, of Knickerbocker Titles, to personally supervise Reelab's title department.

Mr. Rosenzweig is one of the best known title technicians, having personally photographed the titles of many of the largest productions, such as Thomas Dixon's "The Beast," Cosmopolitan's "When Knighthood Was in Flower," all of Goldwyn's specials, "Thais," "The Splendid Sinner," etc.; the titles of all the George Loan Tucker productions, and scores of others.

"It is our policy," said President Heller of Reelab Corporation, "to turn out only the highest class work, and in order to accomplish this end each of our departments is headed by experts in their particular fields."

Improving Theatres

*EUREKA SPRINGS, ARK.—New Commodore Theatre, recently damaged by fire, is being repaired.

OAKLAND, CAL.—West Coast Theatres, Inc., which control a chain of more than 100 moving picture houses on the Pacific slope, has named its 3,000-seat house the Norma Talmadge Theatre. House is being remodeled and redecorated.

*FORT MADISON, IA.—Orpheum Theatre is being remodeled and will reopen early in August.

BLOOMINGTON, ILL. — Clarence E. Irvin, who recently purchased Castle Theatre on East Washington street, is making extensive improvements to house. Will be operated with first-class picture policy.

CLINTON, ILL.—Seat capacity of Wonderland Theatre will be increased.

DECATUR, ILL.—Interior of Bijou Theatre will be redecorated.

HARVEY, ILL.—Garden Theatre has plans by H. Frederick Peck, 159 East Ontario street, Chicago, for remodeling theatre, to cost $50,000.

ZEIGLER, ILL.—Extensive improvements will be made to Royalton Theatre, including razing north wall and extending building seventy feet to the north, giving a total frontage of 120 feet.

CONVERSE, IND.—Charles Street has purchased Orpheum Theatre and will make extensive improvements. When completed house will reopen with first-class picture policy.

PORTLAND, IND.—Front and interior of Crystal Theatre has been painted and redecorated.

BLUFF CITY, KANS.—Sparrows Home Theatre has been remodeled, redecorated, new seats installed and reopened.

EUREKA, KANS.—L. A. Wagner, owner of Princess Theatre, has installed cooling system and own lighting plant



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Are You Proud of Your Theatre Chairs?

BEFORE the play or program begins, when the lights are turned on and the people are being seated, are you proud of the appearance presented by the chairs or do they show signs of wear, sunken seats and worn-out upholstery? Under these conditions, theatre patrons certainly cannot feel at ease. They pay for amusement and comfort--why shouldn't they receive it?

Because of the beauty and convenience of modern theatres, the public are becoming educated to choose the better class where they know care is given for their comfort.

The Metropolitan Theatre shown above offers the public every convenience possible and the theatre chairs, installed by the American Seating Company, are examples of perfect construction, combining all the elements of proper seating. Mr. Grauman realizes and appreciates the quality of our chairs and has given us not only one contract, but three, proving that satisfactory service was rendered in each installation.

It is from installations such as the above, and from the many others of equal note which are illustrated from time to time in our advertisements, that a feeling of perfect confidence must be established and the conclusion formed that this organization is equipped to handle any seating installation with perfect satisfaction.

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GIRARD, KAS.—Interior of Lyric Theatre has been repainted.

OPELOUSAS, LA.—Princess Theatre will be remodeled.

GILMAN CITY, MO.—Projection room of Rex Theatre has been improved and enlarged.

MARYVILLE, MO.—Electric Theatre will be redecorated.

TRENTON, MO.—About $50,000 will be expended in making extensive improvements to Hubbell Theatre, owned by M. W. Hubbell.

LINCOLN, NEB.—H. H. Woody has increased ventilation system of Princess Theatre.

SCRIBNER, NEB.—New cooling system will be installed in Crystal Theatre.

NORMAN, OKLA.—New cooling systems have been installed in Billings, University and Oklahoma Theatres.

GREENSBURG, PA.—Plans are being considered for remodeling Strand and Rialto theatres.

PHILADELPHIA, PA. — Turnbull & Cornell have contract to make alterations to moving picture theatre at 747 South Third street for S. Morris, to cost $14,500.

PHILADELPHIA, PA.—B. Broker has contract to make alterations to moving picture theatre at 224-26 East Girard avenue for Joseph Bass, to cost $3,000.

CENTERVILLE, TENN.—Regal Theatre has opened in larger quarters in Olympic Building.

FAYETTEVILLE, TENN.—Harry Goldstein has leased Citizen's Opera House and reopened it with picture policy. Number of improvements are being made, including separate entrance for negroes.

LULING, TEXAS.—Rear addition will be erected to Princess Theatre, operated by Luling Amusement Company.

McKINNEY, TEXAS—R. & R. American Theatre is being remodeled.

PEARSALL, TEXAS—Improvements will be made to Palace Theatre.

PORT ARTHUR TEXAS—About $10,000 will be expended to repair and redecorate Elks' Theatre, damaged by fire some months ago.

SAN ANTONIO, TEXAS.—Old Princess Theatre has been remodeled and redecorated.

SAN MARCOS, TEXAS.—F. W. Zimmerman, proprietor Palace Theatre, has installed new cooling system.

Theatres Projected

PINE BLUFF, ARK.—Stewart McGehee Construction Company, of Little Rock, has contract to erect theatre for Saenger Amusement Company, of New Orleans, La., to cost $162,000.

WICHITA, KANS.—Wichita Theatre has opened as first-run moving picture house, with admission at ten cents.

FLINT, MICH.—New moving picture theatre is being considered by Lester E. Matt.

JEFFERSON CITY, MO.—Stokes Griffin will erect moving picture theatre on East High street, to cost $50,000.

ELMER, N. J.—Outdoor moving picture shows are being held during evenings at the community park. Grandstand on the baseball diamond provides the seats.

WINSTON-SALEM, N. C.—R. J. Reynolds Company will erect theatre on Church street, to cost $100,000.

Wanted to rent or buy moving picture theatre in town of 2,000 to 10,000. Give full particulars.

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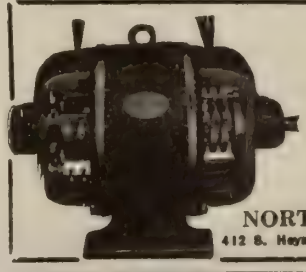
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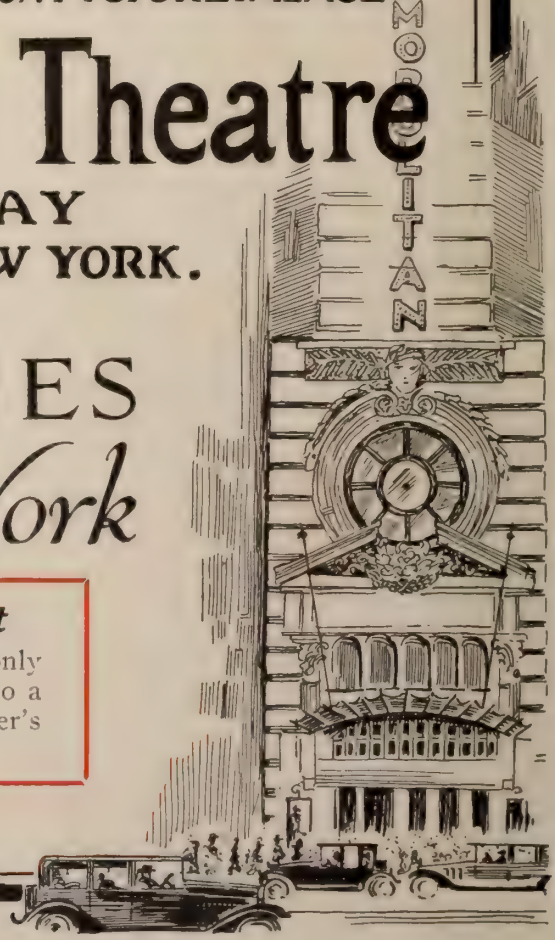
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Moving Picture WORLD

Vol. 63, No. 7 August 18, 1923 PRICE 25 CENTS

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	The Old Mill
Denver, Colo.	The Princess
	The Rialto
Fresno, Cal.	The Kinema
Fort Worth, Tex.	The Palace
	The Hippodrome
Houston, Tex.	The Capitol
	The Queen
	The Liberty
Los Angeles, Cal.	The State
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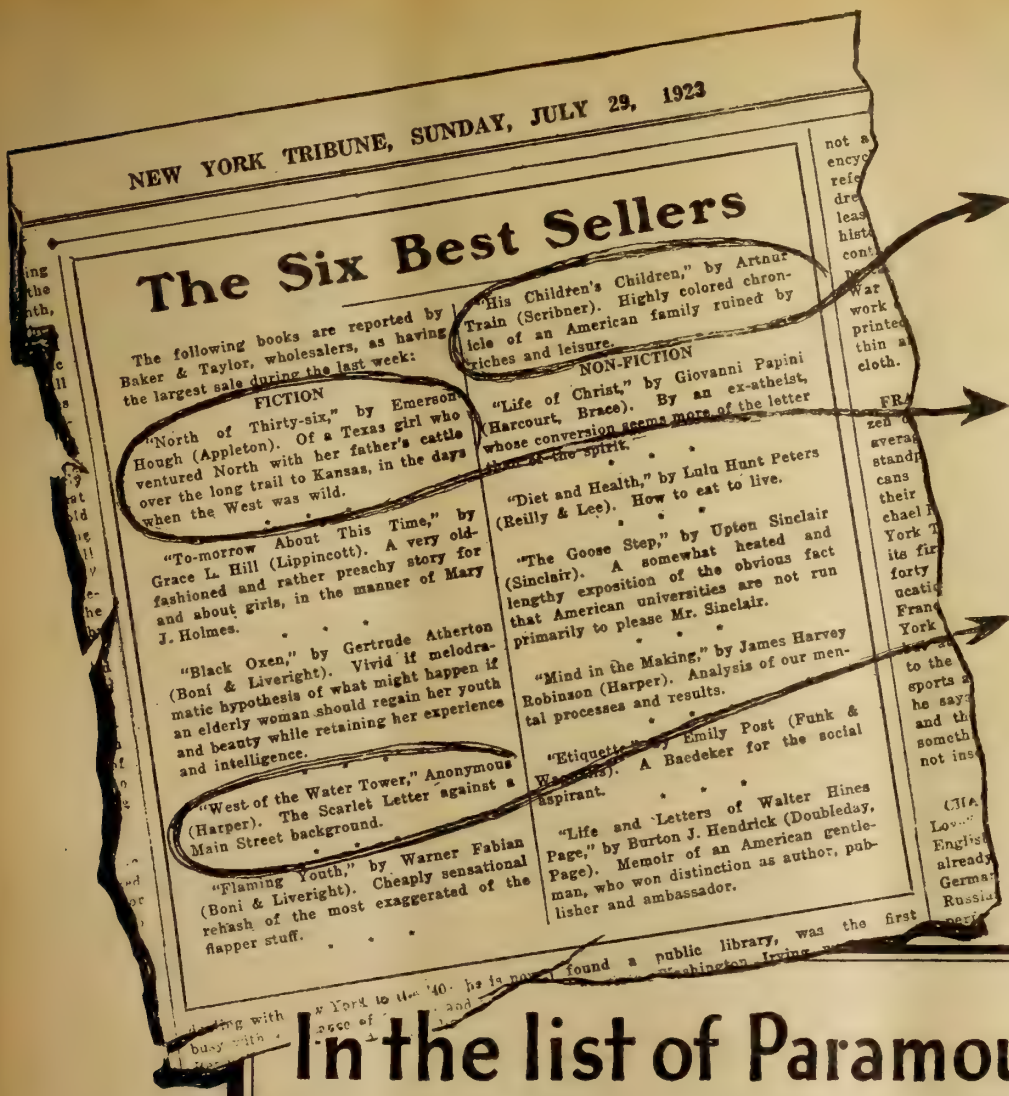
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NEW YORK TRIBUNE, SUNDAY, JULY 29, 1923

The Six Best Sellers

The following books are reported by Baker & Taylor, wholesalers, as having the largest sale during the last week:

FICTION

"North of Thirty-six," by Emerson Hough (Appleton). Of a Texas girl who ventured North with her father's cattle over the long trail to Kansas, in the days when the West was wild.

"To-morrow About This Time," by Grace L. Hill (Lippincott). A very old-fashioned and rather preachy story for and about girls, in the manner of Mary J. Holmes.

"Black Oxen," by Gertrude Atherton (Boni & Liveright). Vivid if melodramatic hypothesis of what might happen if an elderly woman should regain her youth and beauty while retaining her experience and intelligence.

"West of the Water Tower," Anonymous (Harper). The Scarlet Letter against a Main Street background.

"Flaming Youth," by Warner Fabian (Boni & Liveright). Cheaply sensational rehash of the most exaggerated of the flapper stuff.

"His Children's Children," by Arthur Train (Scribner). Highly colored chronicle of an American family ruined by riches and leisure.

NON-FICTION

"Life of Christ," by Giovanni Papini (Harcourt, Brace). By an ex-atheist, whose conversion seems more of the letter than of the spirit.

"Diet and Health," by Lulu Hunt Peters (Reilly & Lee). How to eat to live.

"The Goose Step," by Upton Sinclair (Sinclair). A somewhat heated and lengthy exposition of the obvious fact that American universities are not run primarily to please Mr. Sinclair.

"Mind in the Making," by James Harvey Robinson (Harper). Analysis of our mental processes and results.

"Etiquette," by Emily Post (Funk & Wagnalls). A Baedeker for the social aspirant.

"Life and Letters of Walter Hines Page," by Burton J. Hendrick (Doubleday, Page). Memoir of an American gentleman, who won distinction as author, publisher and ambassador.

found a public library, was the first

A Paramount Picture Coming

A Paramount Picture Coming

A Paramount Picture Coming

In the list of Paramount Pictures—

The New Paramount Pictures, to be announced soon, include:

Three of the best selling books of the hour (listed above); two books not yet published but bound to be best sellers (one by Rex Beach, the other by Vicente Blasco Ibanez, author of "The Four Horsemen" and "Blood and Sand");

One book by Rudyard Kipling; one by Richard Harding Davis; one by Booth Tarkington; one by Zane Grey; one by Julian Street; one by Emerson Hough, author of "The Covered Wagon"; one by the authors of "Orphans of the Storm"; one by the author of "Kiki"; two Saturday Evening Post serials; two Broadway stage successes; and others

—and every one with a knockout title!

Soon to be announced

FAMOUS PLAYERS LASKY CORPORATION

"The Best Picture

2 Weeks at the Capitol, New York, to unprecedented business—*and it played in the middle of July*

Tom Moore of Washington says:

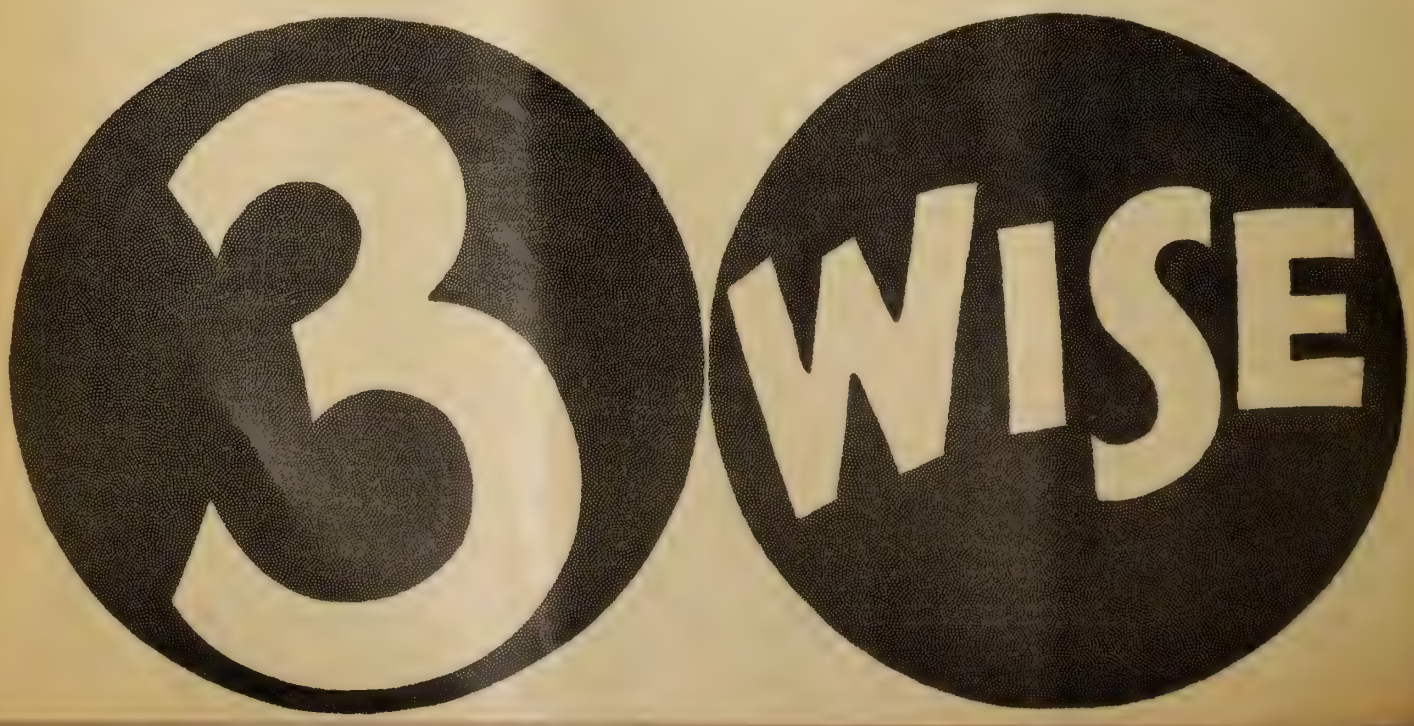
"Production pleased every patron, not single adverse comment which is extraordinary for any picture. Business big in spite extra hot weather. It is one of screen's most successful and commendable photoplays that sets a new standard. You are backing up the statement 'Goldwyn is doing big things.' Heartiest congratulations and sincere thanks."

A. H. Blank of Des Moines and Omaha says:

"Business picked up considerably every day due to high class of production and personally I want congratulate your organization upon this picture for it is one of the very highest type. We need more pictures of this kind. Regards."

Balaban and Katz of Chicago says:

"Three Wise Fools proved very satisfactory picture both from box office and audience standpoint."



of the Year"

—Don Allen in the New York Evening World

A KING VIDOR PRODUCTION

Adapted from the stage play by
Austin Strong
Staged by Winchell Smith
and presented by John Golden
Directed by King Vidor
June Mathis, *Editorial Director*

Cast:

ELEANOR BOARDMAN CLAUDE GILLINGWATER
RAYMOND HATTON ALEC FRANCIS
WILLIAM H. CRANE ZASU PITTS
CRAIG BIDDLE, Jr.



A Proven Success!

"Three Wise Fools" is a truly magnificent motion picture achievement. It has the touch of humanity that surges through the heart of an audience and captures it forever.

It has thrills in abundance: the break from jail of hundreds of convicts, the mad dash for freedom in a mile-a-minute armored riot car, the pursuit by airplane dropping bombs from the sky, the attempt at vengeance by an escaped convict, the reunion of a father and daughter, the boy who stayed true to the end.

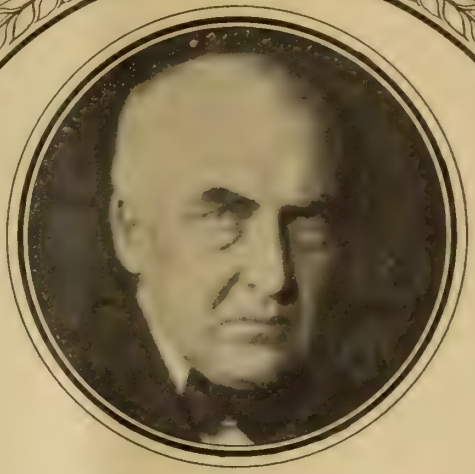
The cast—the production—the story are Big in every respect. Their combination has resulted in an attraction that goes out to the public to take its place among the few great motion pictures of all time.

A Goldwyn Picture

distributed by

Goldwyn-Cosmopolitan

The Nation's Loss and Sorrow



He Died at the Post of Duty

WARREN G. HARDING
from a late photograph.

Special Service at No Extra Cost!

Once again International News demonstrates both its desire and ability to give exhibitors everywhere unequalled service by offering you now *at no extra cost* the following subjects of national interest in International News numbers 64, 65 and 66:

High Spots in Late President Harding's Administration
Last Pictures of, and Scenes with, Late President Harding
Latest Pictures of President Coolidge
The Sad Farewell at 'Frisco
Transcontinental Tour of Funeral Train
State Funeral at Washington, D. C.
Last Rites of Burial at Marion, O.

Your patrons want to see it—it's to your advantage to show it. Prints are now available at all Universal Exchanges.

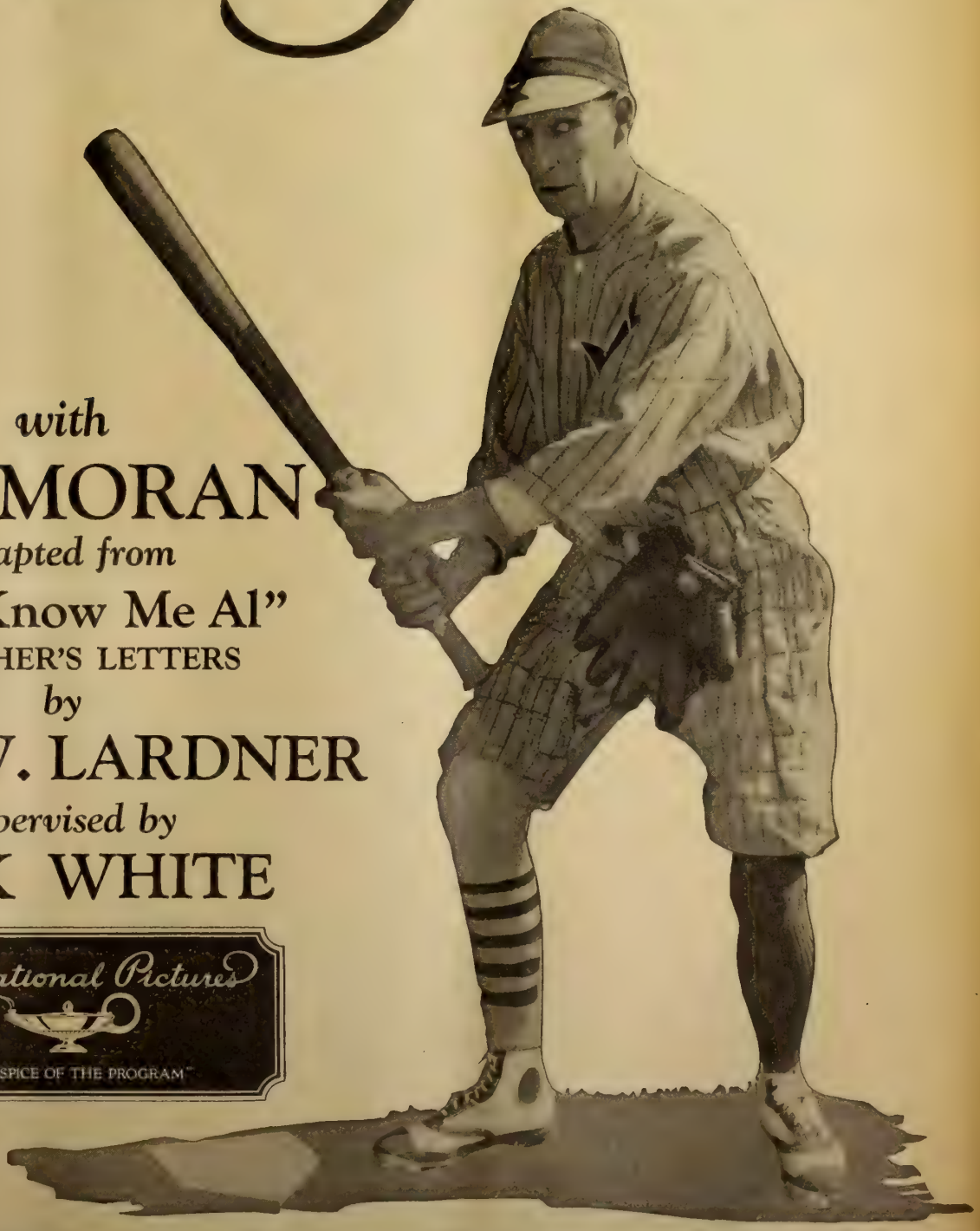
International News

Released thru

UNIVERSAL

MERMAID COMEDIES

"The Busher"



with

LEE MORAN

adapted from

"You Know Me Al"

A BUSHER'S LETTERS

by

RING W. LARDNER

Supervised by

JACK WHITE

Educational Pictures

THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

MIGHTIEST OF ALL

FOX NEWS

THE GREATEST NEWS REEL ORGANIZATION IN AMERICA

FOX

THE HOUSE OF SHORT SUBJECTS

POINTS TO

SIX SHORT ROADS TO SUCCESS

OFF TO A FLYING START

IMPERIAL COMEDIES

THE NEW BRAND OF FOX FUN MAKERS

12 RELEASES THIS YEAR

The RAIN STORM

RELEASED AUG 19

20 THIS YEAR— BETTER THAN EVER

WILLIAM FOX

SUNSHINE COMEDIES

FIRST RELEASE

JUNGLE PALS

RELEASED AUG 26

AN ABSOLUTE NECESSITY TO EVERY PROGRAM

FOX EDUCATIONAL ENTERTAINMENTS

26 THIS YEAR

AL ST. JOHN

IN THE FIRST OF HIS NEW SERIES OF 8 COMEDY SPECIALS

THE TAILOR

RELEASED AUG 26

Book Now

for early play dates

CLYDE COOK

IN

The CYCLIST

THE FIRST OF HIS NEW SERIES OF 3 MONEY MAKERS

RELEASED AUG 19

20 YEARS OF PROGRESS — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

GOOD NEWS TRAVELS FAST!

¶ You know the world's premier showing of "IF WINTER COMES" at the Columbia theatre, San Francisco, Cal., is a stupendous success both as to critics' opinions and public attendance.

B U T

Did you know that all records including those of "OVER THE HILL" were shattered the first week?

IT IS A FACT!

WILLIAM FOX *Presents*

The motion picture version of A. S. M. Hutchinson's Novel

IF WINTER COMES

MIGHTIER THAN THE BOOK

A HARRY MILLARDE Production

'If Winter Comes" At The Columbia, a Film Triumph

"If Winter Comes," the tale of Mark Sabre, his loves, his bruised heart, his unavailing combat with the stern verities of life and his ultimate triumph, was screened for the first time in any theater at the Columbia Saturday.

So far as we ran recall it is the one instance of a book—any book worth reading—that has been transposed to the screen with absolute fidelity.

"If Winter Comes" is a revelation in screen drama, and beside it most successes hitherto seem as puerile and gaudy as machine-made toys.

"If Winter Comes" at Columbia

Of all the screen adaptations of popular novels, the height of perfection has been reached in the picturization of "If Winter Comes," at the Columbia Theater this week.

It is the world premiere of the photoplay, and for those who have read A. S. M. Hutchinson's story, the unique and original characters of the novelist seem to live and breathe before the eye, exactly as visualized by the mind while reading the book. For those who have not read the book the picture is entirely different and refreshing in its individuality.

SCENES SHORT.

"IF WINTER COMES" AT COLUMBIA, IN PREMIERE MAKES BIG HIT

So enthusiastic and replete with superlatives do paid advertisement and publicity writers become over the films released by their employers that it is difficult to find a few unused adjectives remaining to tell of a really good film that is brought before the public.

"If Winter Comes" at the Columbia is really good. It is one of the outstanding motion pictures of the year.

THE SCREEN

By PHILMAID

"If Winter Comes," the screen production of A. S. M. Hutchinson's novel, tells the story of the "puzzle-head," Mark Sabre, with such charm, conviction and fidelity as to rank it among the best of the screen efforts of the past two years. Once more a film play, based upon a novel, actually surpasses in interest and realism the original material upon which it is built.

The story has been well built, though the author is intruded a bit too much at times; the screen is the last medium in the world for putting over dialogue.

Columbia's Film Of Great Novel Stirs All Emotions

Hutchinson's "If Winter Comes" Is Faithfully Portrayed on Screen

Whether you have read the book or haven't, you are bound to enjoy "If Winter Comes," the picture made from A. S. M. Hutchinson's extraordinarily popular novel of English life. This is perhaps an argument for sticking close to the text, for the picture satisfies completely the person who has read the book, and it is so full and clear it is a delight to the one who has not had the preliminary canter, or perhaps it should be coast in Mark Sabre's charming company.

Mark is one of those

creatures that you take

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE STRENGTH

Part of the William Fox 1923



THE MOST STUPENDOUS PRODUCTION IN THE HISTORY OF MOTION PICTURES

MONNA VANNA

MAURICE MAETERLINCK'S CELEBRATED DRAMA



"The Best Picture Tom Mix Ever Made"
MOTION PICTURE NEWS

Tom Mix
IN
SOFT BOILED

WITH
"TONY" the Wonder Horse
A SPECIAL ATTRACTION
A J. G. BLYSTONE Production

The Entire 25 New Fox Specials

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

A LINCOLN J. CARTER UP-TO-THE-MINUTE
THE ELEVEN
With CHARLES JONES—SHIRLEY MASON
JUNE ELVIDGE—ALAN HALE

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

-1924 Prosperity Guarantee



LOVE, THE HIGH SEAS
AND INTERNATIONAL
INTRIGUE

THE SILENT COMMAND

A
J. GORDON EDWARDS
PRODUCTION
WITH

Edmund Lowe — Alma Tell
Martha Mansfield — Florence Martin
Betty Jewel — Bela Lugosi



A DRAMA OF THE
WEST WITH ALL ITS
VIRTUE AND ITS VICE

HELL'S HOLE

WITH
CHARLES JONES
MAURICE FLYNN
RUTH CLIFFORD

A 1924 CINE-MELODRAMA
Directed by Emmett J. Flynn

MELODRAMA OF LOVE AND PIRATES

TH HOUR

A
BERNARD J. DURNING
Production



20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

Every William Fox Special



LOVED AND READ
BY THREE GENERATIONS

ST. ELMO

WITH

JOHN GILBERT

BARBARA LA MARR
AND BESSIE LOVE

Directed by
JEROME STORM



ANOTHER SUCCESS
BY DIRECTOR OF
OVER THE HILL AND
IF WINTER COMES

THE GOVERNOR'S LADY

A
HARRY MILLARDE
PRODUCTION

The Entire 25 New Fox Specials

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
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DOES IT PAY?
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THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY
WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

LILLIAN MORTIMER'S CELE

NO MOTHER

With GENEVIEVE TOBIN

A Human Drama

20 YEARS OF PROGRESS FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

A Super Box Office Attraction



A STORY OF
WOMAN'S WILES
AND MAN'S WEAKNESS

DOES IT PAY?

A DRAMA OF
MODERN LIFE
WITH
HOPE HAMPTON

A
CHARLES HORAN
PRODUCTION



A GREAT STAGE PLAY
BY TWO OF AMERICA'S
GREATEST DRAMATISTS

CAMEO KIRBY

WITH
JOHN GILBERT
JEAN ARTHUR
GERTRUDE OLMSTED

From the Stage Play by
BOOTH TARKINGTON
AND
HARRY LEON WILSON

A JOHN FORD Production

BRATED STAGE SUCCESS

TO GUIDE HER

of Life's Pitfalls

A CHARLES HORAN Production



20 YEARS OF PROGRESS FOX FILM CORPORATION

INDEPENDENCE & STRENGTH







TOM MIX
In a series of 6 deluxe attractions
THE LONE STAR RANGER
Zane Grey's Famous Novel
Released Sept. 9

CHARLES JONES
In 7 outdoor dramas
BIG DAN
Released October 14

JOHN GILBERT
In 6 romantic plays
THE EXILES
By Richard Harding Davis
Released Sept. 23

SHIRLEY MASON
In TWO exceptional attractions

WILLIAM FARNUM
In
THE GUN FIGHTER
Released Sept. 2

DUSTIN FARNUM
In THREE unusual productions
THE MAN WHO WON
Released Aug. 26

WILLIAM RUSSELL
In THREE of his best pictures
ALIAS THE NIGHT WIND
Released Aug. 19

20 YEARS OF PROGRESS FOX FOX FILM CORPORATION
INDEPENDENCE & STRENGTH


HITCH YOUR BOX OFFICE
TO WILLIAM FOX STARS
William Russell
Charles Jones
Dustin Farnum
Shirley Mason
20 YEARS OF PROGRESS
FOX
FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

TO ALL EXHIBITORS
IN THE UNITED STATES AND CANADA

We have mailed to you today a copy of the most remarkable book ever issued in the entire history of the motion picture industry

It's the Press Compendium on Mrs. Wallace Reid in "Human Wreckage"

Watch for it in the mail !!!

Distributed by

FILM BOOKING OFFICES OF AMERICA, INC.

Main Offices: F. B. O. Building, 723—7th Ave., New York City Exchanges Everywhere

Sales Offices: United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England













SAMUEL V. GRAND

presents

MINE TO KEEP

GRAND ASHER

will set a new standard which will be followed by all producers to come. It is not ridiculously spectacular—it isn't foolishly weird—it doesn't employ a million actors in the usual stupid manner—*But it is one of the finest Features that ever left a Studio.*

A BEN WILSON
Production

And "Mine to Keep" shall not die for want of advertising publicity. Soon the whole wide world will know of it. In seeing it they will find the pleasure of awakened thoughts and impulses, for it is a human story, humanly done.

Released by the Grand-Asher Distributing Corporation at 15 West Forty-fourth Street, New York City.
Foreign Rights controlled by the Apollo Trading Corporation.

SAMUEL V. GRAND
PRESENTS



Sid Smith

PRODUCTIONS INC.

You can't stop to catch your breath from the time Sid Smith steps into the picture.

Directed by ARCHIE MAYO

A Man of Position will be released September twenty-ninth.

THE MARK OF A GRAND PICTURE

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST., NEW YORK CITY

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APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.





HARRY ASHER
PRESENTS

MONTY BANKS

PRODUCTIONS INC.

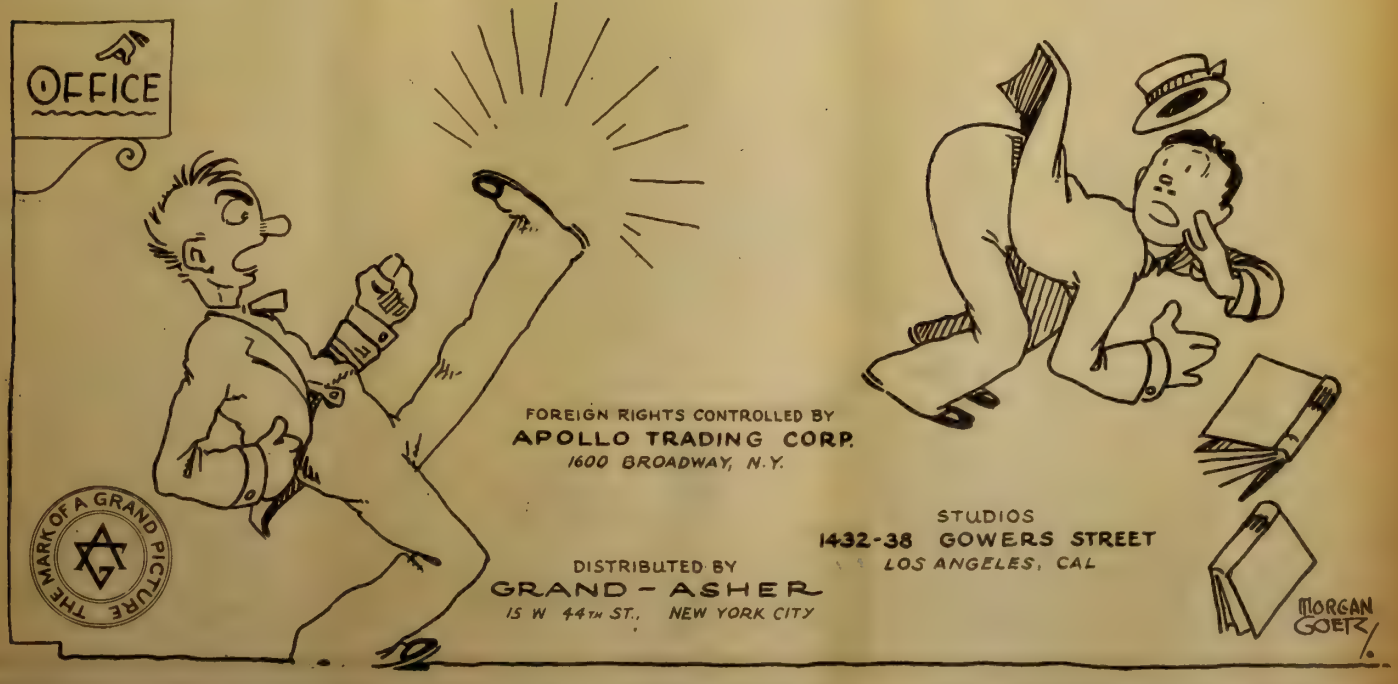
in Daging Love



Directed by
HERMAN RAYMAKER

Released September Twenty-ninth

After you've seen this picture you'll never be able to think of it without a hearty laugh.



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APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL

DISTRIBUTED BY
GRAND - ASHER
15 W 44TH ST., NEW YORK CITY

SAMUEL V. GRAND
PRESENTS

Joe Rock

PRODUCTIONS-INC.



In Rolling Home

DIRECTED BY ALF GOULDING

Joe Rock puts it over in his best and funniest style. See it and die laughing.

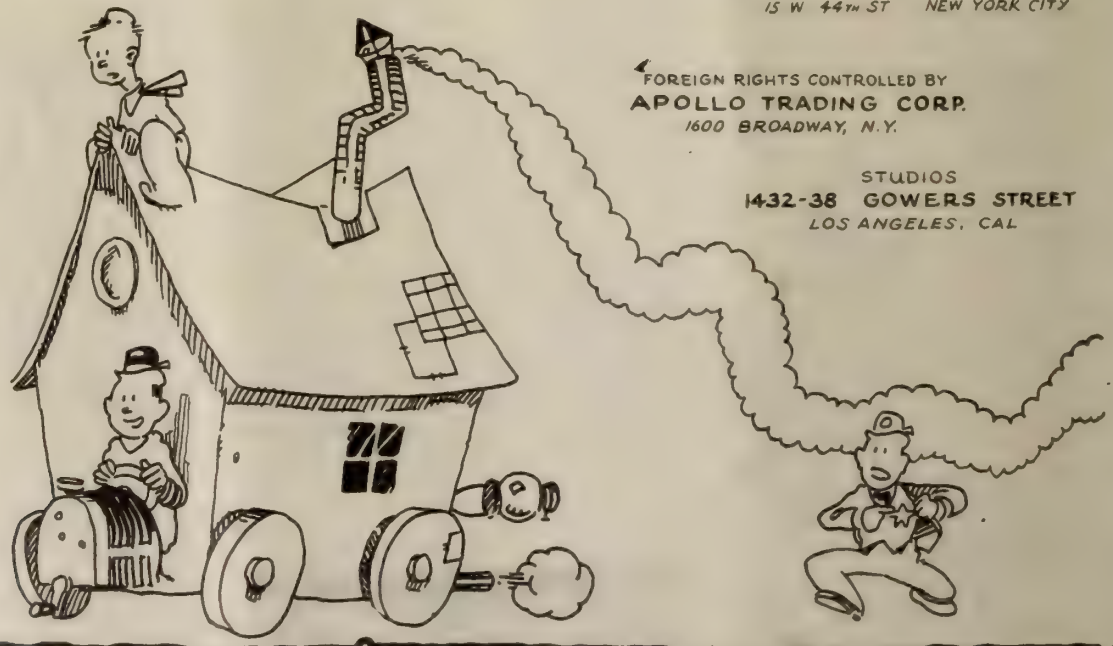
Released September twenty-ninth.

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15 W 44TH ST NEW YORK CITY

THE MARK OF A GRAND PICTURE

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1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL









VITAGRAPH
ALBERT E. SMITH PRESIDENT

ATTRACTIVE 24 SHEET POSTERS





Here's why they're booking

Six more proofs of leadership. Here they are—proofs that are proofs. Look them over. They speak for themselves.

Last week you had the first six proofs of the eighteen we are presenting, and together with these six build up a leadership unrivaled.

The best sellers in the world of fiction—we have them. Directorial genius—we have the cream of all. Stars—First National stars have been heralded leaders in popularity everywhere.

The names of these stars, the names of these directors, the titles of these popular novels and stage successes, emblazoned in the lights over your theatre mean packed houses.

These are the proofs that First National pictures are First in artistry; First in entertainment; First in Box Office pull.

Watch next week for six more unassailable proofs of leadership.



Proof No. 7

SAMUEL GOLDWYN
Presents the
GEORGE FITZMAURICE
Production
"THE ETERNAL CITY"

Hall Caine's supreme achievement adapted by Ouida Bergere. Cast of stars includes Barbara La Marr, Lionel Barrymore, Bert Lytell, Richard Bennett.

Proof No. 8

Warner Fabian's
"FLAMING YOUTH"

The sensation of to-day. The society expose that everyone is reading and everyone wants to see.

COLLEEN MOORE, MILTON SILLS, SYLVIA BREAMER, MYRTLE STEDMAN, ELLIOTT DEXTER, WALTER McGRAIL.



FIRST NATIONAL PICTURES

First National Pictures

First Nationals First!



Proof No. 9

Joseph M. Schenck Presents

CONSTANCE TALMADGE

in "Dulcy"

It set the non-stop laughing record at the Chicago Theatre. Directed by Sidney A. Franklin. To be followed by

"THE DANGEROUS MAID"

Proof No. 11

Thos. H. Ince

Presents

"ANNA CHRISTIE"





Eugene O'Neill's unparalleled stage success. The sensation of two continents.

BLANCHE SWEET

Proof No. 10

Edwin Carewe's

"THE BAD MAN"

with Holbrook Blinn

Months and months on Broadway, two years on the road and still going strong—a fortune-maker. Edwin Carewe is putting his best into it; he's out to out-do "The Girl of the Golden West" and "Mighty Lak' a Rose."



Proof No. 12

Sam E. Rork Presents

"PONJOLA"

Cynthia Stockley's Best-Seller

The drama of a girl who becomes a man and lives as a man until love laughs at her grim masquerade.

ANNA Q. NILSSON, JAMES KIRKWOOD, TULLY MARSHALL head a dozen headliners.



"DULCY" OPENS TO THE BIG CHICAGO



Great crowds jam Balaban and Katz house for world's premiere of Miss Talmadge's sensational new success. Her first picture since

"East Is West"

Now tried and proved an

Extraordinary Box-Office Attraction



Joseph M. Schenck presents

CONSTANCE TALMADGE

FIRST NATIONAL PICTURES

in "DULCY"

A First National Picture

SMASHING HIT AT THEATRE!

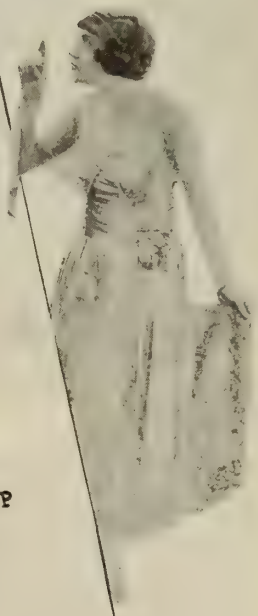
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT



RECEIVED AT CHICAGO ILL AUG 6

ASSOCIATED FIRST NATIONAL PICTURES INC
NY

OPENING OF DULCY AT THE CHICAGO THEATRE SMASHING HIT STOP GREAT CROWDS IN ATTENDANCE ALL DAY LONG AND PICTURE PROVOKING WONDERFUL COMMENTS STOP ATTENDANCE INDICATES PICTURE WILL PROVE EXTRAORDINARY BOX OFFICE AND AUDIENCE ATTRACTION

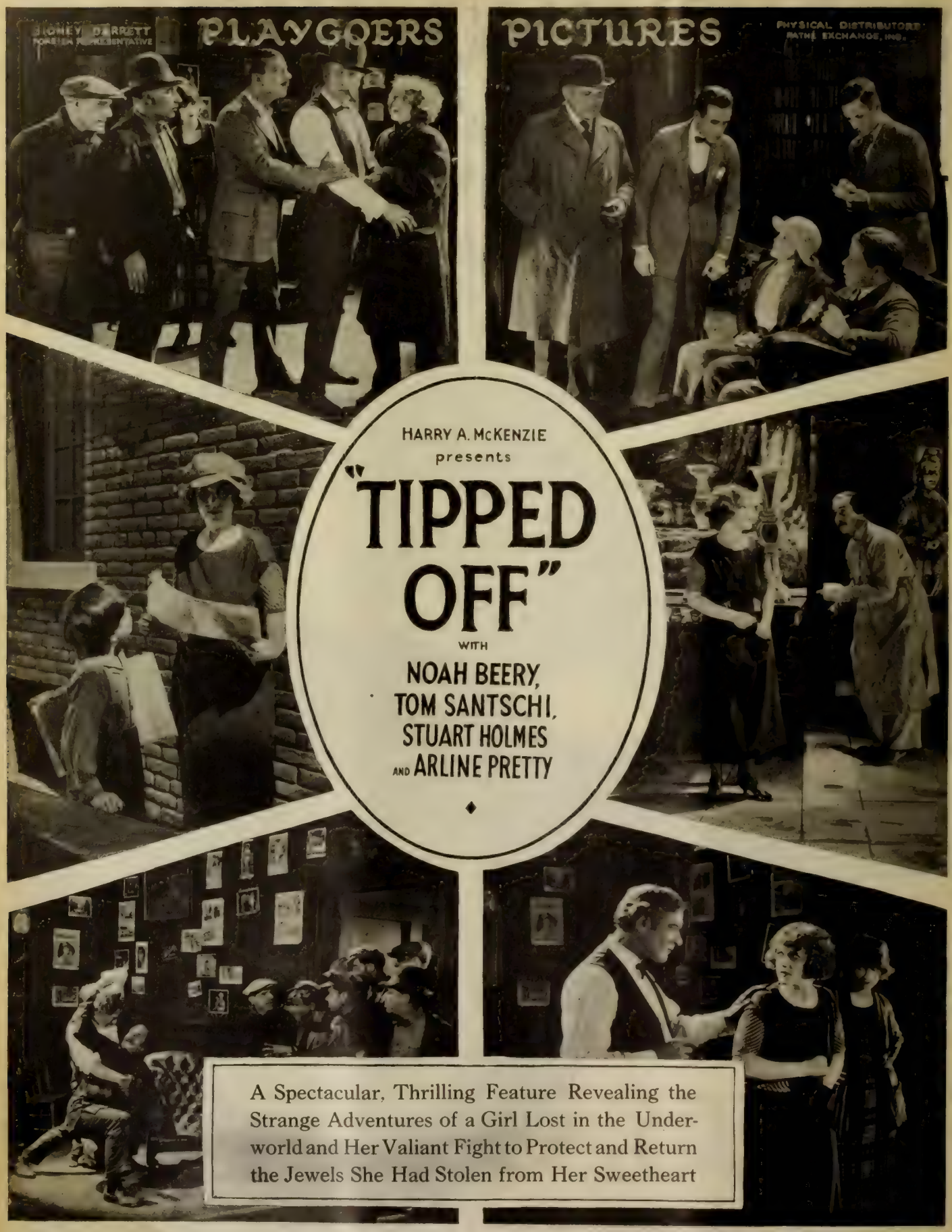
BALABAN & KATZ
912M



Adapted by John Emerson and Anita Loos from the play by George S. Kaufman and Marc Connelly; Continuity by C. Gardner Sullivan; Photographed by Norbert Brodin.

Directed by Sidney A. Franklin

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York


SIDNEY DARRETT
FOREIGN REPRESENTATIVE
PLAYGOERS
PICTURES
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE, INC.
HARRY A. McKENZIE
presents
"TIPPED OFF"
WITH
NOAH BEERY,
TOM SANTSCHI,
STUART HOLMES
AND ARLINE PRETTY
A Spectacular, Thrilling Feature Revealing the Strange Adventures of a Girl Lost in the Underworld and Her Valiant Fight to Protect and Return the Jewels She Had Stolen from Her Sweetheart

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers





The Editor's Views

WE are beginning to hear from exhibitors who are writing their Representatives concerning the admission tax.

Which is an encouraging sign; an indication of action—and it is action that is needed.

At this time only two courses of procedure are open in connection with the admission tax—first, for the organizations, national, state and local to collect all available data and figures; second, for the individual exhibitor to acquaint the individual Congressman with the facts.

It has been pointed out that the real scene of battle must eventually be laid in the rooms of the Ways and Means Committee at Washington.

True—but the reason the Ways and Means Committee has been able to ignore the picture industry in the past has been because it was the picture industry alone that spoke to the committee members; there has been no pounding away by hundreds of Representatives who want to know "what they are going to say when they get back home."

FROM the letters which exhibitors are writing to their legislators, we have selected one that seems close to ideal as a dignified, logical, cool statement of the case.

Being from a small town theatre, it may also be called "typical" and thus serve as a guide to other theatre owners who have postponed doing their bit.

J. H. Miller, of the Rex Theatre, Orofino, Idaho, is the author of the letter, which follows.

Hon. Burton L. French,
Moscow, Idaho.

Dear Sir:—

I feel confident that if you fully understood the hardships imposed on the motion picture exhibitors of this country by reason of the admission tax, that you would favor its removal as soon as possible.

This was one of the first taxes which went into effect, and the exhibitors have been paying it for about six years and in that period many of the smaller theatres have had to close shop and go out of business and in many cases the difference between the receipts and expense have been just enough that the paying of this tax has weighed the straw which broke the exhibitor's back.

Of course, it is claimed that the patron pays the tax. Conditions are at the present time and for some years past unfavorable, operating expense has been and is high, the exhibitor is charging all that the patrons will stand, and, in fact, even more than he wishes to charge. If, in my own business, I could charge my present admissions and not be compelled to pay the tax, I would be making a reasonable return for my time and investment. As it is and has been for the past years I can truthfully state that I have paid in taxes more than I have been able to count as my profit. I am certain that my case is only one of hundreds and perhaps thousands. If you will pardon me for referring again to my own particular case, I have been here and in the same business for nearly eight years and feel my business is and should be one of the permanent institutions of my town, yet I shall be compelled to close entirely unless some action is taken to remove the tax. During the tax period past I have made most of my living in other business and maintained this business feeling I was doing my duty as a citizen, paying my taxes and doing my best.

If all the exhibitors would take the pains to advise of the conditions, I cannot help feeling the tax would be removed. Surely it should be, and a little thought will make one realize that there are few institutions that can long endure with any such tax imposed on them. It seems time that this matter was given serious attention, and I sincerely hope you will bear this in mind.

Thanking you for any effort you see fit to make, I am,

Yours very truly,

J. H. MILLER.

MR. MILLER'S comments in forwarding the letter to us will also be of interest. "Keep everlastingly at it," he writes, "and the tax will be removed.

"I wish to commend Moving Picture World for the interest it is taking and trust you will keep it up till successful.

"I am enclosing copy of letter I am mailing to my Congressman, and there is no doubt in the world that if all exhibitors would do likewise, just giving their own particular cases and reasons, the tax will be killed."

Robert E. Welsh

Woody Made General Manager of Associated Exhibitors, Inc.

ARTHUR S. KANE this week confirmed the appointment of John S. Woody to the post of general manager of Associated Exhibitors. Thus is renewed a business alliance which dates back to the O. T. Crawford organization in 1908 when Mr. Kane was general manager and Mr. Woody was in the sales ranks.

"Jack" Woody's rise in the industry has been spectacular. Salesman, branch manager and district manager, he refused to tarry at each grade longer than was necessary to accumulate the experience which would fit him for a fresh start toward more important capacities.

As general sales manager of Select Pictures Corporation, 1918-1919, manager of Selznick Pictures Corporation, 1922-1923, Mr. Woody has made wonderful records in his part of the operations of those companies. His friendships among exhibitors, exchangemen and salesmen over the entire United States are legion.

In a statement to the trade, Mr. Woody says, "I am mighty enthusiastic over the outlook of Associated Exhibitors. I am gratified to be again in close association with Arthur S. Kane and I look upon this new affiliation as my big opportunity. It is both a home-coming and a new start toward higher levels of usefulness.

"With such uncommonly big box-office attractions to handle as Douglas MacLean in 'Going Up,' Mabel Normand in 'The Extra Girl' and Charles Ray in 'The Courtship of Myles Standish,' it is certainly up to me to tackle the assignment with all the energy I possess in order to gear myself to the class and quality of such a sterling line-up of product."

Commenting upon his appointment of General Manager Woody, Mr. Kane says, "With his vigor, wonderful personality, fairness and foresight, Mr. Woody may well look to Associated Exhibitors, as he does, with its line of coming big pictures as the greatest of his career. He is a man of judgment and vision, both as a sales executive and business administrator. Our association has lasted through General Film Company, Select Pictures Corporation, Realart Pictures Corporation, and now begins anew in Associated Exhibitors."

Companies Signing Best Talent Available for Actors' Roles

THAT the "all-star" picture has been accepted by virtually all the leading motion picture companies is indicated by the action of producers in signing numerous prominent players to long-term contracts.

The motion picture public, according to producers, is demanding able actors and actresses in minor parts as well as leading ones. Consequently the larger film companies, including Goldwyn, Lasky, Warner Brothers, Universal and many others, are augmenting their permanent acting companies, not only with leading men and women, but character actors, make-up experts, and even "types."

Goldwyn claims that the largest permanent company in the industry is being built up by the Goldwyn studios. The latest addition is Edmund Lowe, New York stage favorite, whose first Goldwyn part was in Emmett Flynn's "In the Palace of the King." The addition of Lowe brings the number of Goldwyn's long-term contract players up to 24.



JOHN S. WOODY

Heavy Increases Asked

Washington, D. C., Theatre Crafts Present Demands

Heavy increases in pay are being asked by the theatre crafts of managers and owners of picture, vaudeville, burlesque and so-called legitimate play houses in the District of Columbia with the presentation of new contracts by the several unions governing such employes. The downtown houses are being told they must increase the pay of operators from $56.70 to $70.04 a week, and the overtime rate from $1.80 to $2.16 an hour.

All along the line heavy increases are demanded. The musicians are asking for an increase of 20 per cent in their present rate of pay, and have cut down their rehearsal time from three hours to two and one-half hours each.

The theatre managers and owners will hold a conference some time this week to act on these demands. The increases are asked at a time when every effort is being made in Washington to curtail expenses. Just what action the employers will take cannot be predicted. Naturally they do not take kindly to the heavy rate of increase.

Lee-Kirkwood

Lila Lee, Paramount leading woman, who is now playing opposite Thomas Meighan in "Woman-Proof" and has appeared with him in nearly all of his recent pictures, was married recently in Los Angeles to James Kirkwood, star and director.

Roach Joins Hays

The Will Hays organization announces that Hal Roach has been admitted to membership.

Asks Exhibitor Support

Congressman to Strive for Admission Tax Repeal

President Henry B. Varner of Lexington, N. C., newly elected president of the North Carolina M. P. T. O., is in receipt of a letter from Congressman Clarence MacGregor asking that North Carolina exhibitors line up solidly behind him in his effort to repeal the admission tax at the next session of Congress.

President Varner has already written Congressman MacGregor stating that he is in communication with certain Treasury Department officials in Washington on the same subject and will make a strong concentrated drive against this tax as soon as Congress opens. He declares also that he believes it will be possible to wipe off the seating tax at the same time.

Censors Cause Arrests

New Jersey Man Fined and Films Confiscated

Two men have been arrested in Syracuse, N. Y., on complaint of Ansell W. Brown, deputy of the state motion picture commission, and a number of alleged unlicensed films seized. William C. Kendall, of Newark, was the first man arrested and the arrest of his alleged partner, Eugene S. Wescott, of Rochester, followed. When Kendall was taken into custody police say they confiscated a quantity of films, some of which never have been censored and others with titles similar to ones which have been passed by the state board. Wescott, police say, admitted buying the films from a firm in Rochester. The salesman in Rochester, he said, informed him that the films were obtained from a concern in Niagara Falls. Kendall was arrested in Solvay, N. Y., on July 27 and fined $50.

Tournament Winners

C. W. Deibel, of the Youngstown, Ohio, Country Club, with a low gross score of 75, and David Loew, of Metro, with a low net of 63, were the winners of the annual invitation golf tournament for officials and executives of the home office of the Famous Players-Lasky Corporation, held recently at Adolph Zukor's country home, Mountain View Farm, Rockland County, N. Y. About forty golfers took part in the morning qualifying round of twelve holes, and in the final round of eighteen holes in the afternoon.

Switzerland Branch

The First National exchange in Zurich, Switzerland, which was organized by Bruce Johnson, First National foreign manager on his present trip abroad, has opened its doors for business under the direction of Max Stoehr, one of the veteran film men of the country.

This new medium of distribution for Switzerland is operating directly under the supervision of the foreign department in the New York office. It is completely supplied with new prints on First National pictures and a complete line of accessories and advertising aids.

Nat Rothstein Vacationing

"The fishing up here is good," writes Nat Rothstein, director of publicity and advertising for F. B. O., from "somewhere in Maine." "This is the end of the line up in the wildest part of Maine. Talk about rough! I look like a lumber jack, dress like one, and eat like one."

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

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ROBERT E. WELSH — EDITOR

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News of the Week in a Nutshell

National Motion Picture Day to Raise Funds for M. P. T. O. A.

Atlantic City conventions set November 19 as day—$2 admissions denied—Harding resolutions passed—Jersey establishes service station—And much more done at busy sessions.

—Page 551

Closed Theatres and Offices Signify Industry's Sorrow

Evidence of sincere mourning over loss of late President in darkened theatres—Memorial services for members of industry at Rialto Theatre—Hays at Marion.

—Page 552

Showmen Charge Paramount with Organized Opposition

Witnesses in Federal hearing frequently refer to alleged "wrecking crew" used to monopolize the industry in Southwest—Paramount denies existence of "wrecking crew"—Hearing to reopen in Boston.

—Page 552

E. J. Smith Succeeds Art Schmidt as Universal's Sales Manager

Schmidt resigns to take over direction of his own picture enterprise—"Eddie" Smith to sail immediately from London, where he has, in a little over a year, put Universal over with a loud bang.

—Page 550

Woody Made General Manager of Associated Exhibitors, Inc.

Arthur S. Kane and "Jack" Woody renew business acquaintance dating back to 1908—Woody's record augurs well for Associated's future.

—Page 548

Pathe News Performs Great Feat in Rushing Harding Films East

Eastern theatres get prints showing funeral train scenes as far east as Omaha for following Tuesday's performances—Speedy airplanes fulfil enterprise.

—Page 550

Pyramid Not to Contest Suit; Will Continue Making Pictures

Arthur Smallwood tells of corporation's accomplishments and plans—Will not sell stock—Sixth picture ready for distribution by Selznick.

—Page 553

Great Year for Short Subjects Indicated by Educational's Program

E. W. Hammons' announcement of new season's plans shows growing importance of short subjects—worth reading by any showman—anywhere.

—Page 553

Fox Does Quick Work in Issuing Coolidge News Reel to Theatres

Print showing pictorial review of new President's public career assembled within ten hours of the time he took oath—Snappy newsreel service.

—Page 578

Norma Talmadge Film Begins Run at Apollo Theatre, New York

Formal premiere of "Ashes of Vengeance" draws big crowd of prominent folk—Scheduled for September release by First National—Reviewed in this issue.

—Page 580

Keep Open Time, Advises F. B. O. General Manager of Exchanges

Harry M. Berman stresses importance of having open play dates—Gives proofs—Harry knows what he's talking about.

—Page 579

Goldwyn Renews Contract with George Walsh for Long Term

Popular player to have big role in Rupert Hughes' "Law Against Law"—Selection based on worth of past performances.

—Page 582

Jackie Coogan Finishes His First Release for Metro

Last scenes completed for "Long Live the King," Mary Roberts Rhinehart story—Produced at claimed cost of $650,000.

—Page 579

San Francisco Critics Praise Fox's "If Winter Comes"

It might be misconstrued as a reflection on California weather. But no—San Francisco folks gave Fox's "If Winter Comes" a great reception for quite another reason.

—Page 580

Schmidt Resigns, E. J. Smith Becomes Universal Sales Head

ART SCHMIDT, for two years general sales manager of the Universal Pictures Corporation, has resigned. Carl Laemmle, Universal head, has appointed Edwin J. Smith former Universal executive, as the new general sales manager. For a year and a half Smith has been general manager of the European Motion Picture Company, Ltd., of London, distributors of the Universal product in the British Isles.

Schmidt has severed his connection with Universal in order to take over the active direction of a motion picture enterprise of his own. His resignation was a great surprise to his Universal friends, and he is followed by best wishes and good will for success in his new venture. He is at present out of town for a few days, but it is understood he will make an announcement of his future plans shortly after his return.

When Carl Laemmle, who now is in Europe, received cable news of Schmidt's resignation, he immediately got in touch from Paris with E. J. Smith and induced the London film executive to sever his connections with the European Motion Picture Company as soon as possible and to hurry to New York. It is expected that Smith will be on his way in a few days.

Smith's rise in the motion picture world has been remarkable, and is one of the most striking examples of Carl Laemmle's loyalty to faithful and efficient employees. Although in the film game less than six years, Smith has jumped from salesman to exchange manager, from exchange manager to division manager, from division manager to sales manager of the London Corporation and now into the highest sales position in the world-wide Universal Corporation.

A native of Buffalo, N. Y., he entered Universal's Buffalo exchange as a salesman. His record there during his first year was so exceptional that he soon was slated for an exchange manager's position. Soon the opening came and he was placed at the head of the Universal exchange in Cleveland. There he again merited Laemmle's attention.

Scarcely a year later he was transferred to Philadelphia, where he took over the Atlantic Division of the Universal sales force, including the Atlantic seaboard and contiguous territories from New Jersey to South Carolina. He had been in this position about a year and a half when he received the offer to head the European Motion Picture Company, then an infant organization.

Smith's work in building up the European company is said to have been an outstanding example of Yankee progressiveness. As the result of his driving power, the Universal product today is perhaps the best known film product in the British Isles, and the European company has grown from a small concern to a big distributing organization with branches in Birmingham, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester and Newcastle-on-Tyne.

Smith is one of the youngest general sales managers ever to take the sales reins at the Universal home office, being yet in his thirties. When he arrives in New York, he will find a man-sized job awaiting him—including the handling of Universal's four Super-Jewels and seven Jewels scheduled for release this fall as the first half year's product for the 1923-1924 season. So far only one of these pictures, "Merry Go Round" has been presented to the public. Another, "Drifting," will open in the Capitol Theatre, New York City, within a week or so.

Pathe News Airplane Rushes Harding Death Films East

BY an unexampled feat, combining foresight and co-ordination of all departments, Pathe News enabled all theatres in eastern cities to screen Harding's death and funeral train scenes filmed as far east as Omaha at their shows the following Tuesday.

Negatives rushed from Omaha by special airplane service were developed and printed at the Pathe News Jersey City factory late Monday night and prints delivered to New York theatres at 9 o'clock Tuesday morning. Other prints reached Washington, Baltimore, Philadelphia and Boston by noon of the same day.

Pathe News claims for this feat credit for the biggest news reel service "scoop" in the history of camera news reporting. It was accomplished by means of swift airplanes, which out-distanced the fast air-mail service. Not only theatres in the eastern cities, but throughout the Middle West as far as Chicago, gained at least 24 hours in their presentation of the all-absorbing news event of the week.

Pathe News had screened on the previous Friday all of the presidential touring party scenes up to the arrival at San Francisco, accompanied by a résumé of the late President's career. Negatives covering scenes of the great tragedy were speeding eastward on the Overland Express, due at Omaha a few hours earlier than the funeral train.

On Sunday morning Pathe News Staff Cameraman C. C. Chapman—an expert flier—received long-distance phone orders from Acting Editor Albert J. Richard to engage a fast plane, meet those two trains at Omaha, receive all negatives and rush them by the air route to the Jersey City factory. Chapman was at the Chicago office.

He already had prepared plans in anticipation of such orders, which included a small, fast plane to be piloted by Nimmo Black. The flight from Chicago to Omaha was made in ample time to intercept the Overland Express and take off the negative film shipped from San Francisco. A short delay enabled Chapman to secure also from the incoming funeral train all of the scenes taken en route.

As far as Chicago the return flight was made on the same plane, driven by the same pilot. At Chicago a larger plane was waiting for the long leg of the flight eastward. This was piloted by Eddie Stinson, Chapman continuing in charge of the film.

This flight, made at an average speed of more than 100 miles an hour, was uneventful up to about 7 p. m. Monday. Then occurred the only mischance of the whole flight enterprise. Reaching Dingman's Ferry, Pa., the plane was compelled to descend owing to the development of a thick haze.

After communicating with the home office by phone Chapman transferred his film to a fast touring car, instructing his pilot to proceed to the Curtis Field on Long Island as soon as possible. Driving at breakneck speed Chapman reached the New York office with his negatives at about midnight, and at 2 o'clock Tuesday morning the negative had been developed and titled, and the making of an extra number of prints was under way. Prints for Cleveland, Detroit, Cincinnati, Indianapolis, Chicago, and all the Middle West were shipped early Tuesday morning. Prints for all the big eastern cities, as above stated, were delivered in time for the Tuesday afternoon shows—in New York City by 9 in the morning.

The Pathe News Harding Special contains more than a score of graphic scenes. Beginning at San Francisco crowds are seen watching as the casket is borne from the hotel to the funeral train; it is placed in a hearse under guard of the 11th U. S. Cavalry; the Navy, Marine and National Guard representatives board the train; the pall-bearers are pictured—Secretaries Hoover, Work and Wallace, and Attorney General Daugherty.

Harding is pictured, tired and ill, on his arrival at San Francisco; there are views of the hotel suite in which the President died; of the sick-room staff; crowds watching bulletin boards.

There are many scenes en route, with crowds awaiting the funeral train at stopping points. Scenes at Marion, Ohio, show the Marion *Star* building draped in black. The reel also contains scenes in Washington and New York following news of the President's death.

Disputes Pathe's Claim

International News Weekly has refuted the claim made by Pathe News that a record had been established in bringing pictures of the Harding funeral East. International claimed that not only were pictures of the funeral procession in San Francisco brought here, but pictures of President Coolidge on his Vermont farm were included in the special release issued at the time Pathe's was.

Valentino Is Insured

Insurance in the name of the Ritz-Carlton Pictures, Inc., has been taken out on the lives of Rudolph Valentino, first Ritz star, and J. D. Williams, president of the Ritz Pictures, in the sum of $1,000,000 for Mr. Valentino and $500,000 for Mr. Williams. The policies have been distributed in several companies and are already effective.

"This insurance," said Mr. Williams, "is a business protection against any contingencies that may arise and is not secured for any other purposes. Ritz Pictures are not now and will not be a one-man organization, and we propose to insure our personnel whenever the company is effected."

Loew Will Broadcast

Marcus Loew will soon open a broadcasting station in the Loew State Theatre Building. He has invited a number of stage and screen celebrities to attend. Some of the invited guests include Will Hays, Flo Ziegfeld, Eddie Cantor, Irving Berlin, Geo. M. Cohan, Earl Carroll and others.

National Motion Picture Day to Raise Funds for M. P. T. O. A.

By ROGER FERRI

ATLANTIC CITY, N. J.—Neither the extreme heat nor the tempting breakers could divert the attention of the three groups of exhibitors who assembled here this week from tackling delicate but important trade problems. And they were tackled with a determination that made this so-called "America's playground" the center of attraction for film men.

But Atlantic City will not soon forget the Motion Picture Theatre Owners of America. The occasion was the annual meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania and Southern New Jersey. However, a "cub" newspaper reporter nearly wrecked the convention by circulating a canard to the effect that the organization had passed a resolution increasing the price of admission at motion picture theatres to $2.

Nothing of the sort was done. The "cub" reporter, associated on the staff of one of the Atlantic City newspapers, listened to a discussion by Sydney S. Cohen, president of the M. P. T. O. A., on Monday of the road-show problem. He reported, as a result, that the exhibitors had decided on the increase. The Associated Press "picked up" the yarn and broadcast it before the exhibitor leaders had an opportunity to check it.

Tuesday a resolution branding the story as "false and without any foundation" was passed and this attitude was emphasized in New York by the legitimate theatre owners of Broadway houses, who denied that portion of the story reporting "twelve theatres on Broadway are now showing and will continue showing pictures at two dollars."

Mr. Cohen and his associates were kept working away into the wee hours of Wednesday morning despatching telegrams to newspapers that had published the reporter's dream conspicuously the previous day.

But while the cub reporter's ambitious canard puzzled exhibitors throughout the country and for a time troubled theatre owners here, the convention of the M. P. T. O. A. of Eastern Pennsylvania and Southern New Jersey was successful. There were three business meetings at which local problems were discussed and the regular resolutions passed.

Yet it was the gathering of the board of directors of the national organization that furnished the real news of the week.

Briefly, here is a summary of what the board of directors did at their series of busy meetings:

(1) Passage of a resolution deeply deploring the death of the late President Warren G. Harding.

(2) Issuance of a proclamation by M. P. T. O. A. President Sydney S. Cohen closing motion picture theatres throughout the country on Friday afternoon, August 10, from 1 p. m. until 6 p. m.

(3) Appointment of a committee of Ohio exhibitors to attend the funeral of Mr. Harding at Marion, O., Friday, August 10, as representatives of the M. P. T. O. A.

(4) Giving over the motion picture theatres on Friday afternoon to services in memory of the late President.

(5) Establishment of a National Motion Picture Day on November 19, when 25 per cent. of the day's gross receipts shall be turned over to the treasury of the M. P. T. O. A. in lieu of the payment of State quotas. This is offered as one portion of a new financial plan to furnish the organization with adequate finances.

(6) The granting of a charter to Canadian exhibitors who will be affiliated with the M. P. T. O. A. and the calling of a meeting in Montreal on September 6 and 7 when members of the National Board and Canadian Exhibitors Committee will consider ways and means of perfecting the Canadian M. P. T. O.

(7) Appointment of a committee to confer with Cosmopolitan-Goldwyn to secure "Little Old New York" and "Enemies of Women," contracted through Famous Players, for the exhibitors.

(8) Official announcement of the campaigns to eliminate music and admission taxes.

Every member of the Board of Directors of the M. P. T. O. A. was on hand. In addition to these, the officers and directors of the Motion Picture Theatre Owners of Northern New Jersey also were here for the purpose of conferring with the Board of Managers of the Eastern Pennsylvania and Southern New Jersey unit for the establishment of an all-New Jersey unit.

However, nothing definite was done about this plan. A committee was selected to investigate the plan and when this committee reports the Eastern Pennsylvania contingent will act accordingly, said Charles Goodwin, who spoke for the Quakers. The Northern New Jersey contingent was determined in including the Southern New Jersey exhibitors in their organization for mutual protection. President R. S. Woodhull, who presided at the joint conference on Wednesday afternoon, told of the necessity of one unit in New Jersey because of legislative matters in which both parts of the Skeeter State were interested.

Joseph Seider, a member of the Northern New Jersey unit, pleaded with the Pennsylvanians that they apply for a revision of charter so that New Jersey can have a single, well-organized unit, but nothing was done and finally it was decided to appoint the joint committee to consider the matter.

The convention of the Eastern Pennsylvania M. P. T. O. brought several hundred exhibitors, exchangemen and their families to the shore resort. Considerable business was discussed. The road-show proposition was bitterly attacked as unfair. The various detrimental laws on the statute books of the State were discussed and arrangements made to carry out a comprehensive legislative program that, it is hoped, will result in a modification of the statutes.

The movie ball on Tuesday night was a huge success financially, although the only advertised motion picture star on hand was Jane Thomas, the Clifford S. Elfelt star, whom Tony Luchese of De Luxe Film Exchange brought here. However, local talent was obtained from various theatres and cabarets.

The convention closed Wednesday night with a banquet at Hotel Ambassador. M. J. O'Toole acted as toastmaster. The other speakers were Mayor Bader of Atlantic City, Sydney S. Cohen, Armand Nichols, director of the Atlantic City Pageant; Judge Joseph Corio, Ex-Judge Reppoport, Prosecutor for Atlantic County, and Joseph Cunningham, of Philadelphia, an amateur performer. The Northern New Jersey Board of Directors issued a number of important announcements concerning the meteoric progress of that organization during the past three weeks. Here are some of the achievements of that organization in the past five weeks, as announced by Joseph Seider:

(1) Establishment of a service station in New York City with A. J. Moeller in charge.

(2) Consummation of a number of deals assuring the organization a definite revenue.

(3) A material increase in membership.

(4) Establishment of bi-monthly meetings of the Board of Directors in various parts of the State. The next meeting will be held in Paterson. On the second Thursday in September a meeting will be held in Trenton.

Everywhere exhibitors were welcomed. Banners reading "Welcome M. P. T. O. A." were strung on Atlantic Avenue and the Boardwalk. The national organization made its headquarters at the Ambassador Hotel while the Eastern Pennsylvania crowd established Hotel St. Charles as its rendezvous.

Despite the many important sessions held here none of them conflicted. In this way the delegates were kept continuously on the go and considerable business transacted.

(Continued on next page)

"It's Foremost," Say New Jersey Exhibitors

ATLANTIC CITY, N. J.—That Moving Picture World alone is furnishing New Jersey exhibitors with informative news and helps, and that it ranks in the opinion of the theatre owners of that state as "the foremost trade paper," were tributes paid to this publication incorporated in a voluntary resolution passed unanimously by the Board of Directors of the M. P. T. O. here Wednesday. The resolution reiterated a motion passed by the M. P. T. O. of Northern New Jersey at its annual convention at Lake Hopatcong in July.

Various speakers, officers of the New Jersey organization, spoke in praise of the publication. Joseph Seider paid Robert E. Welsh, editor of Moving Picture World, a high tribute, characterizing him as "the most fair-minded and keenest trade paper editor in our business." It was the opinion of the directors that Moving Picture World in its reports on exhibitor meetings has given "the only unbiased accounts" published.

Closed Theatres and Offices Signify Industry's Sorrow

ALL the motion picture industry has been, like the rest of the nation, saddened by the death of President Harding. In various ways the units of the industry will give evidence of their sincere mourning.

Will H. Hays will attend the funeral services at Marion, Ohio.

The Association of Motion Picture Equipment Dealers of America (Eastern division) voted at a recent meeting to remain closed after 1 o'clock on Friday.

At the time that the body of the late President is laid to rest, the M. P. T. O. units covering New Jersey, Eastern Pennsylvania and Delaware, in convention at Atlantic City, will suspend activities for five minutes as their tribute.

The American Legion accepted the offer of the M. P. T. O. of New York to conduct memorial services in their theatres on Friday, and the theatre owners will keep their theatres closed on Friday in respect to the occasion.

In New York the Rivoli and Rialto will be closed on Friday until 5 o'clock, and the Criterion Theatre will omit its matinee also, while the Capitol will follow the same program of remaining closed until 5 o'clock.

Memorial services will be held by the industry at the Rialto Friday at 1 o'clock. Hugo Reisenfeld and William Brandt are working jointly on the plan.

There will be an organ solo, "Ave Maria," which Sophie Breslau may sing; a rendition of "Nearer My God to Thee," by a chorus of 100 and the audience, and a eulogy of Mr. Harding by State Senator James J. Walker. The services will be open to all in the industry.

Many of the producers will pay their tribute in the closing of their offices in New York, among those being First National, Film Booking Offices of America, Vitagraph, Pathe, Educational, Universal, Metro, Hodkinson, Fox, Goldwyn and Paramount. All the offices of Paramount throughout the world be closed, and all theatres controlled by Famous Players will be closed from 1 to 5 p. m.

Moving Picture World will be closed all day.

Manager Resigns

A controversy between the manager of the Lincoln Park Theatre at Lake Quinsigamond, Worcester, Mass., and the Musicians Union, which kept the theatre dark for several nights, has resulted in transference of the lease for the theatre from the Monitor Development Company to the Worcester Consolidated Street Railway Company, and the resignation of Arthur E. Barr, manager of the theatre. The latter claims that unsatisfactory financial returns were directly responsible for this action. Joseph L. Tully, superintendent of transportation for the railway company, has taken charge of the theatre and it has been reopened. Mr. Barr is to continue his theatrical work by opening a vaudeville and theatrical agency.

Showmen Charge Paramount with Organized Opposition

REFERENCES to "the wrecking crew," alleged by exhibitors to be instrumental in helping Southern Enterprises to monopolize the industry in the Southwest, were frequently made at the Dallas hearing where the Government has been prosecuting its case against Paramount for alleged restraint of trade. Frequent objection to the name "wrecking crew," was made by Robert Swaine, of counsel for Paramount, who said no such body exists, and that statements concerning it were mere gossip.

However, several witnesses, namely H. S. Cole, of Ranger, Texas; C. J. Musselman of Paris, Texas and F. R. Newman of Greenville, Texas, said that they knew of the activities of such a group and named its personnel as Charles G. Branham, W. R. Lynch, Al Russell and Louis L. Dent. The taking of testimony has been finished in Dallas, and the hearing will re-open in Boston, August 20.

Testimony damaging to Southern Enterprises, the Paramount subsidiary, were made by Musselman and Cole when they stated that Southern Enterprises threatened to build opposition houses to theirs, and take over the Paramount service. It was testified that in Ranger and in Greenville this alleged threat was actually carried out, and that Cole's contract was cancelled despite the fact that it had some time to run.

That Paramount would allow exhibitors to book either all or none of its pictures was the testimony of H. B. Robb of the R. and R. Circuit; Cole, of Ranger, Newman of Greenville, Tom Boland of Oklahoma City and John Paxton of Paris, Texas. They said they would have rejected from 10 to 25 per cent. if they had had a choice in the matter. Robb stated, however, that he considered Paramount's releases had a higher average than those of any other company for first class theatres.

Formation of the United Amusement Company, an organization of exhibitors, was told of by Boland. He said they got together to protect themselves against the encroachments of Southern Enterprises. A number of other exhibitors and exchange managers for various companies also testified.

M. P. T. O. A. Funds

(Continued from page 551)

That the music tax situation will be solved within two or three weeks is certain, judging from developments observed here this week by a representative of Moving Picture World. That the solution of this problem will be officially announced the next fortnight is also quite certain.

The association of the Canadian exhibitors with those of this country was a piece of news that was received enthusiastically by the delegates who gave Vincent Gould, the Canadian representative, an ovation. Mr. Gould told the delegates Canadian exhibitors are subjected to at least seven different forms of taxation and that unless immediate relief is obtained they will be forced into bankruptcy.

The following resolution was unanimously passed by all three exhibitor units:

RESOLVED By the Board of Directors of the Motion Picture Theatre Owners of New Jersey in session at the Ambassador Hotel in Atlantic City, N. J., August 7, 1923, that we deeply deplore the death of our beloved President, Warren Gamaliel Harding, realizing that in his death the American nation has lost a true, upright and conscientious Chief Executive, the people generally, a noble and honorable fellow citizen, whose highest purpose was to be of the greatest possible service to his fellow countrymen.

RESOLVED, That we join all other divisions of the theatrical business and our fellow citizens generally in the nation in the mourning occasioned by his death. And in memory of his accomplishment in this relation, recommend that, as tribute of special respect to the memory of our late Pesident, that all motion picture theatres in the State of New Jersey be closed during the afternoon of Friday, August 10, the date upon which the late President will be laid to rest in his home city of Marion, Ohio.

A Tribute to Harding

THE following wire was received from Sydney Cohen, President of the Motion Picture Theatre Owners of America, who was attending the convention of Eastern Pennsylvania, New Jersey and Delaware theatre owners of the M. P. T. O. at Atlantic City:

"President Harding was a practical executive, devoted to duty and capable of appreciating and understanding the various elements entering into the official life of the nation, and for the benefit of the people he took advantage of such new phases of publicity and demonstration as were afforded by the motion picture theatre screens.

"It was in this relation that our offices and directors came in close contact with the President, and his clear vision of the great service the screen could render to the Government made the co-operation of the theatre owners of the most helpful and satisfactory character.

"In conjunction with all theatre owners I deeply deplore his death, realizing that in his passing the nation loses a statesman of the highest order and a patriot of the purest type."

Great Year for Short Subjects Shown by Hammons' Program

A GREAT year for short subjects is indicated in the announcement just made by E. W. Hammons, president of Educational Film Exchanges, Inc., of the production and distribution plans for the 1923-1924 season outlined by his big short subjects organization. An increase of approximately 30 per cent. in the number of pictures to be released during the year over those handled last season is noted in a resume of the plans for Educational Pictures.

Coming as it does after a careful and thorough study of the theatre situation throughout the country by Mr. Hammons and the Educational home office executives and the branch organizations operating the thirty-six exchanges in the United States and Canada, Mr. Hammons' statement is good evidence that the season is going to show much more extensive use of the one and two-reel films than the year just closed, when the tendency for long features often crowded out the briefer subjects and militated against the well-balanced program.

"Our program for the new season," said Mr. Hammons, "will contain two brand new series of two-reel comedies and a group of three special comedies of the same length in addition to the Christie, Mermaid and Hamilton Comedies, which will be continued on a more elaborate scale.

"Our plans for single-reel subjects are not yet complete, but we can announce one new and novel series and others may be added to our releasing schedule later.

"The two new series of two-reel comedies will be the Tuxedo Comedies and the Juvenie Comedies, and the addition to our one-reel pictures is the 'Sing Them Again' Series, whose great popularity seems assured by several previews which have been given in New York and other cities, where the audiences joined most heartily in singing the old favorite songs revived by these pictures. Jack White will provide the three comedy specials."

The program of Educational Pictures as announced include twenty new two-reel Christie Comedies; twelve Mermaid Comedies, in two reels; six two-reel Hamilton Comedies; six Juvenile Comedies in two reels; six two-part Tuxedo Comedies, and three two-reel Jack White Comedy Specials, as well as twelve single-reel subjects in the "Sing Them Again" Series, and twenty-four one-reel Cameo Comedies. The current series of Lyman H. Howe's Hodge-Podge and of Wilderness Tales by Robert C. Bruce will continue into the fall, and when these are complete new groups of both these one-reel classics will be announced.

Kinograms will continue as Educational's news reel, and plans are now worked out for additions to the staff and improvements in the news service that will assure this twice-a-week news reel of a leading position in the field of screen and news pictorial.

One of the outstanding features of the new production plans for pictures to be released through Educational Exchanges is the great extension of Jack White's work and the very considerable increase in the number of Jack White Productions over which he will have supervision.

In addition to supervising personally each of the twelve Mermaid Comedies, White is responsible for the Juvenile Comedies, production on which is now well under way under the direction of Norman Taurog, and he also will lend his advice in the work on the new group of Cameo Comedies when these go into production later.

Production and direction on the new series of Hamilton Comedies, starring Lloyd Hamilton will also be under White's supervision, so that the star may be able to devote all his time and efforts to the study and portrayal of his various comedy roles.

Among White's most important work of the year will be three two-reel comedy specials, which this young genius will personlly direct and in which will appear some of the screen's best known comedians and comediennes.

The entire Fine Arts Studio has been taken over for the White and Hamilton companies by E. H. Allen, Educational production manager with these units. The entire studio is undergoing a rebuilding process costing approximately $100,000, which will make it up-to-date in every respect.

With this vast studio and grounds at their disposal, White and Hamilton plan much more elaborate settings than have been possible heretofore, while all the money saved through the economy of having these many units in the same studio, is to be spent on stories, sets, actors and production generally, assuring a group of comedy subjects that will surpass even the best previous White and Hamilton successes.

Lige Conley, whose rise to fame as a comedy star has been but little less spectaclar than that of the young producer-director under whom he has worked, will continue to be White's leading star in the Mermaid Comedies, supported by such old favorites as Lillian Hackett, Otto Fries, Jack Lloyd, Eva Thatcher and those great colored comics, Spencer Bell, who has been renamed "Moonlight" and Henry Trask.

Lloyd Hamilton at present is in New York working in the Griffith comedy production originally planned for Al Jolson, but before leaving Los Angeles he had completed camera work on the first of his new two-reel subjects, and as soon as the work for which he was "lent" to Griffith by Mr. Hammons is completed, the big comedy star will return and at once continue work on the Hamilton Comedies.

Ruth Hiatt, who was discovered by Hamilton and gained recognition as his leading lady in three of the last series of Hamilton Comedies, as well as in two Mermaid Comedies, will be his principal feminine support, with Del Lorice, who is expected to set a new style in screen vampires. With Gil Pratt as director, under White's supervision, Hamilton also will have the help of such scenario writers, "gag" men and supporting actors as Hank Mann, Lloyd Bacon, Andrew Arbuckle and R. Hildebrand.

The first picture in the group of six Juvenile Comedies will feature Bennie Alexander and Ernest Butterworth, both of whom will be remembered for their leading part in "Penrod and Sam,'" with George Ovey and a fine cast of child and adult actors.

Bobby Vernon, Neal Burns, Dorothy Devore and Jimmie Adams will be the featured players in the early releases of the new series of Christie Comedies. These popular stars, with such well known supporting players as Vera Steadman, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Babe London, Lincoln Plumer and Bill Irving, make up one of the biggest and finest companies of players ever gotten together for a series of film comedies.

The Tuxedo Comedies, produced by Reel Comedies, Inc., will present popular stars of the stage and screen in a group of polite farce comedies somewhat after the fashion of the popular Mr. and Mrs. Sidney Drew pictures. "Easter Bonnets," the first, features Ned Sparks and Harry Tighe, while later releases will show other popular stars in addition to these.

The present Cameo Comedy series is not quite completed, and plans for the new group will not be announced in detail until later.

Pyramid Not to Contest Suit; Will Continue Making Pictures

THE action of the Attorney General of New York in applying for an injunction to restrain Pyramid Pictures, Inc., from the sale of its proposed $2,000,000 issue of 8% participating bonds in the State of New York," said Arthur N. Smallwood, president of Pyramid, "will not be contested by our company. It is our desire to comply with the laws of the commonwealth in every way and therefore no Pyramid securities of any kind will be offered for sale.

"Our company has completed six productions up to the present time, representing a production cost of about $750,000, five of which have been released through American Releasing and the sixth is ready and will go out through the Selznick Distributing Corporation.

"Our company offered to retire syndicate shares on individual productions for bonds, offering a participation in all profits to be made on the company's future activities, as well as sharing in the returns on pictures already made. This action was taken for the protection of Pyramid investors. Over 50% of the company's syndicate shares were converted into bonds prior to the issuance of the injunction. This Pyramid bond is in reality a profit sharing certificate offering the holder an equal share of all earnings with the company's shareholders and guaranteeing 8% interest. The security was made in the form of a bond in order that the holders might be secured by a first mortgage on all present and future assets of the company.

"Pyramid Pictures, Inc., has a number of new productions in preparation and expects to continue indefinitely to make pictures. Our company brand has been favorably received by exhibitors throughout the country and we will endeavor to continue making pictures that will warrant their continued confidence."



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

New McVickers in Chicago Becomes a Paramount House

It is reported that Jones, Linick & Schaefer have sold the controlling interest in the New McVickers Theatre to Famous Players-Lasky and that possession will be taken early this month. It is understood that Aaron Jones will remain as managing director this year and other changes will be made later on. The lease is to run for ten years, according to the report, but the amount paid has not been made public

(New York sources said that the deal has not been definitely concluded but will be. Harold Franklin, of Famous Players, asked to be excused from commenting.—Ed.)

The Kenwood Theatre at Kimbark Avenue and Forty-seventh Street has been sold by Oscar Nelson to David Rosenkinn and Samuel J. Feinberg for an indicated price of $262,500, subject to an incumbrance of $175,000. The house seats 1,000, and included in the deal were the stores and apartments on the property.

The many friends of Jake Cooper of the Twentieth Century Theatre will be glad to hear he is improving after an illness of six weeks and will be on the job soon.

Among the exhibitors enjoying vacations are Henry Golson, manager of the Julian Theatre, who is spending a month on the West Coast, and Will Pearl, of the Pearl Theatre at Highland Park, who has returned from an extended automobile trip through the East with his family.

The many friends of Jesse Crawford, premier organist for Balaban & Katz at the Chicago Theatre, are tendering congratulations on his marriage last week to Miss Helen Anderson, organist at the Roosevelt Theatre. The happy event took place at South Haven, Michigan, while they were on vacations, and now the boys are planning to give them a real reception when they get back.

When Manager J. L. McCurdy of the Randolph Theatre puts on a sea-going picture like he had last week he not only gets local atmosphere by tying up with the naval reserve forces, but goes ahead and has the Navy Department send on the official navy film, showing how the jackies do it all over the world. Then he hies himself and wife for a trip on the big lake boat to Buffalo, so that he personally can feel the big punch of the feature. That's Mac's way of doing things.

Will Hollander, the hard working publicity director of the B and K organization, is spending his vacation with his family, motoring through the wilds of Wisconsin.

George H. Moore continues as manager of the Orpheum Theatre. It has been fixed up and reopened as a first-run house by Jones, Linick & Schaefer.

John Silha has sold the Stadium Theatre at 1803 Blue Island Avenue to John Vonnokis, who also operates the Crown and the Eighteenth Street Theatres. Silha is an old-timer on the southwest side and no doubt will continue in the business at some other location.

Charley Ryan is one of the veteran managers of this city and for the past twelve years has looked after the Garfield Theatre at 2844 West Madison street. The house, by the way, will celebrate its fourteenth anniversary the week of September 3 with a tip-top bill. Charley is taking a few weeks off with his family before the big event and enjoying a real vacation at his cottage at Druce Lake, Ill.

Manager Rosenblum of the Rialto Theatre had Edwin August, director, and his cameraman as a headliner on his bill last week, so now the directors and cameramen are coming into their own in the movie houses of the Windy City.

The newspapers are giving the Jones, Linick & Schaefer Orpheum Theatre a lot of publicity these days on the reopening last month after $100,000 had been spent on remodeling. The house was originally opened in 1907 as the first movie house on State street, and has been at it ever since, as the home of the silver sheet. Tapestries adorn the walls, deep carpets are on the floor and roomy leather chairs have been installed. A new ventilating system of washed and cooled air keeps the house at an even temperature during the warm weather.

The many friends of Will Sohm, manager of the Belasco Theatre at Quincy, sympathize with him in the loss of his mother, who died at her home there last week.

J. A. Keyes has taken over the New Orpheum Theatre at Darlington, Wis. He also has the Grand at the same place.

William Capesius, S. C. Ripley and C. M. Stumcke have organized the firm of Rice & Emerson, with offices at 155 North Clark street, to produce shows and manage movie theatres.

Frank Ditzenberg of the St. Clair Theatre at East St. Louis is among the exhibitors who have gone to the West Coast to look them over, so they can tell their patrons all about the making of the feature films and their favorite stars.

The Elite Theatre at Golconda, Ill., has been taken over by Thomas S. McCoy, who will fix the house up before the fall season opens.

Harry Redmond of the Majestic at East St. Louis, Ill., will make many improvements in his house this summer and the work will be done while the house is open, as business is keeping up in good shape for the warm weather.

John McElwee has started construction of a new movie house at Lake Drive and Genesee street in Grand Rapids, Mich.

Sidney L. Stein & Company have leased to Louis Frank and L. Maynard Schwartz the 600 seat movie theatre at 2648 and 2652 Lincoln avenue for ten years at a term rental of $48,000. Charles L. Keller of the Stein Company looked after the details.

M. A. Brown has reopened the Forest Theatre at Forest City, Iowa, and is featuring music with the feature programs.

Work has begun on the new Washington Square Theatre at Quincy, and the furnishings have already been purchased for the house by the owners, Pinkleman and Cory.

The Hostetter Amusement Company has taken over the Lyric and Auditorium Theatres at Norfolk, Neb., and now control all the houses in that hustling little city.

Will Tracy of the Gem Theatre at Plattesville, Wis., has taken over the Regent Theatre at Prairie du Chien, Wis., and will look after the bookings of both houses.

Ray Swan, who has been treasurer of the Majestic Theatre at Cedar Rapids, Iowa, for six years, has been made manager of the house, succeeding W. J. Slattery.

John Heraiger is planning to open a movie house at Menasha, Iowa, and is making arrangements for his equipment this month.

The Rex Theatre at Grand Junction, Iowa, has been sold to Mrs. Kate Wilcox, who will make some improvements in the house.

The many friends of R. C. McMullen, formerly of the Roosevelt Theatre here, will be glad to hear he is making good with Ascher's Merrill Theatre at Milwaukee. In the fall Manager McMullen will enarge his orchestra to eleven pieces and make several improvements in the house.

The main office of the Consolidated Theatres Corporation, who operate a chain of movie houses in Indiana and is located here, has closed a ninety-nine-year lease on the Park Theatre at Indianapolis from the Hook Holding Company. The house is located at Capitol avenue and Washington street, and has been one of the landmarks of the city for many years.

Charles Fecher, James Coston and Fred J. Mortman will take over the lease of the Buckingham Theatre at 3221 North Clark street from Lottie Brenner for ten years from June 1, 1926, at a yearly rental of $10,000. The house is under the management of Feder and Johnson, who are operating a mixed movie and vaudeville program, and doing a good business.

B. N. Nixon of West Baden has taken over the Orpheum Theatre at Lafayette, Ind., from Harry Taylor and will make some improvements.

The Lyric Theatre at Anna, Ill., has been closed by Rogers and McFarling, the new owners, who have also taken over the Yale Theatre and made several improvements in the house. Wallace Aitken is in charge of the Yale for the new management.

The Spencer Square Theatre at Rock Island is operating on a week-end schedule while repairs are being made. Manager Slenker is using home talent to boost attendance for the Friday evening shows.

Wiley McConnell, manager of the Orpheum at Quincy, accompanied by his wife, is motoring through the wilds of Missouri.

S. A. Westcott, manager of the Strand at Cedar Rapids, has reopened the house redecorated. He looks for good business the balance of the summer and fall.

Will P. Cullen, well known manager here, has gone to Los Angeles to make his home.

The old Haymarket Theatre on West Madison street was damaged by fire last week when the adjoining building caught fire.

A. J. Diebold, well known Iowa Theatre manager, has bought the Waterloo Theatre at Waterloo, Iowa, from Alex Frank. Diebold is part owner of the Diebold-Ford Amusement Company, who control a string of movie houses in Iowa. The Waterloo will be under his personal management for the season.

"If Winter Comes" Pulls Big at Columbia, San Francisco

The outstanding screen success of the year, as far as San Francisco is concerned, is proving to be "If Winter Comes," the William Fox production being offered for an engagement limited to thirty days at the Columbia Theatre. This showing is really the world's premiere presentation of this picture, the only other showing having been in one of William Fox's own theatres for the purpose of testing the continuity and running time. San Francisco newspapers have been most laudatory in their comments on this offering, making the publicity work very easy, and most of the advertisements that have appeared have been in the form of extracts from the comments of local dramatic critics.

The first week's showing returned a handsome profit, with box office receipts $1,300 ahead of those for the first week of "Over the Hill." S. Barret McCormick, who will have charge of the new Fox Theatre at Oakland, is giving the San Francisco presentation of this picture his personal attention.

"Merry Go Round" is in its fourth week at the Imperial Theatre, San Francisco, and the end is not in sight. The success of this presentation has been steadily growing, the third Saturday and Sunday having proved better than the opening Saturday and Sunday, with succeeding weeks also showing a gain. During the fourth week Mary Philbin appeared in person four times daily and a further increase in attendance was noted by House Manager Milton Samis.

San Francisco is gaining an enviable reputation in the amusement field for its world premieres of meritorious screen attractions, and is regarded by many producers as being the best testing ground in the country. The recent presentation of "The Three Ages," with Buster Keaton, has induced Joseph M. Schenck to announce that all his productions will be shown first in San Francisco, and plans are now being made for the preciere showing of "Duldy," with Constance Talmadge. A world's premiere of more than ordinary interest will be witnessed shortly at Loew's Warfield Theatre, when Sol Lesser presents George M. Cohan's famous success, "The Meanest Man in the World," with Bert Lytell.

Aaron Goldberg, who gave up the Central Theatre on Market street, San Francisco, several months ago, has secured a lease on the premises at 980 Market street, covering a period of years, and will fit up a theatre for the presentation of moving pictures at popular prices. He is also erecting a theatre on Howard street.

The New Portola Theatre, one of the Herbert L. Rothchild Entertainment, Inc., chain of theatres, is being conducted under the management of Ann McCabe, who has been connected with the circuit for several years. Until recently she has been doing publicity work and this is her first attempt at managing a theatre. She inaugurated the Golden Hour at the Imperial Theatre, when special moving pictures for children were shown on Saturday mornings, and for a time served as official critic for the four theatres operated b ythis concern. Coincident with her appointment as manager of the New Portola Theatre, comes one that this house will shortly go over to the policy of showing first-run pictures exclusively.

Secretary-Manager Thomas D. Van Osten, of the Northern California M. P. T. O., is preparing to tour the northern and central parts of the state with a view of visiting every place where there is a picture theatre for the purpose of increasing the membership of the organization.

Paul Weiss, who recently took over the Vista Theatre at Rio Vista, Cal., is making many improvements in the house, including the installation of new seating equipment.

George E. Rust, formerly in the theatre business in Greater San Francisco, but who recently moved to Georgetown, Cal., where he has fruit-growing interests, has opened a small picture theatre at that place.

The Regent Theatre, San Francisco, is being operated by Paul Ressler, former owner of the Playhouse at Calistoga, Cal.

Hyman Levin has sold his interests in the Regent Theatre, San Mateo, Cal., to his former partner, Ellis Arkush.

Ground has been broken for the erection of a picture theatre at Foothill Boulevard and Seminary avenue, Oakland, Cal., for M. Blumenfeld.

Donald Monroe has taken over the Rex Theatre, San Francisco, operated for a time by Miller & Cotter.

William Murphy has been made assistant manager at the Granada Theatre, San Francisco, and W. F. Schall has been added to the publicity staff.

The Spot Theatre will be opened shortly at Stockton, Cal. This is a new theatre to be operated as a second-run house.

R. R. Bates has purchased the Dreamland Theatre at Riverbank, Cal., from Karl Robinson.

M. C. Armstrong of Sanger, Cal., is having plans prepared for a 600-seat house.

The Broadway Theatre at Nevada City, Cal., has been closed for extensive remodeling and will be re-opened in about thirty days.

Loew's State Theatre at Stockton, Cal., was damaged by fire late in July, but the loss is comparatively light. The fire, which broke out in a hotel, destroyed several buildings and entailed a loss of $1,000,000. Its progress was stopped by the firewall of the theatre. After September 1 this house is to be operated by West Coast Theatres, Inc.

William Clutts, general manager of theatres for Universal, is in San Francisco supervising construction work on the new Cameo Theatre.

G. E. King, of the Orpheum Theatre, Red Bluff, Cal., is spending a month on his ranch on Moonstone Beach, Humboldt County.

The Tivoli Theatre, San Francisco, formerly the main house of the Turner & Dahnken Circuit, is to be closed shortly, according to the present plans of the West Coast Theatres, Inc.

Pacific Northwest Business Much Better Than Last Year

The percentage of summer closings in the Pacific Northwest is estimated to be practically the same as in previous years. There is this to consider, however. In many instances the closings do not mean that pictures are no longer shown. Merely that where an exhibitor owns or controls several houses in one town, he will close down to one during the hot months, taking care of all his patrons under the one overhead expense. Undoubtedly, those exhibitors who remained open are doing a more satisfactory business than last season's records show for the same period.

Short and Greenler have closed the Jewel Theatre, Kamiah, Idaho, from July 21 to September 21.

Sympathy is extended to Mr. Hughes of Carlisle, Wash., who has suffered two losses within the week. Mr. Hughes last week buried his father, Thomas Hughes, who had operated the Carlisle Theatre, and himself took over the management of the house. Two days later it burned down.

The Hartman Theatre, Bandon, Ore., owned by Mrs. E. A. Hartman and her son, Walter Hartman, opened July 26. The house has just been completed and seats 800.

Another new theatre is the Lotus, Fred Bezoid, manager, of Cheridan, Wyo., which also opened last week.

Rumors are current of a new 800-seat house in Centralia, to be erected next the St. elens Hotel. The project will cost around $100,000. While the theatre is said to be assured, names of contracting parties have not yet been announced.

The Burke Theatre, Burke, Idaho, was destroyed by fire during a recent conflagration that destroyed much of the business district.

Mrs. F. W. Stryker, who used to own the Princess Theatre, Kalispel, Mont., has remodeled and reopened the Orpheum there.

It is a pleasure to see an ehibitor enjoy a vacation to the extent that H. W. Bruen of the Ridgemoont Theatre, Seattle, enjoyed his fishing trip up in the Cascade Mountains. His party packed in seventeen miles beyond Snoqualmie. Fishing was good.

"Summer Furs—and some are not." Manager Rasty Wright of the Strand Theatre is putting over a mighty attractive display of furs in conjunction with "The Girl of the Golden West." Four mannequins are modeling the furs and wraps, which are from the Baker Fur Co. Feminine patrons are well pleased with the fashion show.

E. J. Myrick, until recently manager of the Moore Amusement Company of Tacoma, has been appointed assistant manager of the Greater Theatres Co., of Seattle, the Jensen & Von Herberg interests.

Los Angeles

The most important news along the local Rialto this week was Jack Root's spectacular opening of "Merry-Go-Round" at the Mission. Big sunlight arcs were installed outside the theatre and motion pictures of all people buying tickets were made. The picture got over tremendously and was lauded by all the Los Angeles dramatic critics.

In order not to lose any time going to and from the theatre during his preparations for the opening, Manager Root fixed up a room for living quarters and made his residence at the theatre during that time.

Manager Breckendel of the Symphony has contracted for all the new series of Buster Keaton features and is running them in conjunction with Universal's "Leather Pusher."

With the remarkable success of "The Covered Wagon" at Grauman's ollywood Theatre and the big opening of "Salomy Jane" at the Metropolitan there seems to be growing sentiment for westerns. At Loews State "Rin tin Tin," the Warner Bros. dog picture, which in reality is a thrilling northwestern, is getting over big, while at the California Jack London's "Call of the Wild" is making a big hit.

Cornwell Pays $200,000 for Metro Pictures in St. Louis

The biggest contract for the local rights to motion pictures in the history of St. Louis was closed August 2 by Fred L. Cornwell, owner of the Delmonte Theatre, St. Louis, with Metro. Under the terms of the deal Cornwell agrees to pay $200,000 for the St. Louis and St. Louis county rights to the new Metro product. He not only obtains the first-run privileges for his Delmonte, but can also prevent the pictures being shown again in St. Louis or St. Louis county within two years of the Delmonte run.

The result is that all St. Louis showings of Metro pictures for the next two years shall be subject to approval by Cornwell. The local Metro exchange will act as physical distributors for the pictures, submitting all contracts to Cornwell, it is understood.

Mae Murray in "The French Doll" will be the first picture at the Delmonte under the new arrangement, opening a week's run on September 1.

Cool-headed, efficient ushers prevented a panic at Grand Central Theatre, Grand and Lucas avenues, St. Louis, on August 3, when an electric fan burned out during a performance. In the audience were about 600 children. Quickly those who started to flee were checked and held back to prevent them from stampeding the children.

Work on Dr. W. T. Hayes' new house at Clay, Ky., is rushing rapidly and it will open early in September. This theatre will seat 500 and cost approximately $20,000. The equipment includes two G. E. Mazda Simplex machines and a Minusa curtain, purchased from the St. Louis Exhibitors Supply Company.

Orphans from various asylums in St. Louis to the number of 1,500 were given a dandy time Saturday morning, August 4, when they were guests of Manager Herschal Stuart and the St. Louis Times, at a special performance in the Missouri Theatre, Grand and Lucas avenue, St. Louis.

The First National branch employes and Mr. and Mrs. Spyros Skouras and Mr. and Mrs. Charles Skouras were guests at a chicken dinner-dance given by Manager Harry Weiss at Caruso's Inn, Clayton road, St. repLouis County, the evening of July 21. The occasion was the successful closing of Harry Weiss Week, which was staged in honor of the first anniversary of Weiss' arrival as manager of the St. Louis office.

Visitors of the week seen along Picture Row were: Reese, of Wellsville, Mo., who, between time, serves his district as state representative at Jefferson City (and he does a good job of it); Elmer Brient, Centralia, Ill.; Gus Kerasotas, Springfield, Ill.; Charles LePee, Sullivan, Mo.; R. Dennison, Ohio Theatre, Evansville, Ind.; Jack Hafler, Orpheum Theatre, Quincy, Ill.; and Mrs. Peart, Peart Theatre, Gillespie, Ill.

Harry Redmond, Majestic Theatre, East St. Louis, is enjoying the cool breezes and other things at Atlantic City.

Indiana Exhibitor Serves Theatre Patrons Lemonade

Frank E. Stouder, manager of the Palace Theatre in Fort Wayne, Ind., has gone the circus lemonade man one better. At the circus you paid for the lemonade, and rather expensively, though it was sometimes rather uncertain in strength, but always well defined and pronounced in color. Mr. Stouder has installed a "circus lemonade" stand in the lobby of the theatre, and it is absolutely free.

Instead of the leather-lunged vendor of the circus, dapper white-frocked youths now ministed to the thirst of the patrons of the Palace, both before and after the show and between the acts. Instead of one kind of cooling draught, Mr. Stouder has four, and he says that in potency they have the circus lemonade beat a mile.

Wage scales of musicians employed in the theatres of Terre Haute have been agreed on for the coming year, and the scale will remain about the same as it was last year. Every year the musicians present a new wage scale to the theatre men, but only once have the managers made a notable concession to the musicians.

Erection of the new picture theatre and office building to be built in Indianapolis for Famous Players-Lasky will be started about September 1. The height of the new structure has ont been definitely determined. It is understood, however, that probably will be five-story building, with store and office rooms. The theatre will seat from 3,000 to 5,000. The building will be erected on the south half of the English Hotel block, opposite the Soldiers and Sailors monument.

When the Grand Opera House, of Terre Haute, formerly devoted exclusively to stage productions, opens its season on August 20, it will enter in competition with the motion picture and vaudeville theatres of the city. The new policy, long under consideration by George Jacob, manager, was finally decided on after a survey of theatrical conditions generally.

Ray Frisz, assistant manager of the Liberty Theatre, Terre Haute, will leave soon for Chicago, where he will go into the picture purchasing department of the Consolidated Realty & Theatre Corporation, which owns and operates the Liberty. Mr. Frisz, who joined the Liberty's staff five years ago as head usher, will be succeeded by Tom Downs, now assistant to Allan Carter, manager of the Capitol at Clinton.

Cincinnati

Again, the Ohio censors at Columbus have become busy with their pruning knife, this time eliminating from the Baby Peggy comedy, "Nobody's Darling," a subtitle reading: "Hold still—your face looks like a stove."

In another instance the czars have attacked "The Rink," reissue of the old Chaplin comedy, their edict reading thus: "Cut out the scene where Chaplin holds roast chicken over man's head and egg falls on his face."

The Pastime Theatre, Columbus, Ohio, one of the largest and most popular downtown houses, has passed out of existence after 12 years as a successful picture theatre, the building having been purchased by an adjoining bank, which will utilize the site for the expansion of its business. J. W. Swain, who has managed the house since it first opened, claims he will retire. The theatre has been playing Universal releases.

Manager R. C. Fox, who is in charge of the Grand Opera House for a summer run of pictures, is featuring the Euterpe Ladies Quartet, composed of feminine vocalists from the Cincinnati College of Music, as an added attraction.

Word comes from Elyria, Ohio, that Judge A. R. Weber has appointed Peter J. Tender, of Lorain, Ohio, receiver for the Georgeople Theatre Co., operating the largest picture houses in Lorain, Tender having given bond in the sum of $15,000. The appointment was made at request of S. J. Georgeople, who recently secured cognovit judgment against the company for $23,000.

Managing Director Meyer, of the Palace Theatre, Hamilton, Ohio, has installed what he terms a novelty orchestra, featuring all the latest popular musical selections, which are interpreted in the style of various foreign countries.

Canada

A good stunt of permanent value is the arrangement made by Manager Miller Stewart of the Metropolitan Theatre, Winnipeg, Manitoba, formerly the Allen Theatre, for the use of crisp new money at the box office of the theatre. Nothing but brand new currency is being given out in change from the cashier's booth at the "Met," and this will be done for a period of a year as the result of an arrangement with the Royal Bank of Canada.

Harry Alexander, owner of the Park Theatre, 685 Lansdowne avenue, Toronto, one of the long-established and substantial suburban houses of the Ontario capital, has made a successful appeal to the local Court of Revision to the extent of a $25,000 cut on the theatre building, which had been assessed at $50,000.

Announcement has been made that Trans-Canada Theatres, Ltd., Montreal, which recently went into voluntary liquidation, is arranging to book "The Covered Wagon" as a road show into the leading theatres of the large cities throughout Canada during the coming season. Other special film attractions are being secured by Trans-Canada, it is intimated.

Ben Cronk, manager of the Allen Theatre, Toronto, the parent theatre of the former Allen chain in Canada, for years, has been appointed general manager of the numerous neighborhood theatres of the Famous Players Canadian Corporation in Toronto, including the seven Allen suburban theatres which were recently acquired. He will have supervision of no less than fifteen theatres in Toronto, including the Bloor, St. Clair, Danforth, Beach, Parkdale, College, Beaver, Palace, Oakwood, Alhambra, Family, York, Teck Garden and Capitol. Clarence Robson will have immediate charge of the Hippodrome and Allen Theatres, the two large downtown houses.

Joe O'Leary, manager of the Imperial Theatre, Ottawa, for years, visited Montreal, Quebec, during the week of July 30 and later went to Syracuse, N. Y., where he will probably locate permanently.

"Enemies of Women" has been selected as the feature for the re-opening of the Regent Thatre, Ottawa, after being closed for weeks for repairs. When the house re-opens, one of the striking features will be the apparel for the members of the orchestra of fifteen pieces and for the usherettes. The latter will be garbed in military-style jackets and trousers. The orchestra will wear attractive colored silk tuxedos, all of which is something new for the Canadian capital. For overtures and musical acts, the orchestra pit will be flooded with the foolights and overhead spotlights.

During the absence of Capt. F. W. Goodale, manager of Loew's Theatre, Ottawa, Ontario, because of injury through breaking his ankle in stepping into a hole, the active management of the theatre has devolved upon R. H. Cherry, assistant manager of the theatre.

Wallingford Quits as Manager of Border Amusement Company

James Wallingford has resigned as general manager of the Border Amusement Company of Buffalo, operating the Ellen Terry, Marlowe, Star, Central Park, Allendale and other houses in the Queen City of the Lakes. Mr. Wallingford is one of the oldest exhibitors, in point of service, in western New York. He has managed several Buffalo houses. He accepted the post of general manager of the Old General Theatres Corporation in June, 1922, and through his efforts placed a surplus on the books where before there had been a deficit. Recently General was reorganized as the Border Amusement Company, titles to the properties as well as the leases being taken over by the new organization. The company, now being in good standing, Mr. Wallingford thought it an opportune time to take a vacation and so he has resigned. L. G. Barger, manager of the Avondale Theatre in North Tonawanda, has been named as his successor. Mr. Barger will continue as manager of the Avondale.

There will be a big meeting of the executive committee of the M. P. T. O. of New York, Inc., in Buffalo early in September, according to J. H. Michael, chairman of the committee. Among the speakers will be Congressman Clarence MacGregor, who at the next session will reintroduce his bill calling for the repeal of the admission tax on theatres. Plans for the co-operation of exhibitors in aiding the passing of the bill will be the principal subject of discussion. Exhibitors from all over the country, as well as western New York, will be invited.

James Cardino, owner of the Kensington Theatre, Buffalo, expects to open his new house on Bailey avenue late in September. The roof was placed on the new building the other day and satisfactory progress is being made on the interior work.

Blauvett & Merritt have sold the Strand Theatre in Geneseo, N. Y., to Frank Aprile, who also operates the Rex Theatre in the same town. Charles Martina of Mount Morris has purchased the Star Theatre in Dansville. Blum & Werdein had been operating this house.

Al Gilmore, Star Theatre, William street, manager, has entered the Buffalo News popularity contest for August. If he wins, Al goes to the World Series games free, gratis, no charge. In an attempt to grab the coveted prize Al is running a lot of matinees, admission to which is a vote for Gilmore.

Down in Hornell the music makers want more money and different working conditions. They told the managers so two hours before the demands were to go into effect on August 1. The managers balked. Said they couldn't do anything on such short notice. Regular workers want their pay boosted from 3 to 4 iron men per week, while the maestrous seek a jump of from $45 to $55. The boys say they will work seven days a week, i. e., six hours week days and four on Sunday evenings. But they insist upon a fifteen minute rest period in every hour. Most of the melody manufacturers are continuing on the job pending an adjustment.

George Roberts is continuing as manager of the Lyceum Theatre in Elmira. The house has just been acquired by Bill Bernstein of Albany, who now operates three theatres in the city down in the Southern Tier.

Up in the Cap Cod country is one Al Beckerich, manager of the Loew State. Al is fishing for the big ones in the briny deep and trying to forget about the troubles of a theatre manager. During his absence Carl Levy of New York is acting as manager. Al is expected back soon from his vacation.

Fred M. Shafer, manager of the Lafayette Square, is back from a two-week motor tour in the West. Mr. and Mrs. Jacob Rosing are visiting the Valley of the Kings in Egypt. Mr' Rosing is one of the owners of the Lafayette. Bill Van Dyne, assistant manager, has now conquered that new car of his and can take it out on the street, feeling that he'll be back alive.

Massachusetts

Fox's Theatre at Springfield, Mass., has closed for extensive alterations that are now under way at a cost of approximately $20,000. The house will be in the hands of decorators and furnishers until August 26. The changes call for a complete redecoration of the interior of the theatre, the installation of an improved ventilating system, installation of a new plumbing system for the lavatories, reupholstering of the theatre chairs, laying of carpets to replace the linoleum formerly in use, and the installation of new furniture and furnishings for the women's rest room, new draperies for the boxes and foyer, and other improvements.

Boston's tired business men and women are not lacking in summer amusements. At Braves Field Marcus Loew's local management continued for another week the "diving girls" feature, which proved so popular last week, while at the movie theatres there were film showings calculated to appeal to all tastes. At the Majestic Theatre "The Covered Wagon" started on another week of well-filled houses; at Tremont Temple Mrs. Wallace Reid appeared in person and on the screen in "Human Wreckage"; at Loew's State Theatre Florence Vidor in "Conquering the Woman" and Roy Stewart in "The Love Brand" held sway; at Loew's Orpheum Theatre Thomas Meighan was seen in "Homeward Bound"; at the Modern Theatre and the Beacon Theatre the duplicate programs showed "Women Men Marry" and "Riders of the Range," while at other of the local theatres recent picture successes have been given their second and third local showings.

Rhode Island

Fred Mansfield, proprietor of the Crown Hotel, Providence, R. I., together with Charles Lovenberg and Jack Hobby, recently gave a dinner to managers of 24 theatres in Providence, Pawtucket and Woonsocket. The object of the gathering was not disclosed until after the repast was served. Then it was proposed to the guests that they join the Friars. Every manager present gave his check for the first semi-annual dues, making the enrollment 100 per cent.

The managers are: Martin R. Toohey, Altin C. Emery, Edward L. Reed, Harry W. Crull, Edward Fay, Sanford P. Whiting, Thomas E. Marsden, James R. Somers, Harry F. Storin, Charles Payne, Owen M. Reddy, William H. Harding, Francis Westgate, Matthew J. Reilly, John J. Donahue, Felix Wendelschaeffer, William J. Mahoney, Walter G. Hartford, Max Nathanson, Manual F. Williams, Samuel Kaufman, Abram F. Spatz and Archibald Silverman.

Loew Off to Europe

Marcus Loew, president of Loew's, Inc., and Metro Pictures Corporation, sailed for Europe on the Leviathan, Saturday, July 28, for a combined business and pleasure tour of the continent. Mrs. Loew accompanied him. During his stay abroad Mr. Loew will arrange for the foreign distribution of the new Metro output.

An Exception

Signal recognition of the Eastman Theatre, Rochester, N. Y., as a great educational force has been given by Paramount in releasing to it for showing on its regular program and at its regular prices "The Covered Wagon." It will be shown early in October. The Eastman is said to be the only picture theatre in the country which will be permitted to present this picture this year first-run in its regular program. The price range of 55 cents to $1.65 has been rigidly adhered to in other cities.

Connecticut

With the filing of a mortgage deed in the office of the city clerk in Hartford, Conn., on July 31, it became known that S. Z. Poli is planning to extend his theatrical interests in Pennsylvania. The mortgage deed disclosed that Mr. Poli, head of the circuit that bears his name, has obtained a loan of $500,000 from the Traveler's Insurance Company with the Capitol Theatre in Hartford as security.

Mr. Poli now has theatres in Wilkes-Barre and Scranton. It is planned to erect a theatre in each city and to reach out into other cities in Pennsylvania. The extension operations contemplated will involve a total expenditure of $2,500,000.

Scribe went into a New Haven, Conn., theatre the other day merely to see the feature attraction, which seemed to be extra-compelling. It was speeded about as fast as the film could stand, but four short subjects, including two single reel comedies, were run at normal speed. Kicks aplenty were heard on all sides from patrons. Speed the pictures and speed the dollars away from the box office.

The "theatre war" is on again in Winsted, Conn. John E. Panora, proprietor of the Winsted Opera House, has announced that he intends to erect a theatre on a vacant lot east of the postoffice. Mr. Panora's announcement follows one made by Abe Davidson of Norwich, who has declared that he will erect in Winsted a modern theatre, seating 1,200.

Little more than a year ago Stephen Mulcahey announced that he would build a theatre on the lot recently acquired by Mr. Davidson. Immediately following the announcement by Mr. Mulcahy, Seth H. Moseley of Norfolk, Conn., and New York City, purchased the lot now owned by Mr. Panora and stated that he intended to build a theatre. No action was taken after publication of the two announcements until Mr. Panora bought the Winsted Opera House.

Mr. Panora said that he intends to build a theatre similar in design and construction to the Alhambra Theatre in Torrington.

If the announced plans are carried out, Winsted, with a population of approximately 10,000, will have three picture theatres, each worth approximately $100,000.

The Hammond Amusement Company, Inc., of Bridgeport, Conn., has been granted papers of incorporation with an authorized capital of $10,000, and beginning with $2,000. The company will lease and manage picture theatres. The incorporators are George E. Hammond, L. Alphonse Laporte and John F. Cronin, all of Holyoke, Mass.

Bill Cotter of Poli's Theatre, Meriden, had a well known vaudeville mind-reader as an extra attraction during the week of July 6. It is said that Bill was told he would continue to draw crowds as he has ever since the day he set foot on the soil of Pittsfield, Mass., early in June, 1921. Bill gets the crowds wherever he is stationed—used to jam the 1,800-seat Park Theatre in Utica, N. Y., too, when he was there.



CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

East Side, West Side

(Eileen Percy—Principal Pictures Corp.—6 reels)

M. P. W.—One of the little gems of the season. Should do a whale of a business.

E. H.—While rather conventional is interesting because of the clever manner in which it is handled.

N.—The New York life angel should draw well in the smaller cities. Suitable for second class downtown and for neighborhood houses.

F. D.—A good "class" picture with first rate appeal for the right audience; will hardly be favored by a critical clientele.

Desert Driven

(Harry Carey—F. B. O.—5,840 feet)

M. P. W.—Has the rugged qualities that appeal to men, while its human interest note is strong enough to interest anyone.

N.—Made for program houses and should appeal to the audiences who patronize them.

T. R.—Offering a compact plot punctuated with numerous thrills and possessing a fair share of human interest, ranks well above the average melodrama.

F. D.—A good audience feature and the sort that goes especially big with men and boys.

Circus Days

(Jackie Coogan—First National—6,000 feet)

M. P. W.—One of the really great pictures of the past few years. As a money-maker it surely hits on all six.

N.—Takes rank with the best. A great audience picture. Offers unlimited exploitation possibilities.

E. H.—Has all the elements that go to making a hit with any audience—circus animals, funny clowns, and the ever delightful Jackie.

T. R.—A play possessing high qualifications as entertainment. Suitable for presentation in any theatre before any audience.

Children of Jazz

(Theodore Kosloff—Paramount—6,080 feet)

M. P. W.—It is for imaginations that run riot. The smaller places will like it better than the big cities.

F. D.—A delight in every respect and should make a clean sweep.

T. R.—Runs true to formula. Mildly amusing production which serves to while away an idle hour.

N.—The story is so topsy-turvy so wild, that we predict everyone will see it through to the finish.

F. D.—Fair summer entertainment; they won't enthuse over it and they probably won't find it tedious enough to bore them.

E. H.—Well enough acted but highly improbable. As a novelty it may draw.

Children of Dust

(Featured Cast—First National—6,228 feet)

M. P. W.—Gets under the skin and is destined for popularity in first-class houses, especially among those who appreciate individuality.

F. D.—An artistic picture with story very attractively presented and splendidly acted; has good comedy touches.

N.—A very slight plot which is sympathetically treated by Frank Borzage. Won't create much stir, but it will please a program audience.

T. R.—Carries an appeal that will be far reaching. There should be no difficulty in drawing in the same crowds who succumbed to the spell of "Humoresque."

E. H.—Is a pleasing little story with several ingenious twists. The interest is well sustained and the cast of children in the early footage an exceptional one.

The Shriek of Araby

(Ben Turpin—Mack Sennett—4,158 feet)

M. P. W.—One of the best feature length comedies of the year. Bound to make a big hit.

E. H.—It's a sand picture for the most part and a good many laughs are tucked away in its five reels.

F. D.—Plenty of laughs for those who like Turpin, slap-stick comedy and "wise-crack" sub-titles.

E. T. R.—It is the richest sort of nonsense, a real cure for the blues and should roll up a winning score at the box office.

N.—One thing is sure, most folks will get a lot of laughs out of this burlesque of the son of the desert.

Last Moment

(Henry Hull—Goldwyn—6 reels)

M. P. W.—Gruesome in some places but will please the people who like to be scared.

N.—A combination society and sea tale that is all to the mustard. It should please jaded folks.

F. D.—Hokum with plenty of creepy stuff but its one strong situation made to last too long.

E. H.—Mystery drama with a society angle. It is about as thrilling and interesting a tale as has been produced upon the screen this season.

T. R.—A bit grisly in spots. May be set down as bully good entertainment. hibitors, this is it.

E. H.—It is a powerful gripping drama. A sure-fire hit if there ever was one.

F. D.—A smashing fine climax. Should be cut, a real "Box-office."

Is Divorce a Failure?

(Leah Baird—Association Exhibitors—5,448 feet)

M. P. W.—Contains a good deal of comedy as well as many chances for exciting complications.

E. H.—It has good exploitation possibilities and some good acting.

T. R.—Affords fair entertainment, its melodramatic and comedy elements being well balanced.

N.—May be theatric in character and never ringing real, but at least it keeps moving and furnishes snappy adventure.

Her Fatal Millions

(Viola Dana—Metro—6 reels)

M. P. W.—Entertaining farce comedy with a lot of laughs.

T. R.—* * * Where light entertainment is enjoyed this picture should have little or no difficulty in satisfying to the fullest degree.

N.—A thoroughly entertaining picture, manifesting no other intent than to amuse.

E. H.—Though light in plot, nevertheless is good entertainment. Well staged and well produced.

F. D.—Pleasing farcical theme with star in one of her typical roles; will satisfy a majority.

A Dangerous Game

(Gladys Walton—Universal—5,087 feet)

M. P. W.—The picture will be more apt to please children than adults, although it should do fairly well wherever the Cinderella theme has not lost its appeal.

E. H.—An amusing and entertaining comedy-drama.

N.—Gladys Walton is given opportunity in this release for a spirited and varied performance, and her following should be well pleased by it.

T. R.—While not a "big picture" in any sense of the phrase, provides interesting entertainment.

Sawdust

(Gladys Walton—Universal—4,900 feet)

M. P. W.—Should be at least an average success in any theatre where Gladys Walton is liked.

N.—Sufficient incident and heart interest to get by most anywhere. Regardless of its conventional plot and incident.

F. D.—Delightful summer attraction that should get over most anywhere.

E. H.—It is well handled and the circus atmosphere will appeal to the majority as there is plenty of action.

T. R.—Registers as a very good program attraction and can be profitably exploited as to its circus atmosphere.

The Rapids

(Mary Astor—Hodkinson—4,900 feet)

M. P. W.—An appealing story, produced consistently, and has the essentials of a reliable box-office attraction.

N.—Does not live up to the expectations which the title suggests. An adequate picture for program houses.

E. H.—A good program picture, with an unusual twist to the love story.

T. R.—It should prove to be satisfactory box office attraction in any locality.

F. D.—Will probably satisfy the average audience not big enough for extraordinary business.

Rupert of Hentzau

(Elaine Hammerstein—Selznick—9,400 feet)

M. P. W.—Will afford satisfying entertainment for the average theatre-goer. Does not measure up to the unusually high standard of its predecessor.

T. R.—Should prove a valuable box office asset in most localities. It can be exploited as a big spectacular production.

F. D.—A big undertaking and very well presented. Likely to draw capacity business.

N.—While the director has missed in making it as exciting as Ingram's production, at least he has done a neat job in holding one's interest. Will be appreciated as one of the better things.

E. H.—Although a trifle long, ten reels, it holds the interest fairly well. It should prove a good box office attraction.

Refuge

(Katherine MacDonald—First National 6,000 feet)

M. P. W.—The exhibitor can be sure that this is a picture which everyone will like.

N.—Has a more entertaining story than several of Miss MacDonald's recent works and it is a fair program picture.

E. H.—Another imaginary kingdom, lost ruler, princess in distress story with plotters on every side planning to get possession of the throne. Although obvious it is interesting.

T. R.—May be listed as an entertaining attraction of especial value in localities where Miss MacDonald's name possesses superior drawing power.

Woman With Four Faces

(Betty Compson—Paramount—5,700 feet)

M. P. W.—Will provide excellent entertainment for the vast majority of patrons and should prove a box office winner.

E. H.—A crook melodrama, quite improbable at times and while it contains several splendid characterizations and much good acting is but an ordinary feature.

F. D.—Exceptionally fast moving and clever crook theme. Looks like splendid box office bet.

N.—One will follow it with interest since it carries a lively line of action.

T. R.—A thoroughly entertaining picture from beginning to end, and as a whole is one of the best crook plays that has recently come to the screen.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Method of Approach on a Stunt Scheme Often Decides the Success or Failure

AMONG the best ideas put forward to promote Main Street has been some tie-in to the main thoroughfare of the city in which the Warner Brothers feature is being shown. The favored scheme, apparently, has been to make the suggestion that the leading shopping street be changed to Main street, and even in Los Angeles such a campaign has stirred the town because it was done very thoroughly.

But two reports from houses in the old Southern Enterprises territory prove that there is a better way of working the scheme. It demonstrates that even in so apparently simple matter as the approach there is generally a best way.. In this instance the "best" seems to have been the handling of the idea by J. Wright Brown, of the Grand Theatre, Columbus, Ga.

Made It a Bust

In a city only a couple of hundred miles distant another manager picked up the original scheme and opened a blind campaign to change the name of the chief thoroughfare to Main Street. He played a lone hand, working without the newspaper, which was not favorably inclined toward the house.



A Warner Brothers Release

THE HOOK-UP PAGE

He managed to get some interest, but when the story broke into the advertising for the play, he drew a hostile editorial.

He had done precisely what had been done with success in Los Angeles and many other places. He had every right to expect that he would draw similar results, but he had not counted on the newspaper, and the editorial comment, while it may not have harmed the house to any great degree, did negative the effect of the campaign. People not knowing that the editorial was the result of personal feeling rather than an honest expression of disapproval, were unconsciously influenced against the stunt. It did not react in favor of the production.

Brown Came Through

Mr. Brown, on the other hand, being more favorably situated, was able to connect with the newspaper in his town, one of the most influential in that section. And, more important, he went with the tide instead of against it. He did not challenge the instinctive revolt against change, but he capitalized locality pride.

He did not suggest the renaming of any particular street. Instead he asked "What will be the Main Street of Columbus in the future?" and he offered prizes of $12.50, $7.50 and a month's pass for the best 200-word essay telling which street best suited the designation.

Ostensibly the newspaper offered the prizes, and conducted the contest, but the $20 were paid by the theatre and for this was obtained a two-column box on the front page for the opening day, three more announcements on successive days inside pages, the printing of the prize-winning essays and the leading editorial the day the awards were announced, discussing the relative values of the half dozen business streets of the town.

Got the Merchants, Too

At the same time six leading merchants were hooked into the page which reproduced the prize-winning essays, giving the theatre a full page display for the opening day.

The newspaper hook-up contest angle made an appeal to civic pride. It suggested progress of the city, a looking forward. There was the subtle suggestion that Columbus was too large to be confined to any one street to be so designated, and so, from every angle there was created a favorable instead of an antagonistic impression.

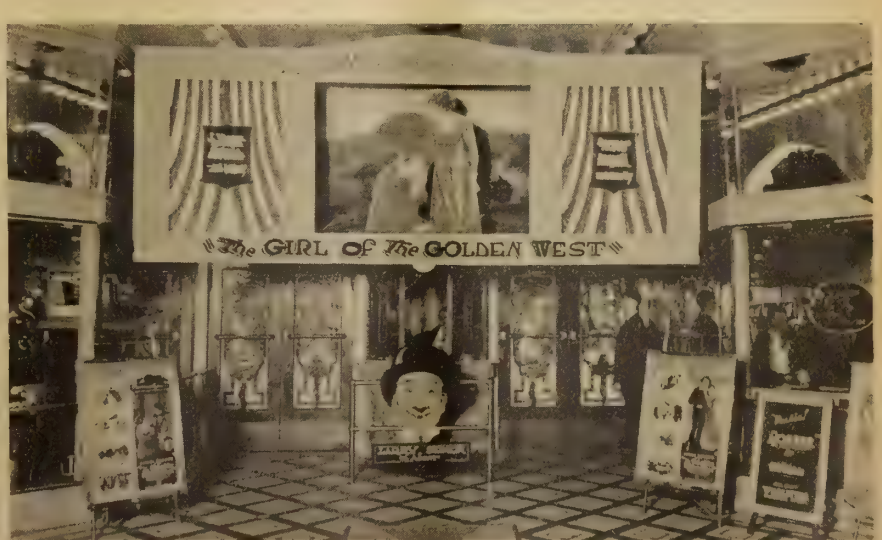
Handle It Right

It is apparent that a number of managers are going to handle Hollywood along the same lines as Souls for Sale, with loose talk about an "expose," "inside facts" and all the rest of the misleading lines which have reacted in most instances.

This is an almost fatal error. Hollywood is not in any sense sensational. It is a finely planned comedy drama, with an underlayer of satire that would be splendid entertainment even were the myriad of "introduced" stars omitted.

Do not offer it as an expose. Do not play up the suggestion of revelation. Offer it for what it is; a lesson to young girls who think that mere good looks will get them anywhere in the pictures. Appeal to parents to be certain their screen-struck daughters see the picture, but offer it chiefly as a clean, wholesome and rarely diverting entertainment.

Don't smear it with mud. You'll disappoint those who come to see an unclean play, and at the same time you will hold away the hundreds or thousands who might otherwise thank you for a delightful evening.—E. W. S.



A First National Release

A PATRIOTIC BANNER FOR JULY FOURTH NOT USING THE FLAG

This was for the opening of the Rex Theatre, Eugene, Oregon, and The Girl of the Golden West was advertised with a patriotic design which did not offend those who dislike to see the national standard debased to advertising uses.

Elaborate Lobby Is a Seller of Shawls

Distinctively Spanish in its colorings and atmosphere, the lobby erected by Frank J. Miller, manager of theatres, Augusta, Ga., for The Bright Shawl, is about the best he has sent in for some time.

As shown in the cut, the central panel suggests a mission church with its bell, while on either side are awninged openings with tiled roofs. The side wings show sketchy foliage and the joint with the back is filled in with paper peach blooms.

A gigantic sword, of compo board, suspended by fine wires, hangs across the front, and on this is draped a shawl, similarly proportioned, of bright colored sateen with fringe of white and orange worsted.

The large sword is a new idea and the novelty was the outstanding feature of a generally good display.

The coloring does not show to advantage in the picture, but rather operates to make it flat and lacking in perspective; a fault not noticeable in the original design.



A First National Release

CREATING A SPANISH ATMOSPHERE FOR THE BRIGHT SHAWL

The way this release was put over by Frank J. Miller, manager of theatres, Augusta, Ga., for the Modjeska Theatre. This is the best lobby Mr. Miller has given us in a considerable time, and it built up a thriving business for the release.

Takes the Cake

Putting over the age idea in Only 38, Albert Hill, of the Imperial Theatre, Jacksonville, used a cake property fifteen feet in diameter with 38 electric bulbs in candle casings set into the plaster frosting and placed above the marquise on a slant, so that the structure could be seen from the street level. It was surmounted by a large banner carrying the title and the Paramount slogan.

It made a showy attraction and got a lot of attention which was diverted to the play.

It Certainly Was

Sometimes we think that the prologue idea is carried to excess.

The prologue we give below has been used with apparent success in two different towns, but we think it is a bit too much for a nervous person. It is worked on One Exciting Night and runs off as follows:

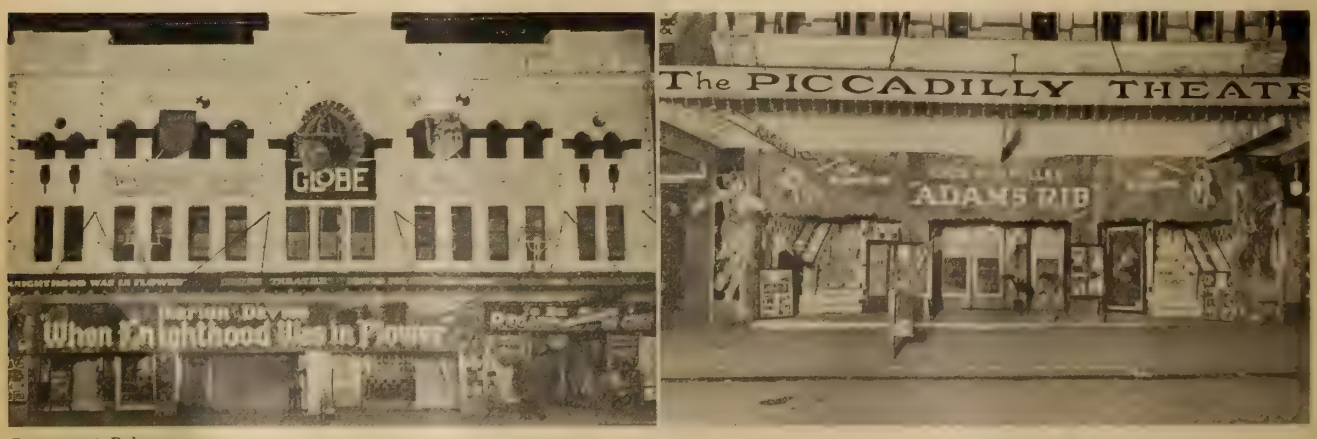
A man ran through the audience firing a gun, a woman's scream was heard back stage then another shot—then the woman came rushing out on the stage—all the lights except the blue were turned off—she began to scream "John, John, what was that? Where are you?" She carried a flashlight and advanced slowly across the stage. At the center of the stage the light fell on a masked man who was about to commit murder. The woman screamed again and another shot and the man fell dead. As the woman bent over the dead man's body she was seized by the throat, another scream, another shot and the woman fell. A man rushed from back stage carrying a flashlight, picked up a bloody knife and examined it and then turning to the audience asked "Who killed Johnson?" Immediately the house was darkened and the picture flashed on the screen.

We'll say it was, but some time some manager is going to start that shooting through the audience and a woman will get a shock and sue for damages. Even when the shooting is confined to the stage it is not to be commended.

241

George Schade had some tickets printed good for a free admission to the Schade theatre, Sandusky, Ohio, when accompanied by a paid admission. That was what a lot of others have done, but Schade mailed his to the guests at the nearby resort hotels, selecting married women as being most able to wish the cut price on a man. Unmarried women, he figured, might hesitate to suggest the ticket to their escorts, but a married woman just comes into town and tells hubby that he is elected.

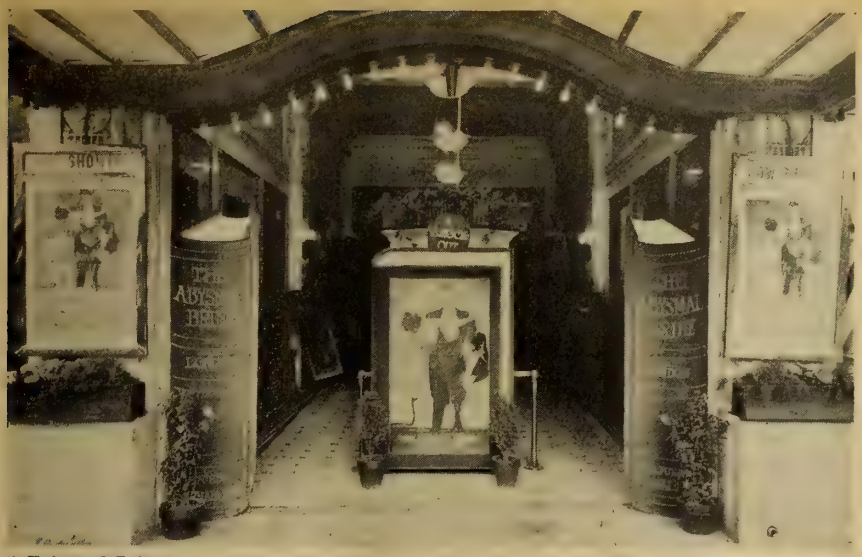
He worked it first on White Shoulders and it gave such an increase in Summer business that he is continuing the scheme.



Paramount Releases

HOW TWO AUSTRALIAN THEATRES DRESS THEIR LOBBIES FOR EXTENDED RUNS

Both theatres are in Sydney and the Piccadilly is playing Adam's Rib for a run, while the Globe offers When Knighthood Was in Flower. This is the cool season down under and both pictures are good for long winter runs, which explains in part the elaborateness of the displays, which, by the way, are produced by the Paramount poster department of the exchange.



A Universal Release

USED THREE BOOKS FOR ONE LOBBY ON ABYSMAL BRUTE

The Hippodrome Theatre, Waco, Texas, is the first we recall to use a volume on either side of the entrance, but J. P. Harrison added a third, which is easily the record. On top of the center book is a boxing glove which moves up and down on a trip.

Billings' Dimes to Sell Billings' Dime

Capitalizing the fact that one of the leading drug stores in Collingwood, N. J., was run by a pharmacist named Billings, Ray C. Brown, of the Collingswood Theatre, used him to sell Mr. Billings Spends His Dime.

For ten days before the showing the store's main window showed a jar of dimes with a card reading: "Some of the many dimes spent at Billings for drugs, sodas and sundries. Estimate how many and win a prize. Be sure and see Mr. Billings Spends His Dime at the Collingswood Theatre, Saturday, July 21."

Estimate Cards

Estimate cards, supplied by the theatre, were given all applicants, and the Mayor acted as judge and counted the dimes. The house gave a season pass to the winner and the druggist contributed candy prizes.

It not only made talk, but it gave an entire window for ten days The window was filled with stills and announcement cards.

It brought a good business with the thermometer at 96 in the shade.

Official

Getting the Chamber of Commerce to not only endorse the picture, but to circularize the membership was one of the ways Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., adopted to put over The Go-Getter. A private screening to the officers got the endorsement that "It typifies the spirit of boosters, go-getters and energetic pushers. Both employers and employees should see this. It is not only inspiring, but exceptionally entertaining."

This message was postcarded and addressed from the stencils of the Chamber. The same message was carried to the general public in the newspaper advertising.

To supplement this, 11x14-inch stickers reading "Join the Birmingham Go-Getters Club," were used on windshields and windows in the business section, having a teaser value through the absence of theatre name or playing date.

Six Hundred Town Gets All for Lloyd

Just because the Joy Theatre, Cloverdale, Ind., is a 200 house in a 600 town, it does not follow that it is a hick theatre. C. C. Cassidy, its chief engineer, knows that the way to get them is to coax them with the goods, and in emulation of the once famous Steve Brodie he took a chance—once.

He booked Harold Lloyd in Grandma's Boy in spite of the price. He did so well that he promptly put in a requisition for Dr. Jack. He had no lobby for a big display, and he knew that the more he told about Lloyd, the better he would be able to cash in on the earlier success.

He sent for the entire line of trick stuff on the picture, the Dr. Jack hats, the goggles, the happy bags and prescriptions, and in proportion to his population he made a bigger campaign than many of the city theatres, with the result that he has a hankering for Safety Last, for he packed them in again.

Finds Hook-up for The Masters of Men

Masters of Men does not seem to lend itself well to hook-up pages, and most managers have been content with the Navy recruiters, but A. H. Lynch, of the Lyric Theatre, Jackson, Tenn., did not have the Navy to fall back upon, and so he tied merchants to a hook-up page wherein the word Master or Mastered is employed in each advertisement.

A certain tire has mastered the minds of automobile men, and a shoe shop is master of men's soles, with another the master of road service, while even an oculist finds it possible to say that a patent lens has mastered poor eyesight.

It helped to put the Vitagraph picture over at small cost to the house.

Auto Locomotive is Cheap at Only $1.25

Most automobile locomotives are effective but somewhat costly and beyond the reach of the manager with a limited appropriation, but William Boulware, of the Forum and Palace theatres, Hillsboro, Ohio, fixed his car up at a cost of less than a dollar and a quarter and got a showy perambulator, at that. It was not equal to a housed-in car, but a hundred times as good as a straight bannered car.

He built a cowcatcher of compo board and put this over the radiator. Over the cap he set a piece of stovepipe which was a donation, and back of this a motorboat bell, borrowed from a local foundry. This was hung to an iron bar about the middle of the bonnet.

The pipe was lettered up for The Fast Mail, and the car was bannered over the bonnet and at the back.

And note Mr. Boulware's slogan. In place of the usual "Always a good show," he uses "Always trying to please." That's a lot better.



A Pathe Release

THE JOY THEATRE, CLOVERDALE, IND., DOES ITS BEST

This is not much of a showing compared to some of the pretentious showings for Dr. Jack, but it was the best a house without a lobby could do, and the Pathe accessories were used, from soup to nuts, to make up for the absence of a lobby display.

Spoilers is Tied to Cigar Windows

One of the best hook-ups to the United Cigars Stores has been perfected by the Goldwyn forces for The Spoilers. The picture is tied to the fact that pictures of the stars are to be packed in the cigarette packages, and the feature of the advertising is a series of three 10x19-inch window strips announcing the fact.

Each of these shows a scene from the picture as a centre panel with the cigarette announcement above it and the slightly larger space at the bottom given the picture, naming those in the cast as shown in the specially posed still.

These will be used in all of the stores of the company, some 800 stores having been hooked to the showing at the Capitol Theatre, New York. The chief value of the stunt lies in the scene pictures, which will attract the same attention as is given the news pictures in store windows.

The hook-up is available wherever there are United Stores and it should not be a difficult matter to persuade the local store to take a house card to supplement the national advertising.



A First National Release

THE FIRST EXPLOITATION FOR CIRCUS DAYS

This shows the front of the California Theatre, Anaheim, Calif., for the very first showing of Jackie Coogan in the screen version of Toby Tyler. The clown performed a variety of stunts and kept the kids hanging about the theatre most all day.

Made One Structure Serve Two Theatres

A. H. McDonald, of the Progressive theatre Company, Eugene, Oregon, worked out a nice display for the Rex theatre on Within the Law. He made a jail front with a cell in the upper part and put a cutout of Miss Talmadge behind the bars.

The set was made up in flats, and when the Talmadge production had gone its run the stuff was sent over to the Castle theatre and repainted for The Bright Shawl. The bars were removed and made into a balcony, a red tiled roof was added and a cutout showed

The second showing cost only cartage and Barthelmess and Miss Gish in a tableau pose. repainting, and the structure is ready for repeated use. It is better to buy more compo board and acquire a set of flats than to recut one front until it grows too small for use. Painting and rearranging will work wonders.

Reciprocated

Tom Moore, of Washington, was so appreciative of the display of the Backbone hook-up posters by the Western Union offices that he permitted two of the posters in the lobby of his Rialto Theatre.



A First National Release

BREAKING DOWN THE BARS IN EUGENE, OREGON

This is the front of the Castle Theatre on The Bright Shawl. If you can mentally remove the tile roof, replace the balcony with an iron grating and put Norma Talmadge in place of Miss Gish and Barthelmess you'll have the Rex front on Within the Law.

A Special Painting Showed Main Street

One of the novelty stunts on an unusually good campaign on Main Street, put over by Raymond Willie, of the Palace Theatre, Dallas, Texas, with the co-operation of Bruce Fowler, manager of theatres, was a special painting by a local artist.

This was a painting of the Main Street of the story, and was used as the attractor in one of the four windows of as many stores hooked to the sale of the book. All four stores showed lamp posts and the cut-out letters supplied as an accessory, and which have been widely used.

Large cards in red and black told that the Western Union reaches "every Main Street in the world," the title getting the red ink and the largest type. This brought 7,000 telegrams distributed by the telegraph company and by boys hired by the house. The wire was one from the exchange confirming the booking and telling what a great play Main Street was.

All of the principal streets carried large streamers reading that all roads lead to Main Street, and not only was the theatre bannered with the announcement that "Main Street is here," but there were signs on the local flatiron and on other business blocks.

Fifty windows on the real Main Street were painted in water color urging the passers-by to trade on Main street, and all street cars were bannered to the effect that they ran to Main street, with the additional information that Main Street was at the Palace Theatre.

Lamp posts for the lobby and doorknobs for the office and residential sections all helped to make business.

England Falls

Now England has fallen for the snow lobby. The De Luxe Theatre, Gloucester, used the snow stuff on Nanook of the North and improved the press book suggestions with a panoramic banner showing an Arctic scene. It did so well that the snow lobby promises to become a standard stunt with those managers who decorate their lobbies.

Flooded Chicago With the Circus

Realizing the pull of the circus picture of any sort, Balban and Katz, through their advertising manager, W. K. Hollander, cooperated with Al Sobler, of First National, in putting over Jackie Coogan in Circus Days with a window exploitation never attempted by any circus. They got 35 showings, mostly in shops where sheet music is sold, using the plugger song and a "phototype" of the little star with each copy. Brentano's and lesser book stores were hooked into Toby Tyler, of which the play is a very free transcription. Brentano's built up with other books on the circus and with Werners, Barnum and peanuts were sprinkled over the display for local color.

One of the most ambitious displays was in Tom Brown's Music Shop, which got hold of a 28 sheet circus poster of the Ringling Show showing the circus trains while another store had a large papier mache mechanical elephant for its chief attractor and a drug store used a simple tent effect backing.

All of the windows were big flashes, and from this early effort it is apparent that Circus Days is going to lend itself to unusual window showings, even in the smaller towns, since even the small dealers carry the jointed circus animals and outfits and can make up a circus window with the material at hand—and sell off the toys. Even a crossroads general store can work some display and the large toy stores can be made a riot of window dressing. Few pictures have ever offered such strong exploitation possibilities.

Takes the Cake

Several managers have made birthday cakes for Only 38, but the frugal minded Hugo Plath, of the Palace Theatre, Fort Smith, Ark., did better. He got the local baking company to make him a cake with 38 candles, and displayed it in the lobby in a show case, so the patrons could not pick off the icing. The star and title were outlined in pink sugar and pictures in cutout of Lois Wilson and Elliot Dexter were mounted in a shadow box at the rear of the display. Hooking to the local baker, Mr. Plath was able to cut his exploitation costs on the picture to $1.50 and still get better business.

Where cakes are used, it is better to use plaster of paris icing on a cheese box foundation, but perhaps Mr. Plath figured that he could use the cake after the run was over. Thrifty, what!

Filmricks Help

In case you never heard of it before—and probably you never have—a filmrick is not a limerick. A limerick is poetry, the filmrick is prose. It's the invention of Goldwynner H. T. Snowden, of Indianapolis.

He got the newspaper to print "A picture that is different," and offer a prize for the six words to complete a sentence about Souls for Sale at the Murette theatre, Richmond, Ind.

It's like the unfinished limerick, but a little easier, and applicable to almost any picture.

The idea is not patented.

Testimonials Help Exploitation Idea

Not so long ago the actress who found that Sticky Beauty Mud gave her that schoolgirl complexion used to get paid for telling the world. Today the foresighted expoitation man takes it out in trade, particularly Eddie Bonns, of Goldwyn.

His latest stunt was to hook some thirty Happiness Candy stores in New York to the display of stills showing Eleanor Boardman with a box of candy in her lap and a gushy blurb about its being real happiness .

Eddie licked that so well he loaded over the rest of the stills and found a lot which could be worked off on merchants to track with their own wares during the showing at the Capitol. He even got into the sidewalk showcase of a portrait photographer who was closed for the summer. Goldwyn stars will have to buy new rubber stamps if Eddie doesn't happen to think of something else pretty soon. But it gave a great showing for Three Wise Fools at the Capitol.

Inferential

Russell F. Brown, advertising manager of the Rex theatre, Eugene, Oregon, noticed that the Saturday Evening Post carried a picture of a violinist on the cover of the issue just before the showing of Mighty Lak' a Rose, so he put the cover on a piece of rose pattern wall paper, lettered in "Remember Mighty Lak' a Rose is coming Monday" and had a slide made. He did not say it was a Sateve Post story, but the inference was obvious.



A First National Release

FIVE OF THE THIRTY-FIVE WINDOWS OBTAINED IN CHICAGO ON CIRCUS DAYS WITH JACKIE COOGAN

On the top line are two book hook-ups flanking a music store display using an old circus 28-sheet for a backing. Below are two more song hook-ups, all five fairly redolent of sawdust, pink lemonade and other circus odors. These were landed by Al Sobler, of First National, and W. K. Hollander, advertising manager for Balban and Katz. It was a heavy campaign, even for Chicago.

Takes Large Spaces in Order to Holler

Explaining the local situation, Fred J. Cassin, of the Family Theatre, Port Huron, Mich., tells that the local paper has a circulation of 16,000 which covers the 6,000 local families and the surrounding territory and adds that when you want to reach the rural districts you "have to holler it strong," which explains why he takes spaces that some managers would find ruinous. In his own case he finds that it pays to take the extra space to get the extra business, so he runs anything from a quarter to a whole page, to suit his immediate needs. When he had Harold Lloyd in Safety Last he took a twelve across the page. But with all that space he does comparatively little talking, because he knows that when you stuff a big



A Pathe Release

A TWELVE FOR LLOYD

space full of small type you reduce your "holler" to a whisper, no matter how large the space. He takes larger spaces in order to take larger type faces and he does not grow windy. There isn't much argument needed to sell a Harold Lloyd picture, and Cassin knows it. He tells that it is Lloyd at his best and knows that if he went on to argue about it people might think that he was trying to cover up a deficiency, so he "hollers" and lets it go at that. He doesn't even try to use too many cuts. He does put a good kink into that box in the lower left hand corner, though. This is labeled "Man-



A First National Release

FOR THE HOTTENTOT

ager's Note" and announces "Specially reinforced seats, with straps, for hysterical patients. Doctor in attendance at all shows." That conveys the suggestion that they think this will be a real comedy, and it does almost as much as the life insurance policy which has been so popular elsewhere. There is one little patch of all capitals, but not enough to hurt, since he has a lot more to tell you if you skip that. His second exhibit is more novel. This is for The Hottentot. He knew that he could knock them dead if he could get them in, but where Lloyd is almost a guarantee of comedy, you have to be a little more careful with MacLean, and something had to be done to assure them that this was MacLean's best, so he ran sixteen boxes, signed by well known people, ranging from the Secretary of the King's Daughters, a church organization, to "J. H. Haslett, made to measure clothes." These people saw the picture in Detroit and were glad to tell what they thought of it and Cassin figured that it would take nearly eighteen inches to get that all over properly so he bought eighteen inches, running the endorsements down the side and using the center for the best talk he could adapt from the press book, which gave a wealth of material on this subject. He picked up a couple of good cuts, but he knew that cuts alone would not sell so he jazzed with type, and his printer gave him a good display. He is fortunate in having compositors who can give value to the lines. He gets better work than a lot of the city papers would give him. If we had a show shop in Port Huron we would see to it that the compositor was on the free list and got a cigar now and then to boot. He deserves it for his intelligent support. For The Pilgrim, Cassin took a full page because he had two titles to advertise, the Chaplin being too short to make a full program. His chief selling line is "Exactly as presented at the Capitol Theatre, Detroit, one week ago." The smallest space he sends is a four thirteens for The Sunshine Trail. We think that Mr. Cassin makes a very creditable display. He buys unusually large spaces, but he does not waste them, and since he finds that the large spaces bring in the Ford-farmers, then nearfull pages are an economy and not an extravagant luxury. At that he knows that if he takes an eighteen instead of a twenty, he cuts the cost just that much, and he buys no more than he feels he needs. That's the real art of buying space. Take no more than will bring in the maximum business—but buy no less.

Program Problem

How to get house programs into the hands of persons who will be interested is a problem the Lakeview Theatre, Cleveland, has solved in a clever fashion.

A program is printed on a narrow card with a numbered coupon. They are given to children in packs of fifty for distribution to adults. If ten persons use the coupon for a five-cent rebate on Monday or Wednesday or turn it in when they purchase tickets on other nights, the child gets a free admission. If more than ten stubs from any one lot are turned in, the child is given one cent for each in excess of the required ten.

This insures that the programs will be distributed with care, often with a line of juvenile selling talk in addition. The scheme has many interesting slants.

Is Worthy of Note

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, comprehends the entire plan of advertising when he says in the first paragraph of a recent display in his house program:

Possibly you haven't thought about the matter, but when you buy a ticket to The Palace you pay a portion of the theatre advertising bill. What you really pay for is an Amusement Information Service, for the whole function of Palace advertisements is to keep you informed of our current and coming attractions. We owe you that service.

The manager who gains the confidence of his patrons by making his advertisements a service of information instead of a pack of lies gets the business when others fail. To make that your policy **and live up to it,** will be to put your house on a basis that will stand you in good stead when you need to herd them in. They will respond to your advertising appeals because they believe in them.

Good Book Hook-up

The display of whaling relics used in a drug store near the Cameo Theatre for the opening of the New York run of Down to the Sea in Ships was moved over to the windows of a Fifth Avenue book shop, where the interesting collection was made the attractor for a series of books on whaling and the sea in general, gaining a prominent window on the angle of service to the store. More than half of one of the windows was given to sea titles.

Collar Cooperation Gets Ample Spaces

It comes pretty soft when you can get the furnishing store to do your advertising for you, but the Lyric Theatre, Lancaster, O., kindly loaned a local store a two column cut of The Hottentot to permit them to advertise the Hottentot Collar, and got an extra eighteen inches of space. The grateful



THE COLLAR DISPLAY

tradesman did not say that The Hottentot was at the Lyric, but the Lyric saw to it that you know where it was being shown, so that space was just as much an advertisement for the show as it was for the collar. Most merchants handling the collar line have been glad to work in with a window card or a showing, but many more could be sold on the idea of newspaper display, particularly in the smaller towns, if only exhibitors realized that it is largely a matter of presenting the idea of advertising

in its proper light to the local man. The Lyric went after it and got it. If you go after similar stuff the worst you can get is a mild negative. The best you get is extra space, and that is worth making a try for.

Good Display Is Through Contrast

Whoever set this display for the Park and Mall theatres, Cleveland, has still to learn that display is not a matter of the height or blackness of a letter but of the relation of the letter to others. In this he uses three star names in six lines of such uniform value



A Paramount Release

TOO MUCH SAMENESS

and so close to the title that neither stars nor titles stand out and the man looking over the paper in a hurry gets only an impression of a black mass without any message. Letters half as large, spaced further apart and pulled away from the title would have given both stars and title a better chance to appeal to the public. Here you have to come to a dead stop before you start to read, and all because some compositor figured that the largest letters he could crowd into a space would give the best display. If the picture interests you, you will stop and read, but there is no particular reason why a couple of pine trees should interest you, and the head of Miss Minter is too vague to help much. The cut seems to sink into the paper instead of standing out. The one good point of the display is the contrast between the light and dark sides of the drawing. There is no room to make much appeal with the sketch, but it has been very well done. Even the copy writer falls down, for there is no selling value to "The most popular mountain romance ever written." It doesn't mean anything. It is merely a few words dropped in to fill a space. Plain white would have been better, since that would at least have avoided the suggestion that the house had no argument to offer. If you have nothing to say, don't say it.

Streaked Letters Weaken a Drawing

One of the best cuts turned out for Universal's Bavu is very considerably weakened by streaking the letters. These lines are supposed to represent flashes from the hands of the revolutionist in the upper corner, but it reduces the value of the letter and to some small degree spoils the selling value of a capital design. This will not show so much in this reduced miniature,



A Universal Release

A WEAKENED TITLE

but in the original four column display of the Apollo Theatre, Indianapolis, the lines of white are large enough to break up the letter and reduce its force and appeal. Possibly this was done by the house artist and not by Universal, but whoever the culprit is, he should be spanked for fooling with a title letter. Artists seem to have the crazy idea that advertising space is taken to permit them to show off. They turn out what they think is a good design and they do not care a whoop whether the display sells or not, and the better the artist likes his design, the more apt it is to be pretty poor. This is a striking cut, but it loses something like 25% of its selling power through the artist's "inspiration." It's too bad, because otherwise he has done so well, and the copy writer has backed him up with a display of type talk that will yank the coin out of reluctant pockets. That panel of talk is a capital example of just how to do something that will sell. There is one challenging line and then the agent jumps right in to justify that line with a well-written argument. Only once does his foot slip slightly and that is in the last two words. "The silent drama" and "silver sheet" are archaic bromides coming down from an early day—and coming too far down. Outside of this the talk is a hummer.

Poster Drawing to Sell the Daughters

Using odd designs to convey the suggestion of the ultra modern idea of the First National production of Wandering Daughters, the Circle Theatre, Indianapolis, has produced a remarkably good display in 145 by 3 which gives plenty of white space and



A First National Release

ODD AND EFFECTIVE

still supplies plenty of argument in favor of buying a ticket. There are too many all capital lines for a really good display, and we think that it would have been better had the Keaton comedy been announced in the body of the display instead of being dropped to the bottom, where it may be overlooked. The idea seems to have been to get a big display for the comedian, but he is pushed too far from the general bill. Had the dancing couple been omitted, the comedy could have been drawn so close that it would have been considered with the rest of the announcement, but the waltzers put Keaton pretty well out of things. The space could have been pulled in two inches with benefit to the selling value and with a consequent reduction in the space bills, or if the space had been contracted for, the dancers could have been moved over to the left to permit Keaton to ride just below the rest of the type, where he would have been among those present. Hardly any of the readers will get Keaton with the Daughters. They may get that announcement before they leave the space, but the better selling would be to link the drama and the comedy so closely that they would be read as a whole at the first glance, to impress the prospect with the idea of two star features on one bill. The dancing figures are hardly needed.

Construction Delayed

Building of the moving picture theatre under construction at 13th and E streets, Northwest, Washington, D. C., for the Cosmopolitan Theatre Corporation has been halted temporarily as a result of a controversy between the company and the Foundation Company of New York as to payment.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

American Releasing

SUPER-SEX. (5,749 feet). Star cast. A very good story and pleased well. Used newspaper, billboard, lobby. Had fair attendance. Draw mixed class. Admission 10-20-25. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Associated Exhibitors

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Bought this at a price that should have given us a profit but hot weather and counter-attractions affected us appreciably.. A mighty good comedy; they don't come any better. Usual advertising, plus newspapers, yielded fair attendance. Draw rural type, town of 300. Admission 20-30, specials 22-44. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

F. B. O.

STING OF THE LASH. (5,485 feet). Star, Pauline Frederick. The only Frederick picture that pleased here. Small attendance as star is unpopular. Usual advertising brought small attendance. Draw labor class in city of 80,000. Admission ten cents straight. M. F. Mead,e Olive Theatre (450 seats), St. Joseph, Missourie.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. Undoubtedly the best melodrama we ever ran. Men, women and children cheered it. Played it on the hottest Sunday of the year, so did not draw well. It pleased one hundred per cent and we plan upon bringing it back. Used usual lobby, window cards, heralds. Had below average attendance. Draw mostly family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

VERMILION PENCIL. (4,900 feet). Star, Sessue Hayakawa. Pretty good picture. Condition of film was terrible. We asked for adjustment but letter unanswered. Every splice it seemed had been made with "bum" cement. Used photos, ones, slide. Had regular attendance. Draw town, country and oil field class in town of 1,500. Admission 10-22. W. F. Jones, Queen Theatre (280), Olney, Texas.

First National

BOND BOY. (6,902 feet). Star, Richard Barthelmess. Star splendid in his part. Audience liked the picture. Ordinary advertising brought good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart. Good, but didn't please quite as well as "The Silent Call." The fight scenes aren't as well done as in the former picture. Had very good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

DANGEROUS AGE. (7,204 feet). Star cast. A real picture that you ought to boost to the limit. Lewis Stone is fast developing into a star of the first magnitude. Balance of cast excellent. Direction flawless. Splendid story, smoothly told. Pleased everyone for us. I used teaser campaign. Had average attendance. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. A real big time production. Miss Constance was never better than as "Ming Toy" and shows she can do better than light comedy roles. Warner Oland's part as "Charlie Yong" is a wonder. The story seemed to please and held the audience until the lights came on. Good business three days. Draw down town business section in city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. A comedy knockout that went over here with a bang. Pleased practically everyone and registered a satisfactory draw at the box office. Worthy of any man's theatre. Hit it hard from every angle. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (750 seats), Jonesboro, Arkansas.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. An unusual picture that pleased here very much. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. An amusing program offering that apparently pleased, although none raved over it. Owing to popularity of star, had a good house. Fine print. Used slide and boards. Had good attendance. Draw summer visitors, farmers and townspeople in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall, Chester, Vermont.

PRIMITIVE LOVER. (6,172 feet). Star, Constance Talmadge. This is an old, but still good picture, and should please all seeing it. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

ROSARY. Special cast. A good box office attraction that will please ninety per cent of any sort of audience. Print in good shape. Slides and boards brought very good attendance. Draw mixed country class, town of 800. Admission 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Fine picture, with Milton Sills doing very good work. For some reason it didn't draw well. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

STARDUST. (5,600 feet). Star, Hope Hampton. Just an ordinary drama picture. Star did well but not up to her standard. Did not hear any comments on this one. Hot weather kept them back. Usual advertising brought fair attendance. Draw mixed class in town of 3,000. Admission 15-25. J. L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

SUNSHINE TRAIL. (4,509 feet). Star, Douglas McLean. Will get by as light comedy-drama. Town of 3,720. C. F. Krieghbaum, Parmount Theatre (300 seats), Rochester, Indiana.

Fox

BOSS OF CAMP 4. (4,235 feet). Star, Charles "Buck" Jones. Good western. Lots of action. Pleased all. Had good attendance. Draw mixed class in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

CUSTARD CUP. (6,166 feet). Star, Mary Carr. A real picture, enough hokum to put it over. My patrons applauded, and praised it. Its title is bad, so plan your exploitation on the merits of the story. Used billboard, newspaper, stunts. Had fair attendance. Draw mixed element in town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

DO AND DARE. (4,744 feet). Star, Tom Mix. They ought to arrest the man who wrote the titles for this. In an effort to be funny he only succeeds in being ridiculous. Mix does well, as always, though this is far from a good picture. Will get by where star is popular, but is not among his best. Advertising slants, Mix and some new stunts. Had average attendance. E. W. Collins, Grand and Liberty Theatres, Jonesboro, Arkansas.

JUST TONY. (5,233 feet). Star, Tom Mix featuring horse, Tony. This is one of the best. Book it. If all productions were like this we could make good and come through with a smile, just like Tom Mix in this one. This is one of the best I ever ran. Pleased one hundred per cent. Draw from town of 350. Used one, three, photos, slide. Admission 10-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

LIGHTS OF NEW YORK. Star cast. Not enough story to make a two reel picture interwoven with situations that have rather doubtful dramatic value when considering your audience. Used lobby only. Had very poor attendance. Draw all classes in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre, Elizabethtown, Pennsylvania.

MONTE CRISTO. (8,000 feet). Star, John Gilbert. This was a real special that was beautifully produced and well acted. The "costume" bugbear held down its drawing power, however. Our people are as afraid of a costume picture as they are of the plague. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

MONTE CRISTO. (8,000 feet). Star, John

Gilbert. A knockout. The best that Fox has given us this year. Not a kick. Pleased one hundred per cent, silk ties and blue-shirts. John Gilbert, we congratulate you on your wonderful work; not another actor in the world could have fitted into the part as well as you. Patrons still raving over picture although played two weeks ago. I lost on picture, due to high rental. No fault of picture. Moral tone can't be improved upon. Used trailer, ones, threes, twenty-four, slide, heralds, programs. Good attendance. Draw general class in town of about 1,000. Admission 10-20, 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

NIGHTHORSEMEN. (4,970 feet). Star, Tom Mix. The usual Tom Mix picture, neither pleasing nor displeasing. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

OVER THE HILL. (11,000 feet). Star, Mary Carr. Excellent picture but film in worst condition of anything I ever ran. Used threes, sixes, ones, 11x14. Had good attendance. Draw oil town class in town of 700. Admission 10-20, 10-25, 15-75. George T. Tockey, Dixie Theatre (250), Wynona, Oklahoma.

SILVER WINGS. (8,275 feet). Star, Mary Carr. Here is an excellent picture. We did a little better than average business on it without any extra exploitation. While not a big special it can easily be advertised as being better than the average. Too long. Used lobby only. Had above average attendance. Draw family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

SNOWDRIFT. (4,617 feet). Star, Charles "Buck" Jones. A satisfactory picture. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

STEPPING FAST. (4,608 feet). Star, Tom Mix. A good Tom Mix action story that holds the average audience. Last reel crammed with thrills including an automobile race across the western desert for a treasure. Good clean picture on a new print. Used newspaper and lobby. Had good attendance. Draw all classes in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

STEPPING FAST. (4,608 feet). Star, Tom Mix. One of Mix's best, with a winning title, and a feature that will send them away pleased. Advertising slant, feature speed and action in this one. Had good attendance, drawing regular type small town class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

TEXAN. (4,731 feet). Star, Tom Mix. Fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. A good program picture, but no one came to see it. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

YOUTH MUST HAVE LOVE. (4,368 feet). Star, Shirley Mason. Fair program picture which pleased seventy-five per cent. Shirley Mason not very popular here although the little lady is a clever actress. Film in good condition and photography was fair. Played this with International News and Leather Pushers and had good program. Moral tone good. Used ones, threes, slide. Fair attendance. Draw general class in town of about 1,000. Admission 10-20, 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Goldwyn

THE CHRISTIAN. (8,000 feet). Star, Richard Dix. This might have been a good picture but I couldn't get them to stay long enough to see it. It just simply didn't fit in some way in this town. I got burned on the price for it. But the exchange manager says Ned just sit pretty I will fix things with you fine and dandy and he will, I know him. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THE CHRISTIAN. (8,000 feet). Star cast. Cannot say that this gave general satisfaction for we don't have enough "church" people in our village to patronize pictures of this kind. The average person who does not read, and who is not familiar with the inside of a church, cannot appreciate and will not attend pictures of this kind. Occasionally patrons of the "better class" were highly pleased with it and some told me that it was the best picture they had ever seen. Personally, I think it was a fine example of motion picture "art" but we exhibitors cannot survive on art alone, though I am willing, upon occasions, to put in pictures of this class for the sake of the effect it has on our better class of patrons. Had we paid $30 would just about have broken even. Play it if you can get it at the right price and your class of patronage warrant it. Used about a hundred per cent. extra advertising to poor attendance. Draw rural type in town of 300. Admission 20-30, special 22-44. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. A very good western comedy drama. Raymond Hatton as the cowardly hero is fine. Used ones, threes, 11x14. Had fair attendance. Draw oil town class in town of 700. Admission 10-20, 10-25, 15-75. George Tockey, Dixie Theatre (250 seats), Wynona, Oklahoma.

SOULS FOR SALE. (7,864 feet). Star cast. Go easy on this one and if you can buy it right play it, but it is not a special and if you play it as a big picture your patrons will be disappointed. Used usual paper and stickers. Had good attendance. Draw miners and railroadmen in town of 3,000. Giles Master, Strand Theatre, Gallup, New Mexico.

Hodkinson

BULLDOG DRUMMOND. (5,000 feet). Star, Carlisle Blackwell. This is a very good mystery story and the play moves swiftly from start to finish. As there has been no kicks we are sure it pleased all who saw it. Used lobby, photos, posters. Had good attendance. Draw mixed classes in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre, Burlington, Washington.

DESERT GOLD. Star cast. Fine. Very good, went over big. Had more people in to see this picture than any show this summer. Zane Grey's name brought them in; you will not lose on this one. Suitable for Sunday showing. Had good attendance. Draw all classes in town of 2,800. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

DOLLAR DEVILS. (5,600 feet). Star cast. A poor picture that attracted deservedly poor business. Usual advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. Miss Young's work very difficult and well put over, that of a Prima Donna. A good cast, slow story, better for high class audiences. Used newspaper, lobby. Had fair attendance. Draw mixed element in town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. Just an ordinary feature. Story well acted. Star does not draw for me. Hot weather keeps them back. Cannot say much for this picture. Used threes, sixes. Had fair attendance. Draw mixed class in town of 3,000 Admission 15-25. J. L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

FORGOTTEN LAW. Star cast. This picture proved to be very good. A fine cast. Milton Sills is well liked by my patrons. Story is very good and direction is great. Used posters, threes, sixes. Had good attendance. Draw mixed class in town of 3,000. Admission 15-25. J. L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

HEARTS AFLAME. (8,110 feet). Star cast includes Anna Q. Nillson. Good picture that pleased. Thought personally a reel too long. Good fire scene; good action throughout: good direction. Held the interest of my patrons. Regular advertising gave fair attendance. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

LOVE IN THE DARK. (6 reels). Star, Viola Dana. A nice little comedy that will please all the star's friends. Advertising slants, the star is the best bet. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatre (750 seats), Jonesboro, Arkansas.

QUINCY ADAMS SAWYER. (7,500 feet). Star, Blanche Sweet. An excellent American rural drama that pleased all. If bought at a reasonable rental it will suit you. I lost money. Advertising put out everything possible. Had fair attendance. Draw general class in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SEEINGS BELIEVING. (4,500 feet). Star, Viola Dana. A pretty fair comedy drama with a good cast. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

SUCCESS. (7,000 feet). Star cast. Excellent in every sense of the word. Brandon Tynan's work hard to beat. Story slow but interesting. Used billboard, newspaper, lobby. Had fair attendance. Draw mixed class in town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder appreciates the generous way in which exhibitors have always responded to the need for reports. Exhibitor appreciation, though, is worth a hundred times the appreciation of an editor.

That's why I'm mighty glad to let you see the letter on the following page; it comes from an exhibitor and it speaks of exhibitors who have meant something to the writer of the letter.

Send reports to help the other fellow and tell him when he helps you.—VAN.

Paramount

OVER THE BORDER. (6,837 feet). Stars, Betty Compson, Tom Moore. The combination of these stars is good. Story is interesting and photography is first class. Plenty of snow scenes. Used slide and billboards. Very good attendance. Draw general class in town of 800. Admission varies. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

OVER THE BORDER. (6,837 feet). Star, Betty Compson. A nice program picture for this time of the year. If they had cut it down one reel it would have improved it some. Draw mostly farmers now in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. Fair picture. Nothing much to brag about. Pleased about fifty per cent. of my patrons who did not rave about it. Advertised with sixes, heralds, mailing list to fair attendance. Draw all classes in town of 2,500. Admission 15-50. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

SHEIK. (6,579 feet). Star, Rodolph Valentino. This is a good picture. Book it at the right price and you can make good. Pleased ninety per cent. for us. Used ones, sixes, threes, photos, slides. Had good attendance. Draw all classes in town of 3,500. Admission 15-30. Prints in fine condition. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

SIREN CALL. (5,417 feet). Star, Dorothy Dalton. Starts off like a lemon but finishes with a bang. For a Northwestern I class it rather high. Miss Dalton does best work I have seen her do in a long time. The final reels are grippingly intense. They liked it here. Advertising slants, Northwest scenery, star, dramatic story. Had fair attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750 seats), Jonesboro, Arkansas.

SOUTH OF SUVA. (5,00 feet). Star, Mary Miles Minter. Just a picture. Will please but not enrapture. Sold right, however, and no kick coming on that score. Famous, by the way, is doing a lot better along that line in this territory than it did some time back. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. Should please if they don't object to a light story. Many liked it better than "Clarence." Had good attendance. Town of 3,720. C. F. Kriegbaum, Paramount Theatre (300 seats), Rochester, Indiana.

THREE LIVE GHOSTS. (5,784 feet). Star cast. Another "has been." Very bum story, and the big trouble is, you can't tell exactly what it's all about. Advertising slants might be used like this "It's a Paramount Picture." That's about all I can say for it. Had it bought for two nights. Pulled it. One was enough. Everyone disappointed. Droves of kicks. Had fair attendance. Draw transient and small town class in town of 3,000. Admission 10-25. F. P. Werner, Queen Theatre (245 seats), Trinity, Texas.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Good picture, rather slow but proved good money maker and pleased. Many disappointed in story, but all said good picture. Had good attendance. Draw family class in town of 1,700. Admission 17-28. J. M. Blanchard, Strand Theatre, Sunbury, Pennsylvania.

TRAVELIN' ON. (6,267 feet). Star, William S. Hart. Picture very good; but a good many patrons don't think that star's domestic relations have helped his pictures any. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Everybody was pleased with this one. I thought it was excellent. The acting of Holt was liked by all. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WOMAN WITH FOUR FACES. Star, Betty Compson. Good; liked by majority, and business jumped up second day. Usual advertising gave good attendance. Draw family class in city of 17,000. Admission 10-17 matinee, 17-28 evenings. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

Tips Wanted

"Have any small town exhibitors used 'Brass' or 'Main Street' yet?

"And what did the pictures do for them? I have both features booked and have been watching for (small town) reports on them."
—Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Shoot 'em in quick, folks, please.

Pathe

THE KILLER. (6 reels). Star cast. A B. Hampton production. Every one of these we have played were good. Will draw well. Used one three and four one sheets. Had good attendance. Draw good class in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (300 seats), Chatham, New York.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Lloyd's latest and best picture. A genuine thriller and hair raiser. No mistake can be made in booking this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Preferred

HERO. (6,800 feet). Star cast. Fair, with a new twist at the finish. Poor attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

RICH MEN'S WIVES. (6,500 feet). Star cast includes House Peters. A very inconsistent picture that drew nothing after having been seen at the matinee. Draw health seekers and tourists. Usual advertising gave fair attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

CAUGHT BLUFFING. (5,000 feet). Star, Frank Mayo. The first two reels of this picture are just one poker game after another, interspersed with roulette. The last three reels are very good. The hero swore off gambling in last part of second reel. A picture like this is a delicious morsel for those who condemn the movies to feast upon. It could not be made more vulnerable for criticism. Used threes. Had good attendance. Draw rural class in town of 200. Admission 25-10. D. B. Rankin, Co-operative Theatre (225 seats), Idana, Kansas.

CROSSED WIRES. (4,705 feet). Star, Gladys Walton. Good little program feature. Fair box office attraction. Went over nicely here. No comments, so judge must have pleased average. Nothing extra in advertising brought average attendance. Draw small town class in town of 2,985. Admission 10-25, 10-40. C. L. Smith, Victoria Theatre (400 seats), Winnfield, Louisiana.

MAN TO MAN. (5,629 feet). Star, Harry Carey. Good picture, but why feature that rescue of the heroine from the big stampede by the hero as the biggest thrill, etc., when it is not there? Used special heralds, but I would not use them again. Had good attendance. Draw regular small town class in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

McGUIRE OF THE MOUNTED. (5,020 feet). Star, William Desmond. A good mounted police story. Regular advertising brought good attendance. Draw working class in city of 13,000. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SAWDUST. Star, Gladys Walton. This makes the second good picture she ever made for Universal. Regular advertising brought fair attendance. Draw working class in city of 13,500. Admission 10 cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

STORM. (7,400 feet). Star, House Peters. Wonderful production. Box office value, best this season. Universal sells right and then gives us good pictures with titles that "draw like a mustard plaster." One more boost for "The Storm." Used lobby, heralds, window cards, newspaper. Had extra big attendance. Draw mixed class in town of 4,356. Admission 10-20. William L. Boulware, Forum Theatre (219 seats), Hillsboro, Ohio.

STORM. (7,400 feet). Star, House Peters. What there was in the picture to cost the producer any outlay of money is more than we can see, and yet he soared the rental. Just a good program picture, nothing more. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

TRIFLING WITH HONOR. (7,785 feet). Star, Fritzie Ridgeway. An appealing and human love story. Intensely interesting and will please the baseball fans. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TRIFLING WITH HONOR. (7,785 feet). Star cast. Excellent picture in every respect. Above the average of Universal Jewels. Don't be afraid to step on this one. Your baseball fans will boost it for you. Usual posters, window cards, heralds, etc., brought light attendance. Draw mixed classes in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

Vitagraph

GYPSY PASSION. Didn't have the nerve to look this one over, as they came out kicking before the picture was over. Had poor attendance. Draw small town class in town of 2,500. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

HEART OF MARYLAND. (6,000 feet). Star cast. Old picture, and is all right when there is lots of old people, but war pictures are like the war—it's over. Usual advertising with herald brought fair attendance. Draw oil field class in town of 2,000. Admission 10-30. B. F. Trammell, Moran Theatre (250 seats), Moran, Texas.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. A very good picture, well liked. Will go over all right. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

NINETY AND NINE. (6,800 feet). Star, Colleen Moore. Best picture we've shown this month. Good story, acting good, and good thrills. Used ones, threes, sixes, win-

dow cards, heralds. Had excellent attendance. Draw small town class in town of fifteen hundred. Admission fifteen cents. F. M. Knight, Opera House (400 seats), Blenheim, Ontario.

STEELHEART. (6 reels). Star, William Duncan. I ran this picture with Larry Semon in the "Fly Cop" and had a great many of my patrons tell me that it was one of the best shows they had ever seen. Personally thought it very good. I have found Vitagraph a square shooting bunch, which is more than I can say about some of these second-story workers which I might mention. Town of 2,000. Admission 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

TOO MUCH BUSINESS. (6,100 feet). Star cast. Not what expected. Pleased about seventy-five per cent. The picture was too old. Used lobby, newspaper, handbills. Had poor attendance. Draw mixed class. Admission 10-30. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

WHEN DANGER SMILES. Star cast. A great western picture. Pleased ninety per cent. You can't go wrong on any of Duncan's pictures. Vitagraph sure bats out good stuff. Prices always in fine shape. Used ones, threes, sixes, slide, trailer, newspaper. Had fine attendance. Draw farmers' class in town of 170. Admission 10-20, 15-25. Jack Snyder, Casino Theatre (250 seats), Richmond, Iowa.

Warner Brothers

HEROES OF THE STREET. (6,000 feet). Star, Wesley Barry. A mighty good picture, but it is about time to drop Wesley Barry as a star. He has passed the "cute" age, and now resembles nothing but an average "smart aleck." Of course he can't act and he looks terrible. The director is the real star of this picture. It will surely please you. Will stand a lot of boosting. Advertising slants, press book offers many. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (750 seats), Jonesboro, Arkansas.

Comedies

COPS. (First National). Keaton draws well here. His pictures show something doing all the time. All First National Comedies heretofore seen here have been exceedingly good and entertaining, and extremely funny. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

IDLE CLASS. (First National). Punk. Bought especially to bolster up program with "Beauty Shop" and only added thirty minutes more of torture to my patrons. Advertising slants, say nothing about it. Had poorest day in three months. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

ITALIAN LOVE. (Joan Films). Star, Billy West. Not up to the average Billy West, made by this company, but has quite some laughs, nevertheless. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (245 seats), South Fallsburgh, New York.

LOVE NEST. (First National). Star, Buster Keaton. Good comedy that got a laugh out of them, so what more do you want? Attendance good to regular advertising. Draw all classes in town of 2,500. Admission 15-30, 25-50. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

Serial Tips

"Here's a tip to brother exhibitors:—We are about to finish running 'Nan of the North' (Arrow) serial. On episode 14 today, and can say if you want a good western show and a good serial, you can get it of Crescent Film Co., Kansas release (in the territory named—it is an Arrow picture, Ed.), and Crescent won't hold you up on the program.

"This is what we run on Fridays and Saturdays: 'Nan of the North,' and Neal Hart five reel westerns, which are all good westerns and clean stuff, clean-cut westerns; also a Monte Banks or a Hall Room Boys comedy, a nine reel show.

"The price is right and we did a better business on 'Nan of the North' than any serial since 'Lost City.'

"We are not boosting for any exchange but giving you straight facts."—Wm. Thacher, Royal Theatre, Salina, Kansas.

OVERALL HERO. (Educational). A very clean comedy. Everyone seemed to enjoy it. Used two ones. Had fair attendance. Draw mill and general class in city of 1,786. Admission 20-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

THREE STRIKES. (Educational). Sure is some dandy comedy. Has laughs, real laughs in it. It is timely. Fits the ball season and will make a hit anywhere. It is simply rich. Grab it; none better that I know of. Educational, fine folks to deal with. Just as square as can be. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

VAGABOND. (Savini). Good, pleased all. Usual advertising brought good attendance. Draw all classes in city of 53,000. J. A. Flournoy, Criterion Theatre (600 seats), Macon, Georgia.

Serials

FIGHTING SKIPPER. (Arrow). A real good serial. Used threes, ones, slide. Had fair attendance. Draw mill and general class in town of 1,786. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

IN DAYS OF BUFALO BILL (Universal). On the 16th episode, people are losing interest in this one. Too much padding, could have been done in half the episodes. Had fair attendance. Draw factory people in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

EAGLE'S TALONS (Universal). Episode One very good. Drew big business and pleased all seeing it. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

EAGLES'S TALONS, OREGON TRAIL, AROUND THE WORLD IN 18 DAYS. We hand the palm to Universal for serials, running three of them, and all seem to fill the bill. "Eagle's Talons" is one of the best stunt serials ever filmed. "Oregon Trail" is a dandy Western and holds up fine on tenth chapter. The Desmond serial is not so sensational, but is getting steady business. Draw down town business section in city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

OREGON TRAIL (Universal) Some like it. Some don't. Is not getting the business for me. Does not live up to press book. Many development incidents in press book do not appear in film. You can't go by press book. Had fair attendance. Draw farmers and town people in town of 1,000. J. L. Seites, Lyric Theatre, Manteca, California.

PLUNDER (Pathe). Played first episode. Starts out very good. Looks like a real snappy serial. Prints excellent. Advertising slants, star, ones, slides. Had very good attendance. Town of 1,700. H. W. Mathers. Morris Run Theatre, Morris Run, Pennsylvania.

SPEED (Pathe). Plenty of action, but will not hold. Audience seems to be tired of serials. Draw oil town class in town of 700. Admission 10-20, 10-25, 15-75. George Tockey, Dixie Theatre (250 seats), Wyona, Oklahoma.

TIMBER QUEEN (Pathe). Can only add my word to what all the others say. It's a good one, and with Range Rider Series and Lloyd re-issues and Paul Parrot comedy makes dandy six-reel program. Advertising slants, star, stunts. Had big attendance. Draw all classes in town of 2,500. Admission 5-10, 10-30. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

Short Subjects

DRIFTER (Universal). A good program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

EXTRA SEVEN (Pathe). First one of Range Rider two-reelers for us. Leo Maloney starring. A clean-cut Western, that pleased the majority. Print good. Used slide, ones, banner. Had excellent attendance. Draw small town class. R. K. Russell, Lyric Theatre, Cushing, Louisiana.

FIGHT FOR A MINE (Universal). Star, Roy Stewart. A fair picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

FIGHTING BLOOD, 9TH ROUND (F. B. O.). A regular series. No. 9 a little weak, but it had its punches also. I would buy this series if I were you, regardless of where you're located. Used newspaper, lobby. Have always good attendance on these. Draw mixed class in town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

FIGHTING BLOOD (F. B. O.) Star, George O'Hara. O'Hara does wonderful work, now on ninth round, the best two reel subjects I ever saw when it comes to pleasing the masses. Used newspaper. Had good attendance. Draw mixed class in town fo 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

FIGHTING BLOOD (F. B. O.). We are on the eighth round and believe me they have held up well. Book them and boost them. Used lobby. Draw mixed class. Admission 10-30. O. W. Harris, St. Denis Theatre (650 seats), Sapulpa, Oklahoma.

INTERNATIONAL NEWS (Universal). A very interesting subject, with attractive sub-titles. Used ones. Draw church community in city of 250,000. Admission 10-20. P. J. Del Grande, Parkland Theatre, Louisville, Kentucky.

INTERNATIONAL NEWS (Universal). The best news we have run to date, and we have run all but one. Contains the most interesting subjects and the reel is padded but little. Draw best class in city of 35,000. Admission 15-25, 15-30. P. A. Wills, Park Theatre (600 seats), Champaign, Illinois.

LONESOME LUCK. Star, Jack Dougherty. Just a fair program picture. That's all. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

MOVIE CHATS (Hodkinson). There is not a better filler on the market for the price. Have run dozens of them and they are all good and interesting. Draw silk stockings and ruff necks in town of 2,000.

Admission 10-25. William E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

SCHOOL DAYS IN JAPAN (Fox). Not much to this; is very short; looks almost like a trailer. What there is of it is O. K., but it is mighty short. F. P. Werner, Queen Theatre, Trinity, Texas.

TRAIL OF NO RETURN. Star, Neal Hart. A very good picture, that will get by if well advertised. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

TRIPLE SHOT (Progress Pictures). I have been receiving these two-reel Westerns from "Progress Pictures," Atlanta, Georgia, and I advise you to lay off, as I haven't got a good one yet. Couldn't furnish advertising. Had fair attendance. Draw mill and general class in town of 1,786. Admission 10-25. J. S. Wilson, Star Theatre (170 seats), Walhalla, South Carolina.

WHITE AND YELLOW (Universal). A good five-reel Western done in two reels. The kind the public want. Mr. Laemmle, shoot them to us. Advertising slants, entertainment value. Had good attendance. Draw all classes in town of 2,500. Admission 10-30, 5-10. A. L. **Middleton, Grand Theatre** (500 seats), DeQueen, Arkansas.

State Rights

EMPTY CRADLE (Truart). Star cast. (6,600 feet.) Title kills it for my people. Picture not bad, not good; just another picture. Had poor attendance. Draw family class in city of 17,000. Admission 10-17. 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

END OF THE WORLD (Great Northern). Star cast. (6,000 feet.) Look out for this one. Will bring them in, but you will have to run a double show, otherwise take a month's vacation to quiet things down. Used sixes, threes, ones, slides, cards, heralds. twenty-fours. Had good attendance. Draw all classes in big city. Admission ten cents at all times. Stephen G. Breaner, Eagle Theatre (218 seats), Baltimore, Maryland.

FLASH (Arrow). Star, George Larkin. (5 reels.) A good sensational drama with plenty of action. Regular advertising brought good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (178 seats), Piqua, Ohio.

FLESH AND BLOOD (Commonwealth). Star, Lon Chaney. ((5,300 feet.) Here is a good picture and far better than lots of the so-called specials. Pleased everybody, and Chaney's acting is something wonderful. Used plenty of paper and boosted Chaney.

Keep the theatres open.
Keep the show a good show.
Keep the tips coming:
USE THE BLANK BELOW

Had good attendance. Draw railroad men and miners in town of 3,500. Giles Master, Strand Theatre, Gallup, New Mexico.

HAS THE WORLD GONE MAD? (6,047 feet). Star cast. Drifting men and aimless women caught amidst the skyrocket rush of life. Famished souls that snatched at life and missed. Wives who out-demi the demi-mondaine. All seeking one last thrill to stir their jaded senses. All loving, hating, scheming, laughing, crying. One of the photo-dramatic sensations of the season. A good picture and well worth seeing. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

HATE TRAIL (Clark-Cornelius). Star, George Cheseboro. (4,588 feet.) Good Western. This is the kind we use for a ten-cent night and they come out good. Used lobby and daily papers. Town of 3,500. A. R. Workman, Coliseum Theatre (700 seats), Marseilles, Illinois.

HEEDLESS MOTHS (Audrey Munson). Fine picture, but not big hit. Used newspaper, threes, ones. Had fair attendance. Draw mixed class in town of 4,000. Admission 10-20. Gus Frank, Lincoln Theatre, Petersburg, Indiana.

LUCK (C. C. Burr). Star, Johnny Hines. A hoorah comedy that pleased everybody and attracted good business. Usual advertising brought excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SHADOWS OF CONSCIENCE (J. P. McCarthy). Star, Russell Simpson. (7,000 feet.) It would be hard to class this as a special, and yet it is better than a program picture, although its length is not justified, as it could have been produced as well in five or six reels. Patrons do not like so many close-ups of star. Theme of picture is well handled. Advertising angles, title, theme. Had poor attendance. Drew small town and rural class in town of 443. Admission 10-20. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SO THIS IS ARIZONA! (W. M. Smith). Star, Franklyn Farnum. Here is a high class Western comedy drama that pleased our patrons immensely. Shorty Hamilton furnishes some good comedy, and the rest of the cast is good. Good photography and sub-titles. I'd say, "book it." Advertising slants, all-star cast and title. Had poor attendance. Draw small town and rural class in town of 443. Admission 10-25. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

STRANGER IN CANYON VALLEY (Arrow). Star cast. A fair Western, nothing extra. Regular advertising brought fair attendance. Draw working class in city of 14,000. Admission 10-20. J. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

VALLEY OF LOST SOULS. (Independent Pictures). Star, Victor Sutherland. (5 reels). Northern picture. May do well for program. Only thing that saved it here—it was made in town. Used extra heralds. Had fair attendance. Draw farmers and commuters in town of 2,700. Admission 17-28. Stanley G. Allen, Allen Theatre (250 seats), Chatham, New York.

VENGEANCE OF PIERRE. (Independent). Star, Lester Cuneo. A good program picture, better than most of their so-called specials. Used threes, twos, ones, photos. Draw neighborhood class in town of 1,200. Admission 15-25. N. W. Gorski, Eagle Theatre (400 seats), Eagle River, Wisconsin.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). (6,579 feet.) Star cast. Pretty good drawing card and seems to please pretty good, but the mother love story is being overdone. Usual advertising brought fair attendance. Draw oil field class in town of 2,000. Admission 10-30. B. F. Trammell, Moran Theatre (250 seats), Moran, Texas.

WILD OATS (S. Cummins). Backed by board of health, city censors and city commission, this film broke all house records at fifty cents. While not a very interesting one from point of romance, was educational and scientifically interesting. Used three dailies, windows, lobby, heralds, cards. Had great attendance. Draw best and middle classes in city of 200,000. Admission 10-35. Nat L. Royster, Alcazar Theatre (335 seats), Birmingham, Alabama.

WOLF FANGS. (Principal Pictures). Star, Wilfred Lytell. Good northern picture. Bought at a right price. Story somewhat weak. Good snow scenes and in good shape. Put a good two reel comedy with this, will make you a good show, or a featured comedy and you have a dandy show, if you want northern show. Good business. William Thatcher, Royal Theatre, Salina, Kansas.

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Little Old New York"

Goldwyn Cosmopolitan's Beautiful Production Starring Marion Davies Is One of Season's Best

Reviewed by C. S. Sewell

Around a simple little romance rich in heart interest, pathos and delightful humor Cosmopolitan has, in "Little Old New York," builded a picture that ranks high as a screen achievement, and is in many respects in a class by itself.

Here is one of the big pictures of this or any other year—big from a production standpoint despite the absence of the massive and spectacular; big in the simplicity and directness of its beautiful heart-interest story; big in appeal and general entertainment value.

Starring Marion Davies, although of a different type from "When Knighthood Was in Flower," it has been given just as painstaking a production, with the same infinite attention to detail in costumes, settings, etc., and the same historical accuracy.

With the action set in New York City when it was but little more than a village there is no opportunity for big spectacular display; but this in itself furnishes an ideal setting for the charming little romance and picturesque backgrounds. It was necessary to reconstruct entire city blocks that had long since passed away, and the manner in which this was done excited admiration. So perfect is the illusion and so finely has the atmosphere of the period been caught that the spectator feels that he is being actually carried back to those by-gone days.

Many characters are introduced whose names are household words. John Jacob Astor is shown as a fur and piano merchant; Cornelius Vanderbilt as mortgaging his ferryboat to help Robert Fulton build the first successful steamship, and there are many others, including Delmonico, who had just opened a small lunchroom.

Robert Fulton making a test run of the first successful steamboat produces a real thrill and a feeling of patriotism. There is also a thrill of another sort, strong in pathos, where the heroine, because she stopped a prize-fight, is lashed at the whipping post by an angry mob until she can stand no more and blurts out the fact that she is a girl.

There is a prize-fight scene differing widely from present ring tactics, with its fight between two so unevenly matched opponents that it borders on burlesque, and introduces many laughs.

Marion Davies gives a wonderful performance, excelling even her work in "Knighthood." Situations easy to overplay she handles with force and naturalness; and, though you never lose sight of the fact that she is a girl masquerading as a boy, this increases the appeal of her performance. Harrison Ford is excellent in the role opposite the star; and, in fact, the work of the large cast, too numerous to mention separately, is uniformly fine.

From a pictorial standpoint the product is superb, with a succession of picturesque backgrounds producing exquisite effects.

While there is so much to the picture that is praiseworthy, it is not without its faults. Several of the scenes can be shortened for regular picture theatres. Then, too, because of the straightforwardness of the story up to that point, the long cut-back explaining what you already know—that is, why the heroine masqueraded as a boy—comes as a sort of anti-climax, even though it is finely done. Also, where Miss Davies is whipped and you see the lash coil around her body will seem to many as unnecessarily brutal.

Magnificently produced, artistic without being high-brow, this picture will appeal to the best classes in your community and answer the challenge of those demanding "better" films. It will also satisfy those who want heart interest, thrills and pathos intermingled with humor, and especially those who are curious about life in by-gone days in little old New York.

Cast:

Patricia O'Day	**Marion Davies**
John O'Day	**J. M. Kerrigan**
Larry Delavan	**Harrison Ford**
Robert Fulton	**Courtenay Foote**
Washington Irving	**Mahlon Hamilton**
Fitz Green Hallock	**Norval Keedwell**
Henry Brevoort	**George Barraud**
Cornelius Vanderbilt	**Sam Hardy**
John Jacob Astor	**Montague Love**
Mr. DePuyster	**Riley Hatch**
Reilly	**Charles Kennedy**
Bunny	**Spencer Charters**
Bully Boy Brewster	**Henry Watson**
Hoboken Terror	**Louis Wolheim**
Delmonico	**Charles Judels**
Ariana DePuyster	**Gypsy O'Brien**
Betty Schuyler	**Mary Kennedy**

Based on stage play by Rida Johnson Young.

Scenario by Luther Reed.
Settings by Joseph Urban.
Photographed by I. H. Morgan.
Directed by Sidney Olcott.
Length, 10,000 feet.
Story:

Over a century ago in New York City, Larry Delavan's stepfather dies leaving his wealth to his nephew in Ireland if claimed within a year, otherwise it is to go to Larry. En route to America, the nephew dies and, compelled by her father, Patricia O'Day, masquerades as the boy. Larry is resentful but the boy's wistful charm finally wins his friendship. Larry promises to help Robert Fulton with money to complete his steamboat but fails and Patricia comes to his rescue. To repay her he takes a long chance on a prizefight and is about to lose when Patricia rings the firebell stopping the fight. The angry audience seize her and one of the fighters ties her to the whipping post and applies the lash. Unable to stand more she tells them she is a girl. Soon afterward she prepares to return to Ireland, but Larry persuades her to let him accompany her as her husband with the understanding they will soon return to little old New York.

FEATURES REVIEWED IN THIS ISSUE

Ashes of Vengeance (First National)
Bluebeard's Eighth Wife (Paramount)
Little Old New York (Goldwyn-Cosmopolitan)
Loyal Lives (Vitagraph)
Mine to Keep (Grand-Asher)
Miracle Baby (F. B. O.)
St. Elmo (Fox)

"Ashes of Vengeance"

First National Production Starring Norma Talmadge Is Stupendous Drama of Medieval France

Reviewed by C. S. Sewell

"Stupendous" is the one word that fittingly describes "Ashes of Vengeance," Norma Talmadge's newest First National production, which has just opened at prices ranging up to $2 at the Apollo Theatre, New York, a house usually devoted to the spoken drama. It is a costume play with a historical background, the action occurring in the sixteenth century during the stirring period of intense religious-political rivalry, when the weak French king was but a tool in the hands of the faction headed by his unscrupulous mother, Catherine De Medici, whose schemes culminated in the massacre of the Huguenots on St. Batholomew's Eve.

Never has the screen presented a more magnificent or gigantic production. Those were the days when the nobles lived in huge castles surrounded by scores of their own soldiers; when the beauty and gorgeousness of the men's apparel vied with those of the women. All of this is depicted on a scale that indicates unlimited research and practical disregard for expense in having everything historically accurate and on the same tremendous scale as the original.

Whole blocks of medieval French streets were built, and there are interior scenes of rooms in the palaces that make the spectator marvel at this feat of construction, for not only do they impress from the point of size and magnificence, but because of the accuracy and care, even to the smallest detail.

This is also true of the costuming, for there are literally hundreds of characters garbed in gorgeous silk, lace and velvet, and scores of retainers on horseback clothed in the livery and armor of their masters. A striking scene indicative of the scope of the production is a marriage celebration in the ballroom of the Louvre, said to be the largest interior set ever built, with hundreds of gorgeously costumed men and women dancing the stately minuet in perfect rhythm, stretching back almost as far as the eye can see. This alone is a wonderful directorial feat that reflects great credit on Director Frank Lloyd, and the handling of the entire production is in keeping with this scene.

Don't get the impression that the human interest story has been dwarfed by the scale of the production, for the theme is one of a great love that, despite all difficulties and in face of hereditary pride, overcomes a tremendous hate that has endured for generations between two families. True it is that, because of the multiplicity of characters and events leading up to this romance, the heart of the story is some time in getting under way, and considerable footage has elapsed before the star appears on the scene; but from then on the story, though it at no time assumed a very rapid movement, holds the interest, and the perfection of the "atmosphere" makes it all seem very real and living. This is especially true after the introduction of the despicable Duc de Tours, whose actions precipitate situations which arouse intense disgust for him and sympathy and admiration for the others.

Naturally, with a story of this kind, there is much sword-play, with duel scenes and hand-

to-hand fighting. All of this is exceedingly well done. No attempt has been made to inject comedy relief, though there are some amusing situations. The entire action is in keeping with the period portrayed, even to the introduction of scenes which may seem unnecessarily cruel to many patrons, as, for instance, the brutal massacre of innocents on St. Bartholomew's Eve, the straining of a wolf to free itself from its chains, and its fight with the hero after it has done so, as well as the scenes where the duke, to win the princess, has the torturer prepare to blind the hero with red-hot irons.

Though the cast is a large and admirable one, and the work of all is in keeping with the production, the bulk of the action falls on the shoulders of a few players, all of whom give excellent performances, and seem thoroughly imbued with the spirit of the story. Norma Talmadge has never been seen to better advantage, and her performance is truly excellent. As the duke's sister, clad in gorgeous gowns, she is beautiful to look at—imperious and gracious as the occasion requires—and is just as effective when the real woman stands revealed in the beauty of a great love. Conway Tearle measures up to the requirements of the role opposite the heroine. Wallace Beery plays a close second to the star for acting honors as the villainous, blustering but cowardly duke. Courtenay Foote gives a fine performance as the proud brother of the heroine. Andre De Beranger, Murdock McQuarrie and Josephine Crowell are effective in smaller roles, and little Jeanne Carpenter is lovable as a little bed-ridden girl.

"Ashes of Vengeance" ranks high in entertainment value, justifies the use of superlatives, shows to a remarkable extent the almost unlimited possibilities of the screen in reproducing scenes and events of other days.

Cast:

Yoeland DeBreux .....Norma Talmadge
Rupert DeVrieac .....Conway Tearle
Duc De Tours .....Wallace Beery
Catherine De Medici.....Josephine Crowell
Margot De Vancoire .....Betty Francisco
Comte DeLa Roche ..... Courtenay Foote
Father Paul .....Forrest Robinson
Charles IX.....Andre DeBeranger
Bishop . .. .Winter Hall
Andre ....William Clifford
Carlotte .....Murdock McQuarrie
Gallon ... ...Hector V. Sarno
Blois ... ...Earl Schenck
Anne ... ...Jeanne Carpenter
Denise ....Mary McAllister
Phillipe ... ...Kenneth Gibson
Marie ....Carmen Phillips
Lupi ....Frank Leigh

Based on novel by H. B. Somerville
Directed by Frank Lloyd.
Photographed by Tony Gaudio.
Length—Ten reels.

Story.

In a duel involving his fiancée, Rupert De Vrieac conquers his hereditary enemy Comte de La Roche but spares his life, thus placing De Roche under an obligation to him. That night the massacre of the Huguenots occurs and De Roche repays the debt by saving both De Vrieac and his fiancée on condition that De Vrieac will become his servant for five years. At La Roche's castle DeVrieac is subjected to humiliation at the hands of La Roche and his sister Yoeland, his only friend being their little lame sister, Anne. Yoeland goes to visit her cousin and Vrieac is a member of her escort. There, the despicable Duc De Tours seeks to win her, and De Vriac defends her at the risk of his life. This and other things arouse Yoeland's admiration and finally her love, but pride stands in the way. Finally at Yoeland's request, De Vrieac is released from his oath of servitude and the feud between the two families ends with the avowal of love between De Vriaec and Yoeland.

"Bluebeard's 8th Wife"

Sam Wood and Gloria Swanson Give Paramount Appealing Farce Comedy

Reviewed by Sumner Smith

Sam Wood through his flawless direction and Gloria Swanson through her clever acting have provided Paramount with one of its most appealing entertainment pictures in "Bluebeard's 8th Wife." This farce comedy is done lavishly but the story interest is not sacrificed for a minute for expensive and exceptionally attractive gowns and sets—it moves along smoothly and steadily to the very end.

Miss Swanson gets about all there is out of her role, interpreting it with a great understanding of the humor it possesses. There were many women at the Rialto Theatre who laughed aloud time and again at the way she, as Mona de Briac, led the often-married John Brandon a merry chase, for she managed to add many little feminine touches to the refreshing role as it was portrayed on the stage. Then, too, the subtitles were excellent. Of those supporting the star Huntley Gordon and Robert Agnew excelled. The latter made a fine juvenile and gave a corking performance as the drunk who thought he was dreaming.

This picture belongs well up in the ranks of worthwhile film comedies and almost everybody should thoroughly enjoy it. Certainly it is one of the best Sam Wood ever turned out.

Cast

Mona de Briac.....Gloria Swanson
John Brandon.....Huntley Gordon
Robert .....Charles Greene
Lucienne .....Lianne Salvor
Marquis de Briac.....Paul Weigel
Lord Henry Seville.....Frank R. Butler
Albert de Marceau.....Robert Agnew
Alice George.....Irene Dalton

From Charlton Andrews' adaptation of Alfred Savior's play
Screen version by Sada Cowan
Directed by Sam Wood
Length, 5,960 feet

Story

John Brandon, American millionaire, having failed to find love, though paying alimony to seven wives, marries an eighth, Mona de Briac, daughter of a penurious French nobleman, abroad. She tantalizes him until they have a bitter dispute, when she begins a campaign to make him divorce her by furnishing apparent evidence. But when he loses his faith in her, and is bidding her farewell, he sees not only honesty, but love in her eyes.

"Loyal Lives"

Whitman Bennett's Vitagraph Special a Fine Business Builder and Entertainment Bet.

Reviewed by Roger Ferri

"Loyal Lives," a Whitman Bennett special that Vitagraph is handling, should make money for exhibitors. Were the writer an exhibitor he would fight for more pictures of this type. It has story, cast, action, exploitation possibilities—everything that goes to make a money-making picture and is in the class with "Over the Hill," "Humoresque" and "The Old Nest." Here is a gripping heart interest father and mother story that brings genuine tears.

It is a story of old folks, real folks, like you have back home, folks that you love. This writer could sit for hours glorifying it, telling why he sat through it twice, why he shed tears, and felt like going back to the old town just to embrace mother and tell her of the wonderful mother personified on the screen.

And there was dad. Gee, he was real. Not the fiction sort. Not the mechanical kind, either. Just a regular old dad. The kind who struggles, sacrifices, saves.

We love "Loyal Lives" because there was no pretense at the artificial. It struck us as just a human document which we never can nor want to forget. The story is built about a mail carrier, who turns down the offer of a pal to get out of the service and go into another business. When the old gentleman had attained the age of sixty-five he was pensioned—at $60 a month. Poverty hit him. But Fate took a hand and saved the day.

This is great exploitation. Every postal employe will serve as an advance agent for the picture, for it points out the necessity of a better living wage for them. And it is not propaganda. It is a remarkably entertaining picture that will reach out and firmly grip the heartstrings.

Brandon Tynan and Mary Carr play the roles of Dad and Mother O'Brien, respectively, and theirs is a work of art. Mary Carr is just as good as she was in "Over the Hill" and Brandon Tynan is better than ever. He proves himself a genius in this role. Buster Collier as young O'Brien, Faire Binney as the adopted daughter and Chester Morris are all splendid.

It has tears, thrills and everything. There is a fight on top of a fast moving mail train, a leap from a trestle bridge to the river below, a couple of terrific fistic combats and many other thrills, all of the human type. If you want to start the season right, hop on this one.

The Cast

Dan O'Brien .....Brandon Tynan
Mary O'Brien.....Mary Carr
Peggy .....Faire Binney
Terrence .....William Collier, Jr.
Michael O'Hara .....Charles MacDonald
Lizzie O'Hara .....Blanche Craig
Tom O'Hara .....Chester Morris
Brady .....Tom Blake
Mrs. Brady .....Blanche Davenport
Judkins .....John Hopkins
Terrence as a child.....Mickey Bennett

Story by Charles H. Rich and Dorothy Farnum
Directed by Charles Giblyn
Length 5,950 Feet

The Story

O'Brien remains loyal to the postal service, while his friend O'Hara goes into business for himself. The O'Briens adopt a waif. Their life earnings are spent to give their son a college education. But the pay of the mail carrier is small and O'Brien becomes poverty stricken and forced to borrow from O'Hara, whose son secretly marries the waif. The O'Brien boy is forced to leave college and in his anxiety to help his dad gets a job in the postal service, much to the disappointment of the old gentleman. Meanwhile a crook returns to the village. He spends the night with the O'Briens and leaves some money behind. The money proves to be a marked bill, stolen from the mails. O'Brien is arrested. That night a robbery is attempted on the mail train on which young O'Brien is clerking. The latter frustrates the attempt and subdues one of the crooks in a stuggle in the water. Brady, the other crook, disheartened, is prompted by a comrade to attempt another robbery that is frustrated by the timely arrival of young O'Brien. Brady confesses, exonerating O'Brien, who is rewarded later with the personal thanks of the Postmaster General. Meanwhile, the marriage of the O'Brien girl and O'Hara boy has been made known and a happy reunion of the O'Brien-O'Hara families results.

"St. Elmo"

Fox Picturizes Augusta Evans' Much Read Novel With John Gilbert Flaying the Leading Role.

Reviewed by Beatrice Barrett

A modern version of Augusta Evans's novel which has been enjoyed by three generations of readers, is this picturization of "St. Elmo" made by Fox Film Corporation. The old fashioned melodramatic atmosphere of the novel has been cleverly retained but the story and setting has been brought up to date.

The picture is quite different from the usual modern photoplay story. It is planned on an emotionally dramatic style and for that reason, the members of the cast, especially John Gilbert, appear to be rather overacting at times. It will probably

be more popular and have an especial appeal with the many who have read the book, particularly the older people in the audience, rather than the present generation, the majority of whom have replaced novels of this type with modern fiction with the result that many of the ideas played up in the story will appear old fashioned. To an audience satiated with pictures of this jazz age, however, this dipping into literature of a different generation will come as a diversion and an interesting change, and the exhibitor may feel that he is offering his audience something different and out of the ordinary.

The picture is melodramatic with no effort at comedy relief. The story is told more through a character study of St. Elmo showing the great change wrought in him by disappointment in love rather than by action. He becomes a cynic, soured on all mankind, losing his faith in women until he is finally redeemed through the influence of a sincere, unsophisticated, fearless little girl. While the character study is interesting it tends to make the story drag at times.

The cast is headed by John Gilbert, Bessie Love and Barbara LaMarr, three good box-office names and coupled with the fact that the story is so well known and widely read should make it a good drawing card.

John Gilbert effectively portrays the role of St. Elmo; there are several close-ups showing the hypnotic influence of his eyes, and his expression in his cynical moods is especially good. Barbara LaMarr as the faithless fiance of St. Elmo, is attractive as always, but she appears only in the opening scenes. Bessie Love handles with charm the role of the young girl who finally restores St. Elmo's faith in women.

The Cast

St. Elmo.....John Gilbert
Agnes .....Barbara La Marr
Eva .....Bessie Love
Mrs. Murray.....Lydia Knott
Mr. Hammond.....Nigel Bulier
Mr. Murray.....Warren Baxter

Adapted from novel by Augusta Evans
Scenario by Jules Furthman
Directed by Jerome Storm
Six reels

The Story

St. Elmo, beloved by all his people, is turned into a cynical fiend when he discovers that Agnes, his fiance, and Murray, his best loved friend, have betrayed his faith in them. He entices Murray into the woods and kills him and wanders around the world, hating all women. Eva, the little daughter of the blacksmith, comes to live with St. Elmo's mother. St. Elmo objected to her presence in the house, but gradually became interested in her, and put her to a test. He left her the key to all the secrets of his change of character and exacted a promise she would not open the love temple holding them. Then he supposedly went away, but each night spied on Eva to see if she kept her promise. That she did, made him realize his love for her, but she thought she could not accept that love for she believed his curses had caused the death of her grandfather. Eva goes away and St. Elmo becomes a minister, and on the first day he conducts services, Eva returns to him.

"The Miracle Baby"

Harry Carey's Newest Production for F. B. O. Is a Mining Story Strong in Human Interest

Reviewed by C. S. Sewell

Harry Carey's newest feature for F. B. O. should appeal strongely to this star's admirers and furnish satisfactory entertainment for the average audience. There is a good element of human interest in the situation where the star and his elderly partner adopt a tiny baby whose parents have been killed in a severe snow storm, and considerable pathos and humor have been injected into the scenes where these two men, unused to such things, attempt to take care of the baby.

A strong point in the production is the situation where the star finds out that his partner is the father of the man he is unjustly accused of having murdered, and the element of uncertainty as to just how the murdered man met his death is well handled and introduces a strong element of suspense. The ferreting out of the real murderer by the father is also a good point.

The director has missed certain opportunities for additional comedy touches in the sequences where the two partners take care of the baby but he has effectivelv played up the situation where Carey at the risk of being arrested for murder goes back to town to get help for his injured partner and the baby. One of the chief weaknesses of the production is that it has been assembled and titled in such a manner that the action is not at all times entirely clear; however, the good points overweigh this and make it an entertaining program attraction.

Harry Carey has a thoroughly congenial role and gives a good performance in which he is ably aided by Charles J. L. Mayne as his partner. Margaret Landis is attractive as Carey's sweetheart and Edward Hearn effective in a "heavy" role. The remainder of the cast are entirely satisfactory.

The title does not appear to be applicable insofar as the "miracle" is concerned, however, it will probably prove a good one from a box-office standpoint.

The Cast

Neil Allison.....Harry Carey
Judy Stanton.....Margaret Landis
"Hopeful" Mason.....Charles J. L. Mayne
Hal Norton.....Edward Hearn
Violet .....Hedda Nova
Jim Starke.....Edmund Cobt
Dr. Amos Stanton.....Alfred Allen
Sam Brodford.....Bert Sprotte

Story by Frank Pierce
Directed by Val Paul
Photographed by William Thornley
Length, six reels

The Story

Neil Allison, an assayer in a mining town, is duped into giving a good report on a mine which Jim Starke is anxious to sell. He goes to Starke, a fight ensues, and Starke is killed. Neil is accused of the murder, but gets away. He becomes the partner of a lonely miner in the hills and they adopt a baby whose parents have met death in a snowstorm. Later, at the risk of his own life and liberty, Neil returns to town to get a doctor for the sick baby. It develops that his partner is the father of the murdered man, however. Neil protests his innocence, the old man believes him and succeeds in ferreting out the real murderer who is Neil's rival for the hand of the daughter of the man who bought the worthless mine. So everything turns out all right and Neil wins the girl.

"Mine to Keep"

A Marriage Problem Is Theme of Entertaining Grand-Asher Feature, Starring Bryant Washburn

Reviewed by C. S. Sewell

Jealousy on the part of the husband at the outset of married life, aggravated by his own record as a rounder and intensified by the half-truths and half-lies told to the wife by a rejected suitor, furnishes the theme for "Mine to Keep." It is a Ben Wilson production and the first feature offering of Grand-Asher Distributing Corporation which is releasing on the state right market.

Mr. Wilson has selected a good cast headed by Bryant Washburn, Margaret Landis and Wheeler Oakman, and produced a picture that should prove a satisfactory offering for the average theatre, particularly the neighborhood house. It deals with a familiar situation and while not preachy, contains good advice for those who have recently or are about to embark on the sea of matrimony. The story holds the interest, shows how the young wife resents her husband's unfounded suspicions and his imperious attitude toward her and her friends, how this is aggravated by doubt until she leaves him, but becomes reconciled when she learns the real truth and he too has learned to trust and believe in her.

The leading characters give good performances. Bryant Washburn is well cast as the husband; Margaret Landis is attractive and effective as the wife who throughout gets the spectators' sympathy, and Wheeler Oakman has the role of the third member of the tringle who first appears to be a true friend of the wife, but later reveals his true colors. The minor roles are all satisfactorily handled.

Cast

Victor Olney.....Bryant Washburn
Constance Rives.....Mabel Forrest
Clint Mowbray.....Wheeler Oakman
Carmen Jay ..... Charlotte Stevens
Mrs. Joy .....Laurie LaVernie
Three Little Joys..... { Peaches Jackson, Mickie Moore, Pat Moore
Jack Deering.....Francis Ford
Sewell .....Harry Duncanson
Pelton .....Charles Mason
Mrs. Deering .....Edith Stayart

Directed by Ben Wilson.
Story by Evelyn Campbell.
Scenario by Arthur Stattler.
Length, 5,761 feet.

Story

Victor Olney, immediately after his marriage to Constance, becomes intensely jealous of her love, is suspicious of everyone, and resents her being even friendly with other men, particularly Clint Mowbray, a former suitor. Constance rebels at his domineering attitude and when Mowbray makes it appear that there has been an affair between Victor and a girl dancer who was injured at Victor's bachelor supper, Constance leaves him and strives to mend matters by nursing the girl back to health. Victor's mother-in-law shows him the fallacy of his attitude and convinces him he should have faith and trust in Constance. When he goes to her a reconciliation is easily effected as she has learned from the girl that there was never anything between her and Victor.

Testimonial Banquet

In West Philadelphia to Stanley Co. and Marcus Benn

As a token of appreciation for the construction of what is said to be the most beautiful theatre in west Philadelphia, the new Benn Theatre, business men and prominent residents of the section will give a banquet to the officers and directors of Stanley Company of America and Marcus A. Benn at the Hotel Adelphia, August 15, in the evening. Those in charge state that in giving southwestern Philadelphia this theatre the Stanley Company not only bestows a landmark of beauty and place of entertainment, but also gives material benefits to the land owners in that section by enhancing values.

The new Benn will be formally opened September 1. It is named after Marcus Benn, who has long been a resident of that section and engaged in the operation of picture theatres, and who will manage the new house. It is really two structures—one the theatre proper and the other a large dance hall and stores, with a court connection, and occupies an entire city square. The seating capacity is 2,000 and the theatre will be devoted to first run features.

Again with Coogan

After an absence of several months Arthur Bernstein has rejoined Jackie Coogan Productions, Inc., as production manager for the pictures that will be produced henceforth at the Metro studios in Hollywood.

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

"Determination" Gets Big Boston Date

BOSTON—(Special)—The Lee-Bradford special, "Determination," will open an indefinite engagement at the Park Theatre, New England's premier picture pavilion, on Labor Day, according to arrangements made this week by Harry Segal, of Pioneer Film Corporation. Mr. Segal this week opened negotiations with Arthur Lee, of Lee-Bradford Corporation, for the purpose of obtaining the personal appearance services of a number of stars in the picture.

"Determination," according to reports, has been meeting with much success as a road show proposition. Last month it completed a financially successful run at the Criterion Theatre in Atlantic City.

PROVIDENCE, R. I.—(Special)—To Principal Pictures Corporation goes the distinction of having two of its features playing this city's de luxe theatres day and date. At the Victory Theatre "East Side, West Side" was attracting capacity business, while at the Emery-Majestic, the largest movie house in New England, "Temporary Marriage" is topping the board.

NEW YORK CITY—Truart's Elaine Hammerstein production, "Broadway Gold," is now at its third week at the Cameo Theatre. Business during the first two weeks was capacity at the de luxe afternoon and night showings and fairly good in between.

BOSTON — (Special) — William Shapiro, of the Franklin Film Exchange here, has arranged for a number of choice first run showings of the Warner Brothers' production, "Where the North Begins," starring Rin-tin-tin. The picture has been booked into the Strand, Providence, R. I.; Capitol, Springfield, Mass., and Strand in Portland, Me.

BALTIMORE — (Special) — "Is Money Everything?" is the headline attraction at the Metropolitan this week where, despite the intense heat, it opened to good business.

WASHINGTON, D. C.—(Special)—Warner Brothers' "Where the North Begins" is proving a splendid box-office and warm weather picture for the Rialto Theatre here this week. This city is in deep mourning over the death of the President and the weather has been extremely hot, but despite these handicaps the picture has been registering well.

PITTSBURGH—(Special)—Only the heat held back business at the Olympia Theatre this week, where Warner Brothers' "Main Street" was being shown. The picture was given clever advance exploitation.

PITTSBURGH — (Special) — The color of snow and all that sort of outdoor stuff in Arrow's "Jacqueline" helped a lot to draw customers to the Blackstone Theatre in this city this week.

INDIANAPOLIS — (Special) — Al Richtman's Preferred Picture, "Daughters of the Rich," was holding up wonderfully at the Apollo this week in spite of the hot weather. The Preferred Pictures have gained considerable popularity in local houses.

LIVE EDITORIALS

By ROGER FERRI

JUST a few more weeks and the 1923-24 season will be in full swing. That is a happy thought.

But what preparations have you made to inaugurate that season auspiciously? Are you equipped with facilities so absolutely necessary to properly meet the requirements of your exhibitors, Mr. Exchangeman?

Have you lined up proper product?

Have you overbought?

Have you properly circularized your territory acquainting your exhibitors with your 1923-24 offerings?

Are you abreast of the time?

And do you realize that this is THE independent year?

THINK those queries over, Mr. Exchangeman.

Give them thoughtful and serious consideration.

Your BIG opportunity is here. It is here for you to make the BEST of it.

Start NOW. Start with the season. Start while the starting is good. Don't allow the season to get the jump on you. Make hay while the sun shines its brightest.

Start RIGHT. And keep on WORKING. Start something—and FINISH it.

You have dollars at stake. And dollars are valuable. It's the good old reliable dollar that has value in business. It depends on you whether that value is maximum or minimum. Keep that dollar working—working to make more dollars.

INDEPENDENTS never had brighter prospects. Everything is in their favor. They have the confidence of the exhibitor; don't betray or abuse that confidence.

Independents will have a big year.

Of that we are confident. We know, for an absolute fact, that there are considerably more real honest-to-goodness dollars and cents dates available today, than at any time in the history of independents.

We find program companies with theatre interests welcoming independent productions.

The cry is: Fewer and better pictures.

Follow them with real, genuine service. Sell pictures, and give service. Giving service to the fellow who is distributing or exhibiting your product is a step in the right direction for you—it means more dollars and cents for you.

Resolutions are meaningless.

It is straightforward, honest, co-operative business methods that will win out.

We've had altogether too much manipulation. There has been altogether too much dickering—and too little action.

This is a BIG business. Let's do business in a BIG way.

INDEPENDENT producers should be encouraged—not discouraged. But we know no few who have been discouraged and retired. We know bankers who were forced to throw up their hands and shout "Kamerad," because of certain dealings that would not be tolerated in other lines of business endeavor.

Last winter two gentlemen came to New York from Denver. They had made a series of pictures for a certain distributor who had not submitted a single report on revenue, dates, etc., despite the fact those pictures were being shown extensivly and territorial rights disposed of.

The gentlemen came here for an accounting. They were stalled and bluffed unmercifully. There was no way of recovering the money, for the concern handling the pictures was literally bankrupt.

Finally, in despondency, the two withdrew and returned to Denver. They put their experience down as "profit and loss."

FROM that very same city this week came a representative of another independent producer, who had turned over his product to a certain distributor, who has made no visible effort to live up to his contract with the Denverite.

He, too, was to have made regular reports on sales, etc. He did nothing of the sort.

He has no acceptable reason for this negligence.

Like the other, he, too, has evaded the visitor.

A guilty conscience has prompted him to suddenly take a trip out of town. But that's neither here nor there.

The time has come when the like of these distributors should be put out of the industry, for they are a hindrance. Certainly, they are not the type any real business man would want to have any transactions with. But still they exist; they parade up and down Broadway, virtually commute between New York and Los Angeles, are illuminated with diamonds that would have made a "piker" of the late "Diamond Jim" Brady—living fashion plates—and, yet, continue victimizing left and right.

However, this last gentleman stumbled; he will have to pay the fiddler who played so long at the expense of others.

The latter are sick and tired of footing the bills.

That's why the showdown has come.

And the erring distributor will soon be made to account for his every questionable action before the judiciary.

Rosenberg and Lessers to Hold Big Conference

Sol Lesser and Michael Rosenberg, of Principal Pictures Corporation, will shortly arrive in New York and prior to the sailing for Europe of Sol Lesser, these film executives will hold a series of important conferences with Irving M. Lesser, head of the New York offices of Principal Pictures Corporation. Both are due in New York August 15.

Chief among the topics for discussion between these men will be the final distribution arrangements for film product already completed and estimated in production cost in the $2,000,000 mark.

Arrangements will also be made for distribution pertaining to the film productions contemplated for the forthcoming season beginning in September. These pictures will be big features and will include in part, "The Winning of Barbara Worth," starring Florence Vidor and featuring other well-known and popular players; "The Recreation of Brian Kent" and "The Calling of Dan Matthews," all being from the pen of Harold Bell Wright, a series of eight Harry Langdon comedies, a series of twelve Tolhurst insect pictures called "Secrets of Life," two society dramas adapted to the screen from well-known books of large circulation and other features on the next season's schedule of Principal Pictures Corporation.

Weber and North Forecast Big Business Ahead for Independents

Foreseeing a big year ahead for the Independents, Weber & North are making plans to take full advantage of it.

Sam Sax, national sales manager for L. Lawrence Weber and Bobby North, and one of the principal cogs in the well-known Independent machine, is extremely optimistic.

"This is an 'Independent' year," says Sam Sax, national sales manager for L. Lawrence Weber and Bobby North, "and we're going to take every advantage of it, too.

"We now have 'Marriage Morals' and 'Don't Marry for Money' ready, and the keen interest and favorable comment they have aroused is surely gratifying. Even before our formal announcement of these pictures we had a host of inquiries on them and three territories were sold upon a screening of these pictures. That's a pretty good indication that the market is eager for independent pictures—if they're right.

"In making 'Marriage Morals' and 'Don't Marry for Money' we had the high class theatres in mind as well as the smaller ones, and made two pictures that no theatre is too big or fine to show. Our accessories and publicity will also measure up to that standard.

"Will Nigh surely excelled all his prior efforts in making 'Marriage Morals.' He assembled a cast that's unusual. To that he added a lavish production and his own capable direction.

"B. P. Fineman has every reason to be proud of 'Don't Marry for Money.' One of the best balanced casts ever seen on the screen is seen in this picture. It is headed by House Peters. Clarence L. Brown's direction is utterly without fault and the photography is as nearly perfect as any I've ever seen."

Chicago "Biz" Not So Good

CHICAGO— (Special) —Business in this city has not been so very profitable if what exchangemen hear from exhibitors can be taken as so. Exhibitors throughout Illinois have been spending rather lavishly exploiting their product.

Frank Zambreno, of Progress Pictures Exchange, is an optimist through and through. He is one exchangeman who has never complained about business. His service department has saved many a show for an unfortunate exhibitor, many of whom look to Frank as their "life saver" and a "friend in need."

Preferred Pictures Corporation is organizing its local exchange here, which will start functioning late this month, according to reports heard along film row.

Clifford S. Elfelt, of Clifford S. Elfelt Productions, while in this city, closed with Security Pictures Corporation for the distribution of that firm's series of eight pictures starring Jane Thomas. He also sold three J. B. Warner pictures to Security. The Warner pictures are "Danger," "Big Stakes" and "Crimson Gold."

Joe Friedman, of Celebrated Film Players' Corporation, is looking for product for next year, according to reports here. He already has taken over the local distribution rights to the Grand-Asher output and has negotiated for the Northern Illinois and Indiana rights to Equity's "The Daring Years."

Considerable dates have been obtained by independent exchanges for the showing of pictures here. McVicker's, it is said, has contracted with the Warner exchange to show all their pictures at that house.

Philly 'Changemen Take a Week Off

PHILADELPHIA—(Special)—Local exchangemen took a week off this week. Most of them adjourned to Atlantic City last Friday night and will remain there all this week. Their remaining over this week is made necessary because of the presence of all exhibitors of Eastern Pennsylvania and Southern New Jersey at the famous resort, where the annual exhibitor convention is being held.

The following Philadelphia exchangemen attended the Atlantic City convention: Bob Lynch, of Metro's independent exchange; David Segal, of Royal Pictures, Inc.; Tony Luchese, Bill Haggerty and Oscar Neufeld, of De Luxe Film Corporation; Gene Marcus, of Twentieth Century Film Corporation; Lou Burman, of Independent Film Corporation; Lou Korson and Sam Amsterdam, of the Masterpiece-Al Lichtman Preferred Picture Exchanges; Dave Starkman, of the Imperial Pictures Corporation, and others.

Tony Luchese, of De Luxe Film Exchange, spent no little money exploiting his 1923-24 product. Luchese has closed with Clifford S. Elfelt, of Clifford S. Elfelt Productions, Inc., for a series of eight pictures starring Jane Thomas, and he is already exploiting that star who is making personal appearances at the convention. Clifford S. Elfelt also was in attendance.

Two of the busiest exploitation men at the convention are Tom Bible, of Royal Pictures, and Bill Haggerty, of the De Luxe, both of whom have been working here literally night and day making preparations to acquaint exhibitors with their respective firms' product.

Live News

Jane Thomas, the Clifford S. Elfelt star who will be featured in a series of eight productions in 1923-24, made a personal appearance at the annual convention of the Eastern Pennsylvania exhibitors at Atlantic City, N. J., this week.

Victor B. Fisher, of Fisher Productions, Inc., of Los Angeles, arrived in New York this week. He plans to open an eastern office in New York to handle distribution.

Lester F. Scott, Jr., sales representative for C. C. Burr, this week disposed of the high sea rights to the Johnny Hines special, "Sure-Fire Flint." The picture will be given a premiere on the S.S. Leviathan.

Rutgers Neilson, formerly with the Amedeo J. Van Buren Enterprises, Inc., is now publicity director for C. C. Burr Master Films, Inc.

"The Veil of Happiness," the story for which was written by Georges Clemenceau, former French premier, is being handled in this country by Edward L. Klein.

Louis Auerbach, of Import & Export Film Corporation, announced this week that the musical score for "Othello" has been completed by Hugo Reisenfeld, director of the Paramount New York theatres.

Jack Fuld, one of the best known exploitation members of the film fraternity, has joined Sam Zierler's Commonwealth Film Corporation in New York as publicity and exploitation director.

"Partners of the Sunset" has been sold by Arthur Lee, of Lee-Bradford, to the Twentieth Century Film Corporation of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

H. H. Blumberg, managing director of the A. E. A. Film Company of Johannesburg, South Africa, according to Arthur Lee, is now in this country seeking South African rights to productions. He is making his offices at the Lee-Bradford offices at 701 Seventh avenue, New York.

Harry Charnas, of Cleveland, is piloting Al Lichtman on a tour of the Charnas exchanges in Cleveland, Pittsburgh, Cincinnati and Detroit.

Sol Lesser, of Principal Pictures Corporation, who with Mike Rosenberg and Harry Wilson, is due in New York next week to confer with Irving Lesser, eastern manager, will make a four-week tour of Europe.

Al Leitcher, formerly a New York vaudeville agent, is now making his headquarters in Detroit where he is booking vaudeville and movie stars into movie houses.

The New York offices of the newly formed American firm of Hepworth Distributing Corporation have been opened in the Loew State Theatre Building.

"Felix Calms His Conscience," an M. J. Winkler Felix cartoon-comedy, was one of the featured bits of the program at the Rialto Theatre in New York this week.

Publicity men on the West Coast are reporting a thriving business. Stars and principals have at last realized the real value of consistent advertising and personal publicity.

No distributing arrangements have as yet been made for "Broadway Broke," the Murray Garsson picture starring Mary Carr.

George Fecke, of the Boston Motion Picture Distributing Corporation, returned to the Hub this week, following a lengthy visit to the West Coast.

J. Fred Cubberly, of the F. & R. Film Exchange of Minneapolis, returned to Minneapolis late last week following a series of conferences he had with Abe Warner, of Warner Brothers.

Zit (C. F. Zitzell), one of the best known and most popular show magnates and writers in the business, has entered the short subject production field. He has two pictures completed.

Business has been hit hard at theatres during the past two weeks, according to reports from eastern managers.

Independent productions for 1923-24 will be generally released beginning with the first of September, judging from the release schedules of several companies.

Sam Saxe, sales manager for L. Lawrence Weber & Bobby North, will leave this week on a tour of the exchange cities in this country in the interest of Weber & North productions.

Burton King has signed with Selznick to make a series of four independent productions that L. J. intends releasing on the franchise plan in the independent market.

Production on the third independent production of Blazed Trails Productions, Inc., co-starring John Lowell, Jane Thomas and Baby Ivy Ward, has been completed at the Gloversville, N. Y., studio. George Irving directed, while L. Case Russell wrote the story and continuity. Joe Settle photographed.

Several New York independent distributors attended the annual M. P. T. O. of Eastern Pennsylvania and Southern New Jersey convention in Atlantic City this week.

Timely News From Coast S. R. Studios

John Grey, formerly associated with Mack Sennett, has been engaged as head of the comedy department of Principal Pictures Corporation.

Arthur F. Statter will write the continuity for "Leave It to Gerry," the first feature production that Ben Wilson will make for Grand-Ascher. Billie Rhodes will star.

Dave Warner, who formerly managed the Warner Exchange in Detroit, is now a partner in the casting firm of Warner & Muller.

Irving Cummings, the independent producer, returned to the coast last week following a three-week sojourn on the coast.

Clifford S. Elfelt, who is in New York, will start production on the first Jane Thomas production late in August.

Principal's first Harold Bell Wright story has been adapted to production. It is "When a Man's a Man." It has been completed.

Waldemar Young is working on the screen version of Gasnier's "Poisoned Paradise" for Preferred Pictures release.

Elaine Hammerstein has started production. Eddie Dillon directing, on "Drums of Jeopardy."

Tom White will direct "The White Man" for Preferred Pictures immediately after he has completed production on "The Virginian," also for Preferred.

Lenore Ulric, who will head an all-star cast in Warner Brothers' "Tiger Rose," returned last week from the Yosemite Valley to start interior work.

Lou Marangella, Warner Brothers' new coast publicity director, arrived in this city on Monday. He will go to work immediately. Lou met a host of friends when he stepped off the train.

The complete cast for Warner Brothers' screen version of George M. Cohan's "George Washington Jr." includes Gertrude Olmstead, Leon Barry, Wesley Barry, who will star; Otis Harlan, Charles Conklin, Edward Phillips and William Courwright. Mal St. Clair will direct.

Dan Mason, creater of the skipper role in the comical "Toonerville Trolley" comedies, will play an important comedy role in the Warner feature, "Conductor 1492," starring Johnny Hines.

Others in the cast of "Conductor 1492," which is a tentative title, are Dorothy Vernon, Robert Cain, Fred Esmelton and Byron Sage. Production starts this month.

Marc McDermott, the veteran and popular character man, arrived here Monday to start work on Warner Brothers' pictures.

The production boom here has brought hundreds of Easterners to this city. They come on every train, so it seems, and they cover every branch of the picture business.

It is estimated that there are something like 40 independent producing units working here on product intended for exclusive distribution in the independent market.

The ambition of many individual stars to head their own producing unit has apparently died off owing, probably, to the flop that many of them took.

Irving Cummings expects to start production on another picture the latter part of next month. However, before starting he wants to ascertain the behavior of exchanges that are handling his initial release, "Broken Hearts of Broadway."

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

Warner Films Booked by Paramount Houses

Following the announcement that important Paramount theatres throughout the country have booked the next year's product from the Warner Brothers, including first-run showings at the Rialto and Rivoli Theatres in New York and theatres controlled by the Paramount chain in the South, comes the news that additional Paramount theatres have recognied the importance of the Warner Classics and have also made reservations and bookings for the coming output.

For the Texas territory W. G. Underwood, president of the Specialty Film Company, consummated the deal to place the Warner product in Paramount houses. L. Berman, president of the Independent Film Corporation in Philadelphia, succeeded in booking the forthcoming Warner features with the Stanley Circuit, including the successful photoplay "Main Street."

Broadway Showings for Independents

A Broadway showing has been arranged for each of the L. Lawrence Weber and Bobby North pictures—"Marriage Morals" and "Don't Marry for Money"—at the Central Theatre.

"Marriage Morals," directed by Will Nigh, with Tom Moore, Ann Forrest, Edmund Breese and others, will open Sunday, August 12, for one week and will be followed on Sunday, August 19, by B. P. Fineman's production, "Don't Marry for Money," with House Peters and an all-star cast.

Manager Andrew J. Cobe, of the Central Theatre, made the selection of these two pictures from twenty offered him for the only two weeks he had open.

Capital Mourns Harding Death

WASHINGTON— (Special) —Every independent exchange in this city will be closed on Wednesday and Friday of this week as a tribute to the memory of the late President Warren G. Harding, who passed away in San Francisco last week. The motion picture houses here also will be closed on those days.

"Where the North Begins," starring Rin Tin Tin, the dog star, a Warner picture, is being given its premiere at Crandall's Rialto Theatre here this week.

Tony Luchese and Oscar Neufeld, of De Luxe Film Corporation, have purchased the local territorial rights to three J. B. Warner features from Clifford S. Elfelt, of Clifford S. Elfelt Productions.

From Clifford S. Elfelt Productions De Luxe also has purchased the rights to a series of eight productions starring Jane Thomas. These pictures will be released during 1923-24.

David Segal, of Philadelphia, will release Irving Cummings' "Broken Hearts of Broadway," according to reports heard in local exhibitor circles.

Local exchanges are very much pleased with the bookings they have received during the summer, which has been anything but a good one, financially, for theatres that have remained open.

C. C. Burr Plans Big Production Schedule

C. C. Burr is in the midst of the most ambitious production schedule of his career and the Glendale Studio is humming with activity. Ten big features are in preparation and several are already in production. Four pictures starring Constance Binney, two with Charles "Chic" Sale and four with Doris Kenyon are underlined.

The Constance Binney series is being produced for distribution through Associated Exhibitors. Miss Binney's initial Burr feature, directed by Kenneth Webb, is now in the cutting room and will be ready for early Fall release. Richard Thorpe appears opposite the star. The continuity for the second Binney picture is about completed and production will be started within two weeks.

Charles "Chic" Sale is well advanced upon his first Burr release in his series which Associated Exhibitors will distribute. Gregory La Cava is directing. Polly Archer is Sale's leading lady.

Doris Kenyon's series of four pictures will be made for the States Franchise Market. Miss Kenyon is now reading the manuscript of her first picture, which is entitled "Restless Wives."

Reports of Many Truart Sales

Alexander S. Aronson, general manager of sales for Truart Film Corporation, has closed a contract with Skouras Brothers, operating the St. Louis Film Exchange, St. Louis, Mo., for the franchise of the entire series of five Elaine Hammerstein productions, for the territory of southern Illinois and eastern Missouri. The first of the series is "Broadway Gold," which is to be followed by "Drums of Jeopardy," now in production, from Harold MacGrath's famous Saturday Evening Post story and novel.

With the consummation of these arrangements the Truart Franchise has been definitely established in approximately seventy-five per cent. of the United States territory.

"The Prairie Mystery," "The Western Musketeer" and "Riders of the Range" were disposed of by Truart to Specialty Film Company, Dallas, Texas, for the territory comprising North and South Carolina, Georgia, Florida, Alabama and Tennessee.

Warners Engage Doris May

Warner Brothers announces that Doris May has been chosen to play opposite Johnny Hines in the star's second Warner picture, tentatively titled "Conductor 1492." Other important parts are played by Dan Mason, Dorothy Vernon, Robert Cain, Fred Esmelton and Byron Sage. The feature is scheduled to go into production early this month.



Scene from Will Nigh's "Marriage Morals" produced and distributed by L. Lawrence Weber and Bobby North.

Changes in Feature Schedules for C. B. C.

Changes in features scheduled for both their big series, the "Columbia Pictures" and the "Box Office Winners," are announced this week by the C. B. C. Film Sales Corporation.

"Traffic in Hearts" is to be the fourth feature on the Columbia Picture series, instead of "Mind Your Own Business," as originally scheduled, the four features on the Columbia series to be "Yesterday's Wife," "The Marriage Market," "Discontented Husbands" and "Traffic in Hearts."

It is also announced that the sixth Box Office Winner, three of which were released last season, and the final three scheduled for this year, is to be "Innocence," which will follow "Forgive and Forget" and "Pal o' Mine," "Innocence" being used instead of "The Lure of Broadway.'

During the present week contracts have been signed by Truart Film Corporation with the United States Shipping Board, whereby Elaine Hammerstein's first Truart production, "Broadway Gold," will be shown on all vessels of the Shipping Board fleet.

"Fast Freight," the first Richard Talmadge production for Truart Film Corporation release, will be completed in time for release during September. It is being made by Carlos Productions, Inc., and is the first of a series to be distributed by Truart on the independent market.

An excellent supporting cast has been completed for "Forgive and Forget," the next picture on the C. B. C. Box Office Winners series. Producer Harry Cohn announces this week that in support of Pauline Garon, Estelle Taylor and Wyndham Standing are Josef Swickard, Raymond McKee, Philo McCullough and William Scott.

A blanket purchase of a company's entire season's output is an almost unheard of thing, yet so great is the confidence in C. B. C. Film Sales Corporation's program for this year that a sale of this kind was just made, including every picture which C. B. C. will produce and distribute this year. The sale was made to Greiver Productions of Chicago, through Si Greiver of that organization.

C. B. C. Film Sales Corporation has secured Jack Strumwasser to write original stories and adapt scenarios and continuities at the C. B. C. West Coast product for this year's product.

Polly Archer, a talented, winsome Miss of seventeen, has been engaged by C C. Burr to play the leading feminine role in support of Charles "Chic" Sale in his initial feature picture under the Burr management, now being directed by Gregory La Cava.

C. C. Burr has completed the production of his first Constance Binney starring feature for distribution through Associated Exhibitors, at the Burr Glendale studio. Kenneth Webb directed. The picture will be an early Fall release.

During the past week the Lee-Bradford Corporation has been successful in disposing of their feature, Captain Kleinschmidt's Adventures in the Far North, for the following territories: To Nathan Hirst, of the Aywon Film Exchange, for Greater New York and northern New Jersey; to Michael Alperin, president of the Cadillac Film Corporation, in Boston; to Juan Kuntzler, of the Sociedad General Cinematographica for Argentina; to H. H. Blumberg, managing director of the A. E. A. Film Co., Johannesburg, for South Africa.

In addition to the territory closed on the super production, the Lee-Bradford Corporation has sold "The Broad Road" to the De Luxe Film Co., in Philadelphia, and "Shattered Reputations" to A. E. A. Film Co., of Johannesburg, South Africa, as well as to Herman Gluckman, of the Capital Film Corporation, New York City.

Fecke Making Plans for Coming Year

George M. A. Fecke, of Boston, has been on the West Coast for the past six weeks. Mr. Fecke's object in going to the West Coast was to complete arrangements for making pictures for the coming year.

Mr. Fecke has been actively connected with the State Rights field for the past year, distributing and controlling the world rights on such pictures as "Yankee Doodle, Jr.," "Annabel Lee," three Big Boy Williams Productions and others of note.

Commonwealth Takes Exploitation Afar

Vacationists in the Adirondacks are everywhere greeted by signs and notices posted in conspicuous places warning them against The Greatest Menace to the Commonwealth. These notices bring out forciby this warning:

"You are in danger from camp fires, cigarettes, etc., and you are guilty of gross negligence if you do not take proper precautions. Keep in mind at all times The Greatest Menace, and remember these precautions are taken for you, my boy, and the Commonwealth."

Much Activity at Warner Studio

The Warner Brothers' Studio is now abuzz with excitement, according to reports from Jack Warner, production manager, as elaborate preparations are being made for the immediate production of three big feature pictures: "Lucretia Lombard," "How to Educate a Wife" and "Daddies."



Featuring
IRENE RICH and EILEEN PERCY
With a Distinguished Cast
Directed by Edward J. Le Saint
Produced by Harry Cohn
Get Your Dates Set Now
C. B. C. FILM SALES CORP., 1600 B'way, New York

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Fox Does Quick Work in Getting Coolidge News Reel in Theatres

Within ten hours after Calvin Coolidge had taken the oath as the new President of the United States, Fox News had assembled a pictorial review of the new chief executive's public career, almost from its beginning, and sent it broadcast to theatre screens all over the country. Thus the Rialto and Rivoli theatres, Broadway, New York, showed the reel less than 35 hours following President Harding's demise.

There is much remarkable material contained in this reel which is now available in all Fox exchanges. It portrays President Coolidge in his early days, successful in every local election, unusually happy in his home life, a figure in state politics, later Governor of Massachusetts and subsequently becoming a national figure because of the firm stand he took in 1920 during the Boston police strike. The celebration of Calvin Coolidge's election to the vice presidency, his activities in the cabinet and his position in national affairs is shown in the reel.

This review, which is 1,000 feet in length, will provide United States exhibitors with an unusual bit of exploitation for their program in addition to a reel of exceptional national value and of international interest.

The enterprise of Fox Film Corporation in the speedy preparation of the picture is notable in the history of news reels and is indicative of the resource and alacrity characteristic of the Fox News products.

The effort is described by Fox as being the most complete pictorial biography of an American President ever assembled and presented to the public through the motion picture theatres.

"Daytime Wives" Before Public

Following a publicity campaign in the daily newspapers throughout the country, when pages of space had been turned over to what was supposedly a new organization of stenographers who formed a "Daytime Wives" League, The Film Booking Offices announce this week that the creating of these leagues was a publicity idea in connection with the release of their picture of the same name scheduled for September 2.

Publicizing of the production had been withheld to enable the F. B. O. publicity department to play up the "fan" angle. As a result many leagues were organized in various cities in all good faith by groups of stenographers and in many editorials daily newspapers took exception to the organization and scored them heavily for their undertaking.

Plans are now to give "Daytime Wives" a pre-release showing at the Central Theatre on Broadway possibly the last week in August.

"No More Women" Title Chosen

"No More Women" is the intriguing title chosen by Elmer Harris for Associated Authors' production of his story, production work for which is getting well under way. This is the third Associated Authors' production, the first being the Frank Woods' production, "Richard, the Lion-Hearted," a screen version of Scott's "The Talisman," and the second the Thompson Buchanan production of "Loving Lies," a film story of Peter B. Kyne's famous sea story, "The Harbor Bar," which was just recently completed. Present plans call for the release of these pictures through Allied Producers and Distributors Corporation.

"No More Women" features a star cast including Madge Bellamy, Matt Moore, George Cooper, H. Reeve-Smith and Stanhope Wheatcroft. It will be directed by Lloyd Ingraham under the supervision of Elmer Harris.

Run Extended

Wires to Pathe from its Los Angeles office state that the run of "The Call of the Wild" at the California Theatre has been extended, and that Hal Roach's film version of the famous Jack London story will follow at Miller's Theatre starting the week of August 12.

Returns to Screen

Craig Williams, traveler and author of "The Man from Richmond" and other novels and plays, one of whose plays is scheduled for a Broadway showing this Fall, will shortly return to the screen as an actor in one of the character roles that first brought him fame.

Universal Plans Strong August Program to Offset Usual Slump

Universal's schedule for releases during the month of August, supposedly the worst show month in the year, discloses four feature productions of unusual strength, well calculated to offer strong opposition to the heat and out-of-doors pastimes, and to bring patrons to the theatre despite the season.

In the order of their release they are: "Out of Luck," a Hoot Gibson special; "The Love Brand," starring Roy Stewart; "Legally Dead," a Universal attraction de luxe, with a strong cast, in which Milton Sills is featured, supported by Claire Adams, and "Shadows of the North," starring William Desmond.

Of these four pictures two are of super quality, and narrowly missed being released as Jewel productions. They are "Out of Luck" and "Legally Dead." "Out of Luck" was scheduled for release after September 1 as one of Hoot Gibson's 1923-1924 special productions. "Legally Dead," the picture around which Universal threw a mantle of secrecy during production, and which is heralded as an unusual production built around a novel and gripping theme, occupies a position on the books of the Universal home office almost equal with the season's Jewel productions.

"Out of Luck," released August 6, is said to be the best picture ever made by Hoot Gibson. It is a high type of comedy-drama, written and directed by Edward Sedgwick, in which Hoot is shown as a cowboy who runs away and enlists in the U. S. Navy. Many of the scenes of the picture were taken at the naval base at San Pedro, Cal., and aboard the U. S. S. *California*, the flagship of the fleet in the Pacific. Lieutenant Tom Berrien, U. S. N., acted as naval technical adviser to the Universal unit. Others in the cast are Howard Truesdale, De Witt Jennings, Elinor Hancock, Jay Morley, Freeman Wood and John Dudd.

"The Love Brand," to be released August 13, is a western drama adapted from an original story by Raymond L. Schrock, and directed by Stuart Paton, who has made many successful Universal Jewel and feature productions. Roy Stewart is the star, and Margaret Landis, a sister of Cullen Landis, is the chief supporting player. Included in the cast of "The Love Brand" are Marie Wells, Arthur S. Hull, Wilfred North, Sydney De Grey and Boris Karloff.

"Legally Dead" is to be released August 20. It is built around the newly found drug, Adrenalin, which restores life after many minutes.

The picture was directed by William Parke, a newcomer in the ranks of Universal directors. Included in the cast supporting Milton Sills and Miss Adams are Edwin Sturgis, Margaret Campbell, Faye O'Neill, Charles A. Stevenson, Joseph Girard, Brandon Hurst, Charles Wellsley, Albert Prisco, Herbert Fortier and Robert Homans.

The last Universal release of the month, "Shadows of the North," to be released August 27, is a William Desmond picture, laid in the placer mining country of Northwest Canada. It was directed by Robert Hill from a story by Edison Marshall. It is strictly an out-of-doors picture of great scenic beauty and strong emotional appeal. Included in the cast which supports Desmond are Virginia Browne Faire, Fred Kohler, and Rin-Tin-Tin, the famous police dog.

Early Release for "Gumps" Comedies

Production on "The Gumps," the two-reel comedies being adapted at Universal City from Sydney Smith's popular newspaper cartoon strips, has progressed to the point where Universal is able to announce a definite release schedule for the first five. They will be released one a month, beginning September 17, being characterized as an added feature to the Universal short subjects program. In the order of their release, "The Gumps" will be as follows: "Uncle Bim's Gift," "Watch Papa," "Oh, What a Day," "Aggravatin' Mama" and "Oh, Min."

Andy Gump is played by Joe Murphy, formerly a popular vaudeville star. "Min," Andy's wife, is played by Fay Tincher. Little Chester by Jackie Morgan.

Universal Says "The Hunchback" Is Greatest Picture Ever Made

The first eastern pre-view of "The Hunchback of Notre Dame," Universal's big Super Jewel production of Victor Hugo's immortal romance, was held several days ago in the Universal's home office in No. 1600 Broadway. It is heralded by those who have seen it as the greatest picture ever made. Wallace Worsley, the director, and Lon Chaney, the star, are equally acclaimed for the making of this screen masterpiece.

As it came from the Coast, "The Hunchback of Notre Dame" is in fourteen reels. It is not known at this time whether there will be further cutting or not, but such is unlikely, as those who have seen it say there is not a dull moment in the entire picture nor the slightest let-up in the suspense or attention.

"The Hunchback" is scheduled to have its first public premiere in the Astor Theatre, New York City, September 2. This gives plenty of time for cueing the picture for special music and for making other necessary arrangements for its presentation. This presentation is in the hands of James V. Bryson, long an executive with the Universal Pictures Corporation.

The big Universal Super Jewel is said to be one of the few pictures in which the immense outlay of money in settings actually shows to full value on the screen. The gigantic reproduction of the Cathedral of Notre Dame with its intricately carved facade, and the many Parisian streets, medieval houses and squares are said to form an important part in the beauty and impressiveness of the picture. It is characterized as an artistic gem from the opening title to the last fade-out.

F. B. O. Names Cast

The Film Booking Offices this week announce the names of the cast in the Burton King feature they will release in the fall starring Dorothy Mackaill and featuring Edmund Breese, entitled "The Fair Cheat": Edmund Breese, Wilfred Lytell, Dorothy Mackaill, Marie White, William Robyns, Harold Fashay, Bradley Barker, Jack Newton and Tom Blake.

Filming Complete on "Huntress"

Production was completed this week on "The Huntress," a First National picture, featuring Colleen Moore. The film is now in the hands of the editors.

"The Huntress," which is a film version of Hulbert Footner's story of the same title, was directed by Lynn Reynolds. It is a comedy drama of the west, but unusual inasmuch as it is a "western" without a cowboy, pinto pony, or mounted policeman.

"Thundergate" Now Complete

First National this week completed the filming of "Thundergate," its screen adaptation of Sidney Herschel Small's "The Lord of Thundergate," a thrilling, dramatic story of American and Chinese life. This picture, which was directed by Joseph De Grasse, is the second of a series of features to be made this season at the United Studios by First National's own producing unit. It will be followed by "Her Temporary Husband," a farce comedy directed by John McDermott.

"Silent Command" Goes Before "Monna Vanna" into Central

"The Silent Command," Rufus King's story which has been adapted for the screen and given a prominent place on the array of Fox Film Corporation specials for the screen of 1923-24, will enjoy its world premiere on the New York Rialto, September 2 in the Central Theatre, according to a statement from the eastern headquarters of the film company.

Thus the showing of "The Silent Command'" will supplant the previously announced opening of "Monna Vanna," another special feature on the Fox program which is the screen version of the celebrated Maurice Maeterlinck's drama of that name.

The King story which was directed by J. Gordon Edwards and forms the forty-ninth feature production on this noted director's list of successes presents an unbroken series of thrilling incidents on shipboard, at the Panama Canal, in Washington and in New York, the Edwards company having journeyed to all these locations for the actual filming.

Following the private showing of the picture to a number of Washington executives, Theodore Roosevelt, Jr., assistant secretary of the navy, dispatched an unsolicited testimonial to Fox Film Corporation.

It was dated July 31, 1923, and reads:

"I saw your film 'The Silent Command' today and I wish to congratulate you on the excellent lesson it teaches.

"This country is a republic and therefore we will have to exact measures of national defense that the average citizen considers necessary. It is, therefore, of vital importance that proper information of our naval needs should be given the widest publicity. In your film you show clearly the great importance to our country of the navy and the Panama Canal. What you have done is of real educational value and I hope the film may be widely shown throughout the country."

Keep Open Time, Advises Berman

H. M. Berman, general manager of exchanges of F. B. O., writes a general bulletin to exhibitors throughout the country. He advises them to keep open for future pictures. His statements are as follows:

"Keep open time—an excellent slogan.

"The exhibitor should avoid the common merchandising mistake of of stocking up too early. I recall the experience of a jeweler who loaded up to the brim with his Christmas stock early in June because he listened to the salesman's 'there's going to be an awful shortage of stuff.' The result was that along in October a new vogue hit the town—a craze for wrist watches—and this misguided jeweler could not buy because he had no capital, and he was forced to see his trade march over to the competition.

"Keep open time—who knows at this time what the demands of a fickle public are going to be? Where is the man who can fill his theatre with western pictures, if the vogue happens to be sea stories?

"Keep open time—buy the pictures with box office values. Buy pictures with titles that command attention. And remember, there is no better judge of your townspeople's wants than you, the man who lives there all the time and is familiar with their likes and dislikes.

"Keep open time—buy from companies that give you more than a print and a press book. Patronize the companies who inject into their pictures and service, advertising possibilities and helps, that will make your path easier.

"Keep open time—and you'll keep open always."

Knoblock Praises

On the eve of his departure for the East, where he will aid in the production of his latest stage play, Edward Knoblock witnessed a special screening of the Paramount picture, "The Marriage Maker," produced by William de Mille from Clara Beranger's adaptation of "The Faun," a famous Knoblock stage success.

The author was enthusiastic in his praise of the picture.

"Long Live the King," Metro Film, Finished

Jackie Coogan has finished his concluding scene on "Long Live the King," the Mary Roberts Rinehart story, which will be his first release under the Metro contract. Director Victor Schertzinger and Jack Coogan, senior, who has supervised the entire production, handles the shooting of the final episode, in which the newly crowned boy king falls asleep on his throne in the midst of the long-winded reading of his coronation proclamation.

The simplicity and naturalness of this appealing bit of action in the gorgeous surroundings of the great Throne Room are typical of the entire production. Metro says the story has been dramatically adapted by Eve Unsell and G. Gardner Sullivan, superbly acted by Jackie himself and a remarkably talented supporting cast, and has been mounted most lavishly at a cost exceeding $650,000.

Mabel Normand Likes Her Part

Since starting production on "The Extra Girl," the new Mack Sennett super-feature which will be distributed by Associated Exhibitors, Mabel Normand, the star, has maintained that it is one of the most interesting stories she has ever done. With F. Richard Jones, production manager of the company, who is again directing Miss Normand, she is bending every effort to make "The Extra Girl" the greatest photoplay of her career.

Miss Normand said: "I am truly in love with this part. It is a new character to me and vivid in the extreme. While at times it is most vivacious, it never strays far from the sympathetic. It is the part I most love to play, as it gives me opportunity to portray every emotion, and I am confident it is the type that will greatly appeal to the public."

Fox Screen Production Is Given Wholehearted Praise by Critics

With no attempt to modify their spontaneous enthusiasm and with a whole-heartedness seldom evinced by newspaper critics, the San Francisco daily press opened its columns to an elaborate and sincere praise of "If Winter Comes," the William Fox screen version of A. S. M. Hutchinson's famous best seller.

The reviews appeared during the first week of the run which began at the Columbia Theatre, July 21. While it was originally planned that the special, which also opens in New York for an indefinite engagement beginning September 3, should only run for four weeks in the Pacific sea port, the stampede of patrons which has followed the newspaper reviews and swelled box-office receipts into record proportions, may have been the incentive to extending the booking over an additional period.

While no official statement has been issued regarding such prospective extension, it has been considered extremely probable.

Measure of the impression the classic "If Winter Comes" has left on the minds of San Francisco motion picture followers, can be gained from the knowledge that the Los Angeles and the New York headquarters of Fox Film Corporation have been the daily recipient of hundreds of letters of recommendation from these individuals.

Following are extracts from the five daily newspapers of San Francisco. This includes every paper in the city and provides evidence of the manner in which the William Fox special has enthused the critical journalists.

The Journal: "'If Winter Comes,' the screen production of A. S. M. Hutchinson's novel, tells the story of the 'puzzlehead,' Mark Sabre, with such charm, conviction and fidelity as to rank it among the best of the screen efforts of the past two years. Once more a film play, based upon a novel, actually surpasses in interest and realism the original material upon which it is built.

"And this is accomplished by William Fox, the producer at whom the finger of highbrow scorn has been directed again and again. But inevitably, ever so often, Fox produces a masterpiece, and this is another of them."

The Call and Post: "So enthusiastic and replete with superlatives do paid advertisement and publicity writers become over the films released by their employers, that it is difficult to find a few unused adjectives remaining to tell of a really good film that is brought before the public.

"'If Winter Comes' is really good. It is one of the outstanding motion pictures of the year. And, casting all alliteratives and high-sounding words and phrases aside, 'really good' expresses what can be said of few films these days."

The Bulletin: "Of all the screen adaptations of popular novels, the height of perfection has been reached in the picturization of 'If Winter Comes.'

"Probably the best way to express just how the picture impressed me is that after I had intently viewed what I supposed to have been about six reels of film, I was surprised to learn that the picture is 12 reels in length. And there was not a dull moment in one inch of the 1,200 feet of celluloid."

The Daily News: "The majority of the million or so who read Hutchinson's novel liked it enormously, and will care for the picture no less. The vogue this story enjoyed is destined to be repeated and increased in this extraordinarily true film version.

"Percy Marmont takes off the puzzleheaded Sabre to the life. Marmont's portrayal is a rare study in personality, shading from naive whimsical humor to the most devastating emotion conceivable. It is as fine acting as ever was witnessed, on stage or screen."

The Chronicle: "Whether you have read the book or haven't, you are bound to enjoy 'If Winter Comes,' the picture made from A. S. M. Hutchinson's extraordinarily popular novel of English life. This is perhaps an argument for sticking close to the text, for the picture satisfies completely the person who has read the book, and it is so full and clear it is a delight to the one who has not had the preliminary canter, or perhaps it should be coast, in Mark Sabre's charming company."

New Story Chosen By Barthelmess

"Wild Apples," a novel by Grace MacGowan Cooke and Alice MacGown, has been selected for the next Richard Barthelmess' picture to be produced by Inspiration Pictures under the direction of John S. Robertson for First National release. This production will follow "The Fighting Blade," which Barthelmess has just completed and which has been scheduled by First National for October release.

Dorothy Mackaill will have the distinction of being the first leading lady to play opposite the star in two pictures since he started independent production for First National.

"Scaramouche" to Be on Stage and Screen

At the same time that the Rex Ingram film version of "Scaramouche" will have its premiere at the Forty-fourth Street Theatre, New York, next month, there will also be a stage presentation of the Rafael Sabatini romance. The two premieres will undoubtedly focus greatest public attention, one reacting favorably upon the other, says Metro.

Being prepared in different forms of dramatic expression, the two productions will necessarily vary considerably in treatment. As one man put it, "concentration for the stage, elaboration for the screen." The Rex Ingram production for Metro has a cast of 10,000 with 30 principal players. Obviously, the stage production must limit itself to the simpler phases of the story, keeping the essential drama but eliminating the many features which will heighten the effect of the screen version.

Ramon Novarro has the title role in the Ingram production. Sydney Blackmer will enact it in the stage version, which will be presented by Charles L. Wagner, from whom Metro secured the film rights.

Norma Starts Run of Her Ten-reeler

New York's filmdom was treated to another formal premiere when Joseph M. Schenck presented the biggest picture he has made, Norma Talmadge in "Ashes of Vengeance," at the Apollo Theatre on the evening of August 6. It is a First National picture, scheduled for September release.

The opening was made the occasion for the gathering of the celebrities of the film world and of the leading lights of stage and screen. It seemed as if only the star, who is already busy on her next picture, was missing. Everyone in filmland crowded the Apollo to see the first ten-reel production which Miss Talmadge has ever made.

Heretofore Schenck has been content to offer Miss Talmadge in six and seven-reel productions of considerable size but not, however, on the "Robin Hood" scale. In "Ashes of Vengeance" he entered new fields. The picture is lavish and spectacularly produced and well able to occupy the entire program. No comedy or short subject is on the bill, and the prologue was omitted the opening night.

The industry, now grown accustomed to spectacular productions, nevertheless sat upright, blinked in amazement and nodded in appreciation at the scale on which Frank Lloyd directed the picture. There was the ballroom of the Louvre Palace as it was in the sixteenth century and 1,200 knights and ladies dancing the minuet in costumes of the period; there were half a score of sword clashes—and at the same time a wealth of romance and plenty of opportunity for Miss Talmadge to show just why she is considered a great dramatic actress. The star's supporting cast includes Conway Tearle, Wallace Beery, Mary McAllister, Betty Francisco, Josephine Crowell, Jeanne Carpenter and Courtney Foote.

Selznick Announces Melodrama

Among the early fall releases announced by the Selznick Distributing Corporation will be found Bertha M. Clay's sensational melodrama, "Wife in Name Only." Fifteen years ago it was one of the largest selling popular novels, and to this day is much in demand in the book shops.

The production was directed by George Terwilliger, who assembled a number of players of exceptional merit.

Writer for Preferred Helps Select Beauties for Screen

Waldemar Young, prominent screen writer on the staff of Preferred Pictures, has interested a group of picture notables in a plan to bring success to those particularly deserving it.

As President of the Screen Writers' Guild, Mr. Young has been appointed to head a committee to discover Hollywood's twelve most beautiful girls among those playing extra parts or roles of only minor importance. He will be assisted in his work by Joseph Jackson, President of the Wampas, and Phil Rosen, Chairman of the Executive Committee of the Directors' Association.

The importance of this movement lies in the fact that it is said to be the first organized effort on the part of professional film men to seek out for themselves new material for future stars. The search will not be carried on as an ordinary beauty contest, but will be made entirely by those familiar with picture needs, mindful always of the requirements of the camera.

Film producers and directors who have heard Waldemar Young outline the plan are said to be enthusiastic. They have promised co-operation by pledging their aid in giving the committee's choice a real opportunity to prove their abilities.

"The Flyin' Fool" Is Name of Fox Picture

"The Flyin' Fool" is the title finally selected by Fox Film Corporation for the next Tom Mix star series feature which had been announced previously under the name of "The Gun Gentleman." The production will follow the release of "The Lone Star Ranger," which will be ready for distribution early in September. The latter picture is a screen adaptation of the famous novel by Zane Grey, the noted American author.

"The Flyin' Fool" will be directed by Lambert Hillyer, the well-known director, who was signed recently to a Fox contract to produce at the West Coast studios. The story is a film version of Max Brand's romantic and thrilling narrative adapted by Robert N. Lee.

Betty Jewel will play the feminine lead. Other members of the cast include J. Gordon Russell, James Mason, Duke Lee, and James Quinn, all excellent and experienced character actors.

Vignola Has Finished "Yolanda" Exteriors

Robert G. Vignola who is now engaged in making "Yolanda," a big special production for Cosmopolitan, starring Marion Davies, has completed the taking of exterior scenes on Laddin's Rock Farm, Stamford, Conn., and has returned to the studio in New York to continue with the interiors. Mr. Vignola and his company were on location about two weeks during which some of the biggest scenes in the picture were filmed, among them being some unusual night scenes depicting pageants and tournaments of the period.

These night scenes are said to present something new in lighting, photographic and composition effects. In order to test an idea Mr. Vignola proceeded along lines different from those usually employed in taking night shots and the results are said to be remarkable.

Cartoons Exploit Dulcy's Dumbness

One hundred newspapers throughout the country, aided by the First National Publicity Department, are going to prove the proposition: "Dulcy is a dumb bell." A cartoon strip concerning the adventures of "Dulcy" already has been contracted for by 100 papers and before the release of this Constance Talmadge picture it is probable that 300 papers will be carrying the "Dulcy" strip.

"Dulcy," which will be an early release of First National, is the story of a well-meaning but shallow-minded wife, who tries to help her husband in his business affairs. Her kindest intentions fail miserably until she learns that the world of business can get along better without her. The production is an adaptation of the stage play which had a successful run two seasons ago.

Lloyd Hamilton in D. W. Griffith Film

Lloyd Hamilton is busily engaged at D. W. Griffith's Mamaroneck studios under Mr. Griffith's direction in the role left vacant when Al Jolson took his sudden and unexpected trip to Europe, leaving Mr. Griffith with his blackface production, "Black and White," without a star.

Hamilton was selected by Griffith to take Jolson's place only after weeks of careful consideration of the leading screen comedians. Hamilton's work in his late series of pictures released through Educational made the strongest appeal to Mr. Griffith and arrangements for the loan of the big comedian were completed through E. W. Hammons, president of Educational.

Immediately after finishing work on the Griffith production, Hamilton will return to Los Angeles and resume his work on the series of two-reel comedies he is producing for Educational release.

Changes to Powers

The Film Booking Offices announce that the official names of their studios in Los Angeles on Gower street will no longer be known as the R-C studios, but will be known as the Powers studios. This change comes as a result of the consolidation of the P. A. Powers interests over a year ago with the R-C company and the Film Booking Offices.

"The Hero" Is Highly Praised in England

"The Hero," a Preferred Picture directed by Gasnier, has elicited high praise from the reviewers in England, where it has been released under the title of "His Brother's Wife." The change of title was made because the famous American play from which the picture was adapted is not known in England.

The Western Exhibitors' Herald writes: "An exceptionally strong and interesting story." The critic for Encore writes: "'His Brother's Wife' will please audiences and affords exhibitors excellent opportunity for exploitation.

"Very well produced and (rather an unusual thing) held together by character-drawing," writes E. A. Baughan in the London Daily News. "Plenty of sentiment, plenty of action, and some humor," says the Sketch critic.

Preferred Picture Wins Critics' Praise

"Daughters of the Rich," the Gasnier production for Preferred, adapted from Edgar Saltus' novel, won very favorable comment from the Syracuse, N. Y., reviewers when it played at the Empire Theatre the week of July 23.

The Post-Standard critic said: "Here is an interesing story well-developed and introducing some first-rate situations. There is sustained suspense, and well concealed ideas make you wonder as to what is the purpose and what the result. There is a decidedly competent cast to tell the story."

"The background of the picture is lavish with gorgeous settings and attractive gowns," said the Herald. "The screen version forcefully tells a melodramatic story in a most convincing way."

Corinne Griffith Soon to Begin "Black Oxen"

Corinne Griffith, who last week was announced as a new First National star, arrived at the United Studios July 24 from New York. There she signed the contract which brings her under the First National banner and gives her the featured role in Gertrude Atherton's "Black Oxen," one of the best selling novels of the day.

Frank Lloyd, who will produce "Black Oxen," is already under way with the preliminary work. The continuity is being put into final shape and after a series of conferences with Miss Griffith, Lloyd will start actual filming. The announcement of the supporting cast is expected daily.

Laud Cosmopolitan Film and Theatre

"Little Old New York," starring Marion Davies, which opened the new Cosmopolitan Theatre on Columbus Circle last week, not only received one of the greatest receptions ever accorded a photoplay on Broadway, but, following its opening, was hailed by critics of the metropolitan dailies as an exceptionally great picture. In praising the picture itself, unstinted praise was heaped on the star and the rare excellence of her work and also on the beautiful new theatre in which the picture is framed. Extracts of the reviews follow:

New York World: If we know anything about cinema directing and designing, here is one of the loveliest and simplest love stories that have come to the screen, performed almost perfectly from start to finish. Here is something very near to great.

New York Herald: We may safely say that she (Miss Davies) has never done anything on the screen that can be compared with this in point of legitimate merit. She is excellent. "Little Old New York" is a thoroughly pleasing picture and a fine achievement for its director, Sidney Olcott. The Park emerges as perhaps the loveliest theatre in this highly theatrical borough.

New York Tribune: It is doubtful if Miss Davies ever dreamed that she would become what she has become—one of the best actresses on the screen. To us there appeared no anachronism, and the cast was perfect. The cast is all-star.

Morning Telegraph: We were sure of one thing, and that is Marion Davies would come up to all expectations. We have always believed in Marion, even before others shared this opinion, and we knew her performance would prove what we sincerely believed —that she is one of the greatest artists on the screen today.

Leading Houses Book "Tea—with a Kick"

Such a furore was created by the run of Victor Hugo Halperin's "Tea—With a Kick!" at Sid Grauman's Million Dollar Theatre, Los Angeles, that, according to a report from Associated Exhibitors, many of the coast's leading theatres have booked the novelty feature for quick showings.

Among those quoted are the Victoria, of San Pedro; West End, of Santa Ana; Temple, of Alhambra; Palace, of El Centro, and the Meralto, of Los Angeles.

"Tea—With a Kick!" was greeted by the Los Angeles reviews with enthusiasm. The Times pronounced it "one of the few true light comedies on the screen in many a day." The Evening Express, speaking of the picture's 27 Star Cast, said: "Whew! Did you ever see such a list of celebrities anywhere outside of a charity benefit or the Friday night fights at the Hollywood Stadium!" The Examiner said: "The picture excels in variety." The Evening Herald declared "'Tea—With a Kick!' is as lively as the name suggests." The Record said: "It makes very good entertainment."

"Three Wise Fools" Goes Big at Capitol

Goldwyn's picturization of the Austin Strong comedy, "Three Wise Fools," which John Golden produced on the Broadway stage for more than a year, is going to duplicate on the screen the great success which it had as a play. This statement is made advisedly, says Goldwyn, on the strength of the big hit it has made in New York, in Chicago and in Washington, where it has already been shown, and on the strength of the reviews which have been accorded it by the newspapers of these three cities as well as by the critics of the motion picture trade journals.

"Three Wise Fools" opened its New York engagement at the Capitol Theatre July 22 in the very heart of the summer's hot weather. Nevertheless, its busines kept growing so rapidly that Manager S. L. Rothafel decided to hold it over for a second week. Then came one of the summer's hottest waves, but despite that, the business equalled the receipts of the first week.

The production opened at Balaban & Katz's Chicago Theatre in Chicago and at Tom Moore's Rialto Theatre in Washington the same week and in both of these cities it duplicated the big hit which it made in New York.

Paramount Claims Six Best Sellers

Three novels from which Paramount pictures are to be made are included among the six best sellers of fiction, listed Sunday in the New York Tribune. One of these—"His Children's Children," by Arthur Train—is now being produced by Sam Wood with a cast including Bebe Daniels, Dorothy Mackaill, George Fawcett, James Rennie, Mary Eaton, Mahlon Hamilton and Hale Hamilton. This picture, which is expected to be the biggest production ever made by Sam Wood, will be released in November.

Another of the six best sellers which is to be made into a Paramount picture is "West of the Water Tower," which, though published anonymously, is reported to be the work of Homer Croy. This book, which tells a sensational story of life in a small mid-western town, will be the first picture in which Glenn Hunter will appear as a Paramount star.

Production will begin this week, Rollin Sturgeon, the director, with his production unit, having come East from California. In support of the new Paramount star will be Ernest Torrence, May McAvoy, George Fawcett and ZaZu Pitts.

The third best seller in the group is "North of 36," the last story written by the late Emerson Hough, author of "The Covered Wagon."

Celebrated Players in Fox Production

"Around the Town with Mr Gallagher and Mr. Shean," which has been scheduled on the Fox Film Corporation array of special productions for release during 1923-24 has been embellished with a cast of celebrated performers in addition to the famous Ziegfeld comedy team.

Lucy Fox, the feature player of many recent successful pictures, returned from abroad to assume the feminine lead in the special comedy-feature.

Director Bernard Durning was so pleased with the work of Alan Hale, the heavy, in "The Eleventh Hour," which he completed recently at the West Coast studios and which is also on the Fox list of specials, that he wired the actor to come to New York to appear in the Gallagher and Shean production.

Other prominent performers who are included in the fine cast are Arthur Hausman, who appeared in many long-run stage presentations of the past few years, and Harry Short.

Goldwyn Renews Its Contract with Walsh

George Walsh, motion picture star, whose ability has won him a large personal popularity, has just been assigned by Goldwyn Pictures Corporation to one of the big roles in Rupert Hughes's new picture on divorce, tentatively called "Law Against Law."

Coincident with the above announcement, Goldwyn states that its contract with Walsh has been renewed. He was engaged originally for the part of Rawdon Crawley in the Ballins' production of "Vanity Fair." He was then assigned to the leading masculine role of Raphael Valentin in Gilbert E. Gable's production of "The Magic Skin." In both of these productions his acting was capable and Goldwyn production officials decided to renew his contract.. The role in the new Hughes' production is the result.

Expect Prosperous Career for Picture

Extended reviews of Hal Roach's feature screen version of Jack London's masterpiece, "The Call of the Wild," which is now filling a second week's engagement at the California Theatre, Los Angeles, appear to promise a prosperous career for the picture following its general release by Pathe early in the Fall.

"For the aspiration to preserve upon the screen possibly the most widely read of Jack London's books," writes Pearl Rall in the Los Angeles Evening Express, "Hal Roach is to be commended; for the ownership of so beautiful and noble a creature as 'Buck' he is to be congratulated."

In the Los Angeles Daily Times Edwin Schallert says: "'The Call of the Wild' is showing at the California Theatre this week. It is a version of the novel of Jack London, and the dog who plays the hero is a very good dog, indeed. Several times, as a matter of fact, he was rewarded with applause, and I have no doubt that many of the audience felt that for his performance he should have been tendered a whole stack of bones."

Gloria Swanson Has the Lead in "Zaza"

"Zaza," Allan Dwan's picture version of the famous French play which brought Mrs. Leslie Carter fame on the American stage and afforded Geraldine Farrar one of her best characters in opera, has been completed at the Paramount Long Island studio.

Gloria Swanson is the "Zaza" in this newest screen play, which was adapted by Albert Shelby LeVino, and her work in it is said to far surpass anything she has done before.

Miss Swanson has been surrounded with an excellent cast for this picture and the production has been produced with a fidelity to atmosphere and color that will rank it high among the forthcoming pictures of the new season. H. B. Warner plays the leading male role.

"Going Up" Made 'Em Laugh Loud and Long

A distinguished company of stage and screen stars, directors, authors, scenario writers, artists, and newspaper men and women, saw the Associated Exhibitors forthcoming feature, Douglas MacLean in "Going Up," at the Writers' Club in Hollywood a few days ago and united in acclaiming it.

Mrs. Leslie Carter, celebrated dramatic artist, declared she had not laughed so much in many years. William DeMille praised it in unmeasured terms, and Josephine Quirk, well-known scenarioist, wired to Mr. MacLean just after the showing: "'Going Up' is the best picture ever previewed at Writers' Club. Thought you'd like to hear consensus of opinion. William DeMille thinks it is the best comedy he ever saw. As for me, I think you've flown so high that no one can ever reach you. Good luck."

Goldwyn-Cosmopolitan Arranges Big Bookings

Bookings for the first three Fall releases through Goldwyn-Cosmopolitan—Goldwyn's "Three Wise Fools," Jesse D. Hampton's "The Spoilers" and Cosmopolitan's "Enemies of Women"—embrace, a month in advance of the first release date, first runs in all of the big cities and most of the important medium sized cities in the country. The exhibitors have proved the keenness of their interest in these three productions by the rapidity with which they have been booking them. The list of bookings is being increased daily.

"Three Wise Fools" Bookings

Goldwyn's screen version of Austin Strong's comedy, "Three Wise Fools," which John Golden presented on the stage with such great success, has already been booked in the following theatres: Altoona, Pa., Capitol Theatre; Clarksburg, W. Va., Gillis; E. Liberty, Pa., Regent-Liberty; Erie, Pa., Strand or Perry; Pittsburgh, Pa., State or Blackstone; Washington, Pa., Regent; Cleveland, O., Allen; Louisville, Ky., Alamo; Detroit, Mich., Madison; Atlantic City, N. J., Bijou; Cumberland, Md., Strand; Washington, D. C., Rialto; Indianapolis, Ind., Circle; Green Bay, Wis., Colonial; Madison, Wis., Parkway; Wilwaukee, Wis., Merrill; Racine, Wis., Palace and Rialto; Davenport, Ia., Garden; Des Moines, Ia. (theatre not decided); Council Bluffs, Ia., Broadway; Omaha, Nebr., Rialto Strand; Red Oak, Nebr., Beardsley; Sioux City, Ia., Princess; San Francisco, Cal., Granada; Ft. Collins, Colo., Empress; Salt Lake City, Utah, American; Los Angeles, Cal., California; Dallas, Tex., Old Mill; El Paso, Tex., Ellaney; Galveston, Tex., Dixie; San Antonio, Tex., Palace; Wichita Falls, Tex., Strand; St. Louis, Mo., Goldman's King; Champagne, Ill., Orpheum; Chicago, Ill., Chicago; Galesbury, Ill., West; Gary, Ind., Grand; Lincoln, Ill., New Lincoln; Springfield, Ill., Gaiety and Princess; Duluth, Mich., Garrick; Eau Claire, Wis., Eau Claire; Minneapolis, Minn., State; St. Paul, Minn., Capitol; Superior, Wis., R. & F.

"The Spoilers" Bookings

"The Spoilers," Jesse D. Hampton's production of Rex Beach's Alaskan novel, has been booked in the following theatres: Altoona, Pa., Capitol; Clarksburg, W. Va., Gillis; E. Liberty, Pa., Regent-Liberty; Erie, Pa., Strand or Perry; Pittsburgh, Pa., State or Blackstone; Washington, Pa., Regent; Cleveland, O., Stillman; Syracuse, N. Y., Empire; Cincinnati, O., Capitol; Columbus, O., Southern; Dayton, O., Strand; Louisville, Ky., Alamo; Detroit, Mich., Broadway Strand; Atlantic City, N. J., Bijou; Coatesville, Pa., Auditorium; Ocean City, N. J., Moorlyn; Philadelphia, Pa., Stanton; Cumberland, Md., Strand; Washington, D. C., Rialto; Indianapolis, Ind., Circle; Green Bay, Wis., Colonial; Madison, Wis., Parkway; Milwaukee, Wis., Merrill; Racine, Wis., Palace and Rialto; Davenport, Ia., Garden; Des Moines, Ia. (theatre not decided); Council Bluffs, Ia., Broadway; Omaha, Nebr., Rialto-Strand; Red Oak, Nebr., Beardsley; Sioux City, Ia., Princess; Fresno, Cal., Liberty; San Francisco, Cal., Granada; Casper, Wyo., American; Denver, Colo., Colorado; Ft. Collins, Colo., Empress; Salt Lake City, Utah, American; Everett, Wash. (theatre not decided); Seattle, Wash., Liberty; Portland, Ore., Rivoli; Los Angeles, Cal., California; Dallas, Tex., Palace; Galveston, Tex., Dixie; Houston, Tex., Queen; San Antonio, Tex., Palace; Wichita Falls, Tex., Strand; St. Louis, Mo., Goldman's King; Champagne, Ill., Orpheum; Chicago, Ill., Roosevelt; Galesburg, Ill., West; Gary, Ind., Grand; Lincoln, Ill., New Lincoln; Springfield, Ill., Gaiety and Princess; Duluth, Mich., Garrick; Minneapolis, Minn., State; St. Paul, Minn., Capitol; Superior, Wis., R. & F.

"Enemies of Women" Bookings

Cosmopolitan's production of "Enemies of Women," from the novel by Vicente Blasco Ibanez, has been booked at the following theatres: Atlanta, Ga., Howard; Birmingham, Ala., Strand; Altoona, Pa., Capitol; Clarksburg, W. Va., Gillis; E. Liberty, Pa., Regent-Liberty; Erie, Pa., Strand or Perry; Pittsburgh, Pa., State or Blackstone; Washington, Pa., Regent; Cleveland, O., Stillman; Steubenville, O. (theatre not decided); Buffalo, N. Y., Hippodrome; Syracuse, N. Y., Empire; New York City, Rivoli and Rialto; Boston, Mass., State and Orpheum; Cincinnati, O., Strand; Columbus, O., Southern; Louisville, Ky., Alamo; Detroit, Mich., Adans; Atlantic City, N. J., Virginia; Ocean City, N. J., Moorlyn; Philadelphia, Pa., Stanton; Scranton, Pa., Comerford; Wilkes-Barre, Pa., Comerford, Cumberland, Md., Strand; Washington, D. C., Rialto; Memphis, Tenn., Loew's Palace; New Orleans, La., Liberty; Shreveport, La., Saenger; Kansas City, Mo., Royal; Green Bay, Wis., Colonial; Madison, Wis., Parkway; Milwaukee, Wis., Garden; Racine, Wis., Palace and Rialto; Davenport, Ia., Garden; Des Moines, Ia., Des Moines; Council Bluffs, Ia., Broadway; Omaha, Nebr., Rialto-Strand; Red Oak, Nebr., Beardsley; Sioux City, Ia., Princess; Alameda, Cal., Rialto; Berkeley, Cal., Berkeley; Fresno, Cal., Kinema; Oakland, Cal., F. & D.; Palo Alto, Cal., Varsity; Sacramento, Cal., F. & D.; San Francisco, Cal., Imperial; San Jose, Cal., F. & D.; Stockton, Cal., F. & D.; Denver, Colo., American; Ft. Collins, Colo., Empress; Ogden, Utah, Ogden; Salt Lake City, Utah, American; Everett, Wash. (theatre not decided); Seattle, Wash., Strand; Tacoma, Wash., Liberty; Portland, Ore., Rivoli; Alhambra, Cal., Alhambra; Anaheim, Cal., California; Bakersfield, Cal., California; Glendale, Cal., F. D. & L.; Hollywood, Cal., Hollywood; Long Beach, Cal., Palace and American; Pasadena, Cal., Strand; Pomona, Cal., Belvedere; Riverside, Cal., Mission; San Diego, Cal., Rialto; Santa Barbara, Cal., California; Dallas, Tex., Palace; El Paso, Tex., Ellaney; Galveston, Tex., Dixie; Houston, Tex., Queen; San Antonio, Tex., Palace; Wichita Falls, Tex., Strand; St. Louis, Mo., Goldman's King; Champagne, Ill., Orpheum; Chicago, Ill. (theatre not decided); Galesburg, Ill., West; Gary, Ind., Grand; Lincoln, Ill., New Lincoln; Springfield, Ill., Gaiety and Princess; Duluth, Mich., Garrick; Minneapolis, Minn., New Garrick; St. Paul, Minn., Garrick; Sioux Falls, S. D., Colonial; Superior, Wis., R. & F.; Butte, Mont., Broadway.

Boston Welcomes Mrs. Reid Warmly

Mrs. Wallace Reid's arrival in Boston marked one of the biggest ovations ever given a member of the motion picture profession by the people of this city. Her arrival was simultaneous with the opening of her production, "Human Wreckage," at the Tremont Temple.

Her picture is booked at the above house for an indefinite run, with the advance sale of tickets larger than they have ever been in the history of this theatre. Mrs. Reid's arrival was at the invitation of several women's clubs of Boston before whom she will speak during her visit.

Mrs. Reid came from St. Louis where her production opened at the King's Theatre to the biggest advance campaign that has ever been put over on a picture in that city. A parade over a mile long marked her arrival there which was also the opening of an anti-narcotic week in which all the city authorities participated.

She will spend her time while in Boston in speaking before the Rotary, Elks, Masons and seven well-known Massachusetts women's clubs. She is accompanied by Carolyn Wagner, secretary of the Anti-Narcotic League of Los Angeles.

Hodkinson Film for September Release

An important announcement comes from the offices of the W. W. Hodkinson Corporation relative to the releasing of Percy MacKaye's "The Scarecrow," which will be presented upon the screen under the title of "Puritan Passions." This production is one of the works of the Film Guild.

Percy MacKaye is one of the best known and popular authors in American literature. Some years ago "The Scarecrow" was produced on Broadway as a legitimate play. It met with instantaneous success.

"The Scarecrow," known in its film form as "Puritan Passions," was directed by Frank Tuttle, adapted by Frank Tuttle and Ashmore Creelman, and was photographed and supervised by Fred Waller. It is scheduled for release through the W. W. Hodkinson Corporation early in September. Glenn Hunter, who is now being starred in the Broadway stage success of "Merton of the Movies," plays the principal part.

Newspaper Praise for Metro's "Three Ages"

Rarely has there been such perfect unison of newspaper enthusiasm as greeted the preview of "Three Ages," Buster Keaton's first full length feature comedy for Metro, at Loew's Warfield, San Francisco, last week, Metro states.

"Three Ages," states the reviewer for the San Francisco Call and Post, "is indisputably Buster Keaton's funniest comedy." "It is just three times as funny as his usual two-reel pictures, because it is three times as long," avers the Chronicle, adding: "Joseph M. Schenck has given the comedy a wonderful production, the big scenes in the Coliseum at Rome being one of the largest and most expensive sets ever erected for a picture."

The Daily News: "There's no question that the picture is Keaton's best, and also his funniest." "Keaton has never been more seriously funny," is the Examiner's verdict. The Journal declares the picture "is unquestionably one of the funniest pictures ever filmmed. It ranks as high as any of Chaplin's productions—and beyond that all praise is tame." "Good entertainment from start to finish," the Bulletin terms the Keaton offering.

"Hentzau" Hailed as a Big Winner

David R. Blyth, director of sales and distributor of Selznick Distributing Corporation, and his fast-selling sales force are all "pepped up" over the wonderful start "Rupert of Hentzau" got at the pre-release at the Mark Strand Theatre, New York, where it was such a success that Joseph Plunkett, managing director of the theatre, decided to shelf a big feature he had booked and hold "Rupert of Hentzau" over for a second week.

According to Mr. Blyth, wires, calls and letters which have been coming in asking for play dates on this picture would seem to indicate that the Selznick Distributing Corporation has one of the season's winners in this Myron Selznick picture.

"Rupert of Hentzau" boasts of a cast that includes Elaine Hammerstein, Bert Lytell, Lew Cody, Claire Windsor, Hobart Bosworth, Bryant Washburn, Marjorie Daw, Mitchell Lewis, Adolphe Menjou, Elmo Lincoln and Irving Cummings. The picture was directed by Victor Heerman, the entire production being under the personal supervision of Myron Selznick. It is slated for early release.

Title Is Changed

With the picture practically completed, announcement has been made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that the title for William DeMille's latest Paramount production, adapted by Clara Beranger, has been definitely changed from "Spring Magic" to "The Marriage Maker."

Complete Cast

The cast for Goldwyn's second King Vidor production, "Wild Oranges," from Joseph Hergesheimer's novel, has been completed with the selection of Virginia Valli to play the leading feminine role opposite James Kirkwood.

Director Selected

Allan Crosland has been selected to direct Elinor Glyn's sensational novel, "Three Weeks," for Goldwyn, which will soon enter into production. The actual production will start in three weeks.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

August 19 Set for First of Fox New Brand—"Imperial Comedies"

Imperial Comedies, Fox Film Corporation's new brand of two-reel fun pictures announce for production in that company's recent seventy-two page insert in Moving Picture World, will make their debut this month. The first release will be "The Rainstorm," which is scheduled for August 19.

Following "The Rainstorm" will come three others now in the course of preparation. They are: "Why Pay Rent?" "The Two Johns" and "Up in the Air." It is announced that the first two will probably be released in September and the third early in October. Definite release dates will be announced later.

"The Rainstorm" was directed by Thomas Buckingham, long a comedy director with the Fox West Coast Studios, and is said to have been provided with numerous sequences of novel thrills and laughs and with a pseudo-seriousness that it is expected will establish this new brand among the ranking comedy subjects in the field.

It is announced as the hope of the Fox Film Corporation in offering this distinct type of mirthmaker to bring slap-stick comedy to a higher level. No especial prominence will be devoted to the performers, the story and situations being the prime essentials. However, many of the screen's best and most popular comedians have been engaged. For "The Rainstorm" Harry Sweet, who recently completed a contract for two reelers for Universal, will be the featured comedian.

Shorter Features and Big Year for Shorts Is Hammons' Forecast

Optimism over the outlook for a bigger year for short subjects was the keynote of the convention of Educational recently held in New York, which was attended by thirty-seven branch managers and home office executives.

Assistant General Manager Kirkpatrick gave a general resume of conditions, while there there was a discussion of sales problems under the direction of Domestic Sales Manager Chatkin. The advertising and exploitation plans which call for the biggest exploitation ever given a similar number of short subjects was outlined by Gordon S. White, director of advertising and publicity.

The principal speaker at the convention was President E. W. Hammons, who in announcing an increase of thirty per cent. in the product, including two new brands of comedies stated the entire outlook for short subjects was never better and the outlook for Educational offered great inspiration. Mr. Hammons was wildly applauded when he declared the length of feature pictures is being curtailed and the era of well-balanced programs is returning.

"The last year," said Mr. Hammons, "has been marked by a great evil, the tendency toward too long, padded feature pictures. The 'Robin Hoods' and 'Knighthoods' and similar pictures which justify extreme length are mighty few and when the average program feature becomes so long that an exhibitor cannot give his patrons a well-balanced program the industry is bound to suffer.

"But the year has also been marked, or the latter part of it at least, by a pronounced reaction against this type of picture. I have been present at a number of exhibitor gatherings and on every occasion the over-long padded feature has been condemned. During the coming season features are going to be shorter; by the middle of the year the average feature will be down to almost to normal length, so that a comedy and other short subjects can be arranged around it, building up a program that is bound to please everybody.

"The year 1923-24 is going to be the best year short subjects have ever had and this means greater popularity for motion pictures generally."

Pollard, Maloney, Dippy-Do-Dads on Pathe Schedule for August 19

Snub Pollard, Leo Maloney, the Dippy-Do-Dads and the second chapter of the new Edna Murphy serial, "Her Dangerous Path," furnish wide variety in Pathe's program of nine subjects for August 19.

In this episode of the ten-episode serial the heroine suffers humiliation and disaster as the result of a loveless marriage to the wealthy son of a tyrannical mother and is then confronted by a third challenge from destiny.

Snub Pollard's two-reel comedy, "The Mystery Man," presents the star as a "thousand-eyed detective who makes Sherlock Holmes and the others go back to selling pencils." "Warned in Advance" is the title of the exciting two-reel western in the Leo Maloney Range Rider series. It revolves around an elopment and a case of mix-up in identity and is presented with comedy side-issues.

In "Be Honest," Hal Roach presents another of the single reel Dippy-Do-Dads with an all animal cast, two donkeys, a mule, a dog and a flock of geese, involving the theft of eggs by a bad monkey and his apprehension by a dog and a good monkey.

The current Aesop's Fable, "The Bad Bandit," comically points the moral, "Never Give Up the Chase," and involves the familiar mouse and cat and farmer Al Falfa. Pathe Review No. 33 presents as usual a diversity of interesting subjects, while Pathe News 68 and 69 and Topics of the Day 33 complete the program.

New "All Star"

"Pat's Patents" is announced as the next two-reel All Star Comedy produced by C. C. Burr, starring Charles Murray, for distribution through Hodkinson. It was directed by Richard Thorpe and features Raymond McKee and Kathlene Martin.

Educational Film Corporation announces big increase in output for the coming season—See page 553.

Our Gang on List of Ten Best

Although published lists of the "ten best pictures" selected by prominent reviewers usually exploit features exclusively, a notable exception is the list prepared by James W. Dean, whose articles are widely syndicated in daily newspapers and probably more widely read than that of any other critic.

Mr. Dean places the Hal Roach Our Gang two-reel comedy "A Pleasant Journey," released by Pathe, near the top of the list, and says: "I place it in my list because it is the most entertaining comedy I ever saw." Pathe also won another place on this list with the Harold Lloyd feature "Safety Last."

Educationals in Four Detroit Houses

Four of Detroit's finest first-run houses played a total of seven Educational short subjects during the same week. At the Capitol there was a Cameo Comedy, "Wrecks," and the Lyman H. Howe Hodge-Podge, "Speed Demons"; at the Adams an Earl Hurd Comedy, "Their Love Growed Cold," and the Bruce Wilderness Tale, "From the Windows of My House"; at the Madison the Christie Comedy, "Plumb Crazy," and the Educational Special, "Sea of Dreams"; while at the Broadway Strand the Mermaid Comedy, "Backfire," was shown.

Says Turpin Makes World Happier

As a result of a personal interview with Ben Turpin, Dr. I. L. Nasher, celebrated psycho-analist and author of standard medical works, has added Ben Turpin, the Pathe-Sennett comedian, to his list of "specimens" who make the world "happier and happier every day." This is one of Dr. Nasher's own expressions, which he recently used in a widely published newspaper article analyzing the methods of famous fun-makers, declaring they exert a powerful influence for health and contentment.

Semon Comedy Now Ready

"The Gown Shop," first of the Larry Semon comedies to be released by Vitagraph during the new season, will go to the exchanges this month. Three others, all two-reelers, are to follow, and it is said they will be the only new two-reel Semon comedies available during the season.

Grand-Asher Announces Titles of Comedies Already Completed

Three more comedies from Monty Banks and Sid Smith and four from Joe Rock will complete the schedule of a dozen two-reelers for each of these Grand-Asher stars. Those already completed are:

For Monty Banks: "The Covered Schooner," "Taxi, Please," "The Boy in Blue" and "Wedding Rings" directed by Harry Edwards; "Paging Love," "Always Late" and "Hot Sands" directed by Herman Raymaker; "Southbound Limited" directed by Alf Goulding and "Home Cooking" directed by Archie Mayo.

For Sid Smith: "A Man of Position," "Mamma's Baby Boy," "Don't Play Hookey" and "Husbands Wanted" directed by Mayo; "Making Good," "Hats" and "The Lucky Rube" directed by Hugh Fay, and "Hollywood Bound" and "The Midnight Watch" directed by Charles Lamont.

For Joe Rock: "Rolling Home" and "The Sleepwalker" directed by Alf Goulding; "Mark It Paid" directed by Grover Jones; "One Dark Knight" directed by Gil Pratt; "Some Nurse" and "The Love Birds" directed by Arvid Gillstrom, and "Laughing Gas" and "It's a Bear" directed by Reggie Morris.

Every comedy is said to have especially fine settings and to have been given excellent direction, the stories are novel and the casts of the best. According to the belief of Messrs. Grand and Asher, these two-reelers aided by the up-to-date accessories supplied and supported by a big advertising and publicity campaign will supply exhibitors with splendid material for their programs.

Screen Snapshots Will Be State Righted by C. B. C.

Screen Snapshots, the popular single reel short subject issue, now in its fourth year, will be distributed on the state right market and will be handled by C. B. C. Film Sales Corporation.

Jack Cohn, who originated the idea of Screen Snapshots and who in conjunction with Louis Lewyn have made it a success for the past three years, announces that during the past year when it was released through Pathe it proved one of the most successful short subjects, going big throughout the country, and that on completion of the contract several offers were received from program organizations to handle this series which holds the place on the screen that fan magazines do in the publishing world. They state, however, that, owing to the decision of C. B. C. to remain absolutely independent regarding its features, and as franchise holders have expressed the wish to handle Screen Snapshots also, it has been decided to state right this single reel as well, and already a major part of the territory has been contracted for.

The first issue on the state right market will be August 20 and as a sample of the scope of these reels the first issue will show such stars as Mary Pickford, Douglas Fairbanks, Rudolph Valentino, Harold Lloyd, Mae Murray, Constance Talmadge, Charles Ray, Rex Ingram, Jack Pickford, Tom Mix, Reginald Denny, Baby Peggy and a host of other stars.

"The Busher"

(Educational—Comedy—Two Reels)

One of Ring W. Lardner's "You Know Me Al" stories furnishes the basis for this comedy, which deals with the experiences of a bush league baseball player. Differing somewhat from the average run of comedies supervised by Jack White, as it does not contain so much stunt or slap-stick stuff, it is nevertheless a clever and amusing offering that should appeal especially to baseball fans, as the greater part of the footage deals with a comedy ball game. This comedy signalizes the appearance of Lee Moran as a Jack White star and a point that will also interest the baseball fans is the presence of Mike Donlin in the cast.—C. S. S.

"The Mystery Man"

(Pathe—Comedy—Two Reels)

This two-reel Pathe comedy, starring Snub Pollard, presents him in the role of a super-detective and is really a burlesque on the Sherlock Holmes type of stories. Considerable slap-stick is introduced and the hero meets with all sorts of exciting experiences, including having his pants catch on fire, sitting down in a gasoline can to extinguish the flames and then being blown to the top of a telephone pole and left in his B. V. D.'s by the force of the explosion. In this garb he gets mixed up in a race and by means of roller skates wins the race and the girl. It is an amusing offering, although considerable of the material has been used before. —C. S. S.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Be Honest (Pathe)
Busher, The (Educational)
Dark Timber (Educational)
Lots of Nerve (Universal)
Man of Position, A (Grand-Asher)
Mystery Man, The (Pathe)
Paging Love (Grand-Asher)
Rolling Home (Grand-Asher)
Rustlin' (Universal)
Warned in Advance (Pathe)

"Dark Timbers"

(Educational—Scenic—One Reel)

Beautifully photographed against exquisite backgrounds, as are all of the Robert Bruce Wilderness Tales. this one introduces a thrill in a wild ride down the mountainside in a flume filled with water used for conveying logs. The story centres around the killing of a little dog, the only pal of a lonely man, by a stranger. A somewhat morbid note is introduced when the lonely man hangs the stranger to a tree, head downward, and leaves him in that position. The game warden soon appears on the scene, but you are left to guess whether the stranger was rescued.—C. S.S.

"Be Honest"

(Pathe—Comedy—One Reel)

Here is another one of Hal Roach's clever "Dippy-Do-Dads" with a cast composed entirely of animals, and including two monkeys, a mule, a dog and a flock of geese. The action hinges on the theft of goose eggs by a bad monkey, and the attempts of the other animals to punish him and break him of the habit. It is a highly amusing offering that should find favor with every type of audience. —C. S. S.

"Warned in Advance"

(Pathe—Western—Two Reels)

This Western in the Range Rider series shows Leo Maloney as the principal in an elopement in which he is accused of being a kidnapper, due to the non-appearance of the judge's daughter due to arrive in a stage coach, and the fact that he had already "kidnapped" his own sweetheart from the coach to elude her father. There is a lot of good riding and the usual fighting, and the story moves at a rapid pace. It is well up to the standard of the majority of the Range Rider series and provides good snappy entertainment. —C. S. S.

"Rustlin"

(Universal—Western—Two Reels)

A novel touch has been given to this Universal Western, starring Jay Morley, by having the whole action occur as the result of a frame-up by his friends to find out if he has the right mettle to make a good sheriff. He is sent after a desperate outlaw, and all sorts of difficulties are put in his path, even his sweetheart appears to be against him. He gets away with the test in great shape. This is a subject that should prove entirely satisfactory to patrons who like Westerns.—C. S. S.

Three Grand-Asher Comedies

Highly Amusing Two-Reelers Starring Monty Banks, Sid Smith and Joe Rock

Reviewed by C. S. Sewell

Signalizing their entry into the ranks of producer-distributors Grand-Asher Distributing Corp. are offering on the state right market three two-reel comedies: "Paging Love" starring Monty Banks, "A Man of Position" starring Sid Smith and "Rolling Home" starring Joe Rock. All three of these comedies are of the rollicking type, which has proved popular with patrons, are filled with amusing situation and should be thoroughly enjoyed by the great majority of audiences. Each one is the first of a series of twelve.

"Paging Love"

Monty Banks appears as a chap whose prospective father-in-law, to find out the stuff of which he is made, sets him out to peddle an encyclopedia which no one else can sell. He meets with all kinds of experiences and rebuffs which will bring laughs. In his zeal he even tries to sell an ironworker at the top of a new skyscraper and this gives him opportunity for several amusing stunts on the steel framework. The finish is especially clever, where he falls through the roof into a "buy a book" convention and gets rid of his entire stock, winning the girl.

"A Man of Position"

In the role of an extremely near-sighted man Sid Smith gives a very clever and thoroughly amusing performance. The scene in the office where he takes an ax and demolishes everything in sight trying to chase a big butterfly should make anybody laugh. Equally as funny is his attempt when disguised as a bellboy to carry a glass of water through the hotel lobby. In fact, the comedy is chock full of hearty laughs.

"Rolling Home"

The difficulty in finding an apartment is satirized in this comedy in which Joe Rock solves the problem by building a house on the chassis of an auto. This provides opportunity for several clever devices and for stunts that will bring many laughs. Billie Rhodes and an exceedingly fat man add much to the humor. Altogether, it is a thoroughly enjoyable two-reeler.

"Lots of Nerve"

(Universal—Comedy—Two Reels)

This is one of the very best of the recent Century Comedies. You all know Century's wonderful dog Brownie. Well, the dog Pal, which is featured with Henry Murdock in this comedy, resembles brownie and is just as clever. The stunts this dog does are all entertaining and amusing, and many are really remarkable and show wonderful patience and training. Murdock's work is satisfactory, but it is Pal that is really the star. Pal proves himself to be a real pal to his master, helping him to evade the landlady and also to get rid of a troublesome rival. This comedy should go big with any class of audience.—C. S. S.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28		4,150

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6	Aug. 4	6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,622
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31	July 21	6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26		5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts

ASSOCIATED EXHIBITORS

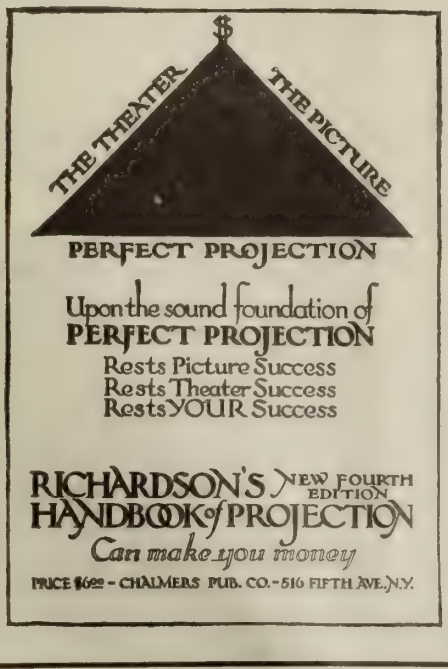
A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7,864
Alice Adams	Florence Vidor	Apr. 28		6,000
Is Divorce a Failure?	Leah Baird	May 5		5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803

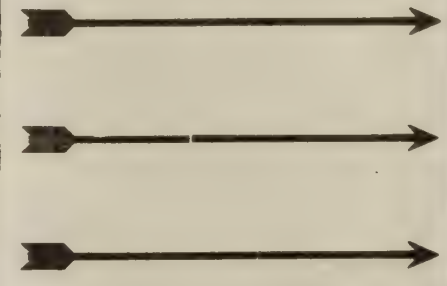
EDUCATIONAL FILMS CORP.

Babies Welcome	Dorothy Devore	Mar. 10		2,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000

FAMOUS PLAYERS-LASKY

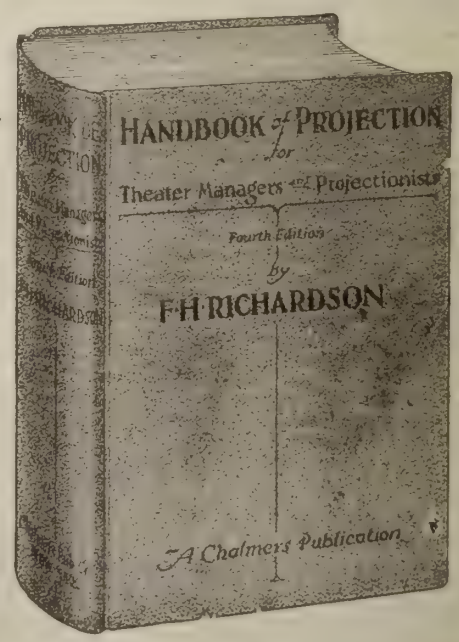
Nobody's Money	Jack Holt	Feb. 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	July 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414





PRICE $6.00

CHALMERS PUB. COMPANY
516 FIFTH AVE., N. Y.



(Continued from preceding page)

The Rustle of Silk	Betty Compson	May 19	July 21	6,947
Yje Snow Bride	Alice Brady	May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6,387
Woman With Four Faces	Betty Compson	June 30		5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21		6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7,000

FILM BOOKING OFFICE OF AMERICA

Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westbound Limited	Ralph Lewis	May 5		5,100
Borrowed Trouble	Carter De Haven	May 19		2,000
Pop Tuttle's Lost Nerve	Dan Mason	May 19		2,000
Wonders of the Sea	Williamson Undersea.	May 19		5,000
Mary of the Movies	Star cast	June 2	Aug. 11	6,500
Pop Tuttle's Russian Rumor.	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30		5,840
The Mysterious Witness	Robert Gordon	June 30		4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800

FIRST NATIONAL

Money, Money, Money	Katherine MacDonald.	Feb. 10	Mar. 10	5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien.	Feb. 17	Mar. 31	6,685
Jell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14		6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,500
Wthin the Law	Norma Talmadge	May 12		8,034
Slippy McGee	Wheeler Oakman	May 12		6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23		6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30		6,000
Wandering Daughters	James Young Prod.	July 7		5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7,321

FOX FILM CORP.

A Friendly Husband	Lupino Lane Feature	Jan. 20	July 7	4,527
The Footlight Ranger	Chas. "Buck" Jones.	Feb. 3	Mar. 17	4,729
Brass Commandments	Wm. Farnum-Hawley.	Feb. 10		4,829
Truxton King	John Gilbert	Feb. 17	Mar. 31	5,613
Romance Land	Tom Mix	Feb. 24	Mar. 31	3.975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10.461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Three Jumps Ahead	Tom Mix	Apr. 14	Aug. 11	4,854
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28	July 21	4,710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19	July 21	4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			

GOLDWYN

The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,531
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,769
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	

		Review	Consensus	Footage
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6.541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,501
The Last Moment	Star cast	June 2		6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater.	July 14		6,946
The Love Piker	Anita Stewart	July 21		6,237

HODKINSON

Fun from the Press	Issued Weekly			1,000
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31	5,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3		8,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31	Aug. 11	5.800
The Good for Nothin'				
Just Like a Woman	Marg'ite DeLaMotte.	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing.	Apr. 7	Apr. 21	5,600
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	June 30		4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400

METRO

All the Brothers Were Valiant	Chaney—Billie Dove.	Jan. 27	Mar. 17	6,265
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends.	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,643
A Noise in Newboro	Viola Dana	Apr. 14	July 21	5,200
An Old Sweetheart of Mine.	Elliot Dexter	Apr. 28	July 21	5,400
Soul of the Beast	Made Bellamy	May 5	July 14	5,300
Her Fatal Millions	Viola Dana	May 5		6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21	6,800
The Fog	Featured cast	July 14		6,500

PATHE

Haunted Valley	Roland-Serial		Apr. 7	15-2 r
White Wings	Stan Laurel	Apr. 28		1,000
Giants vs. Yanks	"Our Gang"	May 12		2,000
Wings of the Storm	Leo Maloney	May 12		2,000
The Mouse Catcher	Terry Cartoon	May 12		750
Black Shadows	Travel	May 19		5,000
The Crystal Ascension	Scenic	May 19		1,000
A Fish Story	Cartoon	May 19		1,000
Sold at Auction	Snub Pollard	May 26		2,000
The Unsuspecting Stranger.	Leo Maloney	May 26		2,000
Amateur Night on the Ark.	Aesop cartoon	May 26		1,000
For Art's Sake	Paul Parrott	May 26		1,000
Back Stage	"Our Gang"	June 2		2,000
Under Two Jags	Stan Laurel	June 2		1,000
Spooks	Terry cartoon	June 2		1,000
The Watch Dog	"Dippy Doo Dads"	June 9		1,000
The Stork's Mistake	Terry Cartoon	June 9		1,000
Hyde and Zeke	Leo Maloney	June 9		2,000
Springtime	Terry Cartoon	June 16		500
Fresh Eggs	Paul Parrott	June 16		2,000
Pick and Shovel	Stan Laurel	June 16		1,000
Courtship of Miles Sandwich.	Snub Pollard	June 23		2,000
Tom, Dick and Harry	Leo Maloney	June 23		2,000
Dogs of War	"Our Gang"	June 23		1,000
The Burglar Alarm	Terry cartoon	June 23		1,000
Collars and Cuffs	Stan Laurel	June 30		1,000
The Beauty Parlor	Al-Falfa cartoon	June 30		750
Where's My Wandering Boy This Evening?	Mack Sennett	July 7		2,000
The Covered Pushcart	Cartoon	July 7		1,000
Steel Shod Evidence	Leo Maloney	July 7		2,000
The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000
Her Dangerous Path	Serial-Edna Murphy.	July 21		20,000
Yellow Gold and Men		July 21		2,000
Mysteries of the Sea	Cartoon	July 21		750
Jack Frost	Snub Pollard	July 21		2,000
For Guests Only	Paul Parrott	July 21		1,000
Lodge Night	Our Gang	July 28		2,000
A Thoroughbred	Cartoon	July 28		1,000
Gas and Air	Stan Laurel	Aug. 4		1,000
The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1,000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1,000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9		4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12		4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7		4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10			4,804
Isle of Doubt	Wyndham Standing	Sept. 30			5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14		4,885
The Man Who Waited	Star cast	May 12			5,000
Counterfeit Love	Featured cast	June 30			6,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10		6,971
The Hero	Gasnier Prod.	Jan. 13	May 12		6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5		5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31		
The Girl Who Came Back	Forman Prod.	July 21			
Mothers-in-Law	Gasnier Prod.				
Poor Men's Wives	Gasnier Prod.	Feb. 10			6,963
Girl Who Came Back	Miriam Cooper	May 12			6,100
Daughters of the Rich	Gasnier prod.	June 30			6,075

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2		7,000
Pawned	Tom Moore	Dec. 16	July 7		5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21			9,400

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28		5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2		10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6		10,000
Tailor Made Man	Charles Ray	Dec. 9			8,650
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5		7,100
The White Rose	Mae Marsh	June 2			11,000

UNIVERSAL

Trimmed in Scarlet	Kathlyn Williams	Apr. 7	May 5		4,765
Outlaw and the Lady	Harry Carey	Apr. 14			4,704
Dead Game	Hoot Gibson	Apr. 21	July 21		4,819
Bavu	Wallace Beery	Apr. 28	July 7		6,968
The Guilty Hand	Roy Stewart	Apr. 28			2,000
What Wives Want	Ethel Grey Terry	May 5	July 14		4,745
The Secret Code	Roy Stewart	May 5			2,000
Fools and Riches	Herbert Rawlinson	May 12	July 14		4,904
Trifling with Honor	Rockcliffe Fellows	May 12	July 14		
The Eagle's Talons	Serial	May 12			7,785
Crossed Wires	Gladys Walton	May 19	July 7		4,765
Radio-Active Bomb	Roy Stewart	May 19			2,000
Double Dealing	Hoot Gibson	May 26	July 14		5,105
The Knockout	Lee Moran	May 26			2,000
Ain't Love Awful?	Bobby Dun	May 26			2,000
Burning Words	Roy Stewart	June 2	Aug. 4		4,944
A Fight for a Mine	Roy Stewart	June 2			2,000
Trail of No Return	Neal Hart	June 2			2,000
The Wandering Two	"Leather Pushers"	June 2			2,000
The Shock	Lon Chaney	June 9	Aug. 4		8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9			4,894
Should William Tell	Neely Edwards	June 9			1,000
Fare Enough	Century Comedy	June 9			2,000
The Drifter	Harry Carey	June 9			2,000
The Kid Reporter	Baby Peggy	June 9			2,000
Better Than Gold	Roy Stewart	June 9			2,000
Railroaded	Herbert Rawlinson	June 16			5,390
In the Days of Daniel Boone	Serial	June 23			4,900
Sawdust	Gladys Walton	June 30			1,000
In Hock	Neely Edwards	June 30			2,000
Don't Get Fresh	Buddy Messinger	July 7			5,100
Shootin' for Love	Hoot Gibson	July 7			2,000
Lonesome Luck	Jack Dougherty	July 7			2,000
Hold On	Billy Engle	July 7			2,000
Taking Orders	Baby Peggy	July 7			2,000
The Merry-Go-Round	Featured cast	July 14			9,178
McGuire of the Mounted	William Desmond	July 14			5,020
A Self-Made Wife	Ethel Gray Terry	July 14			4,969
Bum Slickers	Neely Edwards	July 14			1,000
Speed Bugs	Fred Spencer	July 14			2,000
The Homeward Trail	Pete Morrison	July 14			2,000
Forgetting the Law	Jack Dougherty	July 14			2,000
A Radio Romeo	Walter Forde	Jan. 27	Mar. 17		1,000
Hunting Big Game in Africa	H. A. Snow	July 21			10,000
Won't You Worry?	Bert Roach	July 21			1,000
Buddy at the Bat	Buddy Messinger	July 21			2,000
Tempest Cody Rides Wild	Marie Walcamp	July 28			2,000
The Victor	Herbert Rawlinson	July 28			4,880
The Host	Neely Edwards	July 28			1,000
True Gold	Jack Dougherty	Aug. 4			2,000
The Eleventh Hour	Charles Jones	Aug. 4			2,000
Out of Luck	Hoot Gibson	Aug. 4			6,819
Legally Dead	Milton Sills				5,518
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4			6,076
Nobody's Darling	"Baby Peggy"	Aug. 4			2,000
Double Suspicion	Neal Hart	Sept. 9			2,000
Spring Fever	Comedy	Aug. 4			2,000
The Love Brand	Roy Stewart	Aug. 4			2,000
The Steel Trail	Duncan serial	Aug. 11		15 parts	4,832

VITAGRAPH

One Stolen Night	Alice Calhoun	Feb. 16	June 9		4,900
Masters of Men	Earle Williams	Apr. 21	May 12		6,800
The Barnyard	Larry Semon	Apr. 21			2,000
Roving Thomas in Banff	Urban Classic	Apr. 21			5,400
Playing It Wild	William Duncan	Apr. 28	July 21		
Forward, March	Jimmy Aubrey				
The Inner Chamber	Alice Joyce				
A Guilty Conscience	Antonio Moreno				
Divorce Coupons	Corinne Griffith				5,240
The Man Next Door	Alice Calhoun	June 9			2,000
A Midnight Cabaret	Larry Semon	June 9			2,000
Smashing Barriers	William Duncan	July 7			5,660
The Midnight Alarm	Alice Calhoun	Aug. 11			6,000

WARNER BROTHERS

				Consensus	Footage
Brass	Charles Norris	Mar. 17	Apr. 21		8,000
A Dangerous Adventure	Grace Darmond				7,000
Main Street	Star cast	May 12			8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2		7,000
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4		6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9		6,300

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

The Covered Schooner	Monty Banks				—
The Love Trap	Washburn-Forrest				—
A Man of Position	Sid Smith Prod.				—

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2			4,800
The Drug Monster					
The Cowboy King	"Big Boy" Williams	Apr. 21			4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20			5,000
Queen of Sin	Lucy Doraine	Apr. 7			8,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12		6,000
Luck	Johnny Hines	Mar. 31	June 9		6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9		5,000

C. B. C.

Hallroom Boys	Twice a Month				2,000
Temptation	Featured cast	Apr. 28			6,500
The Passionate Friends					
Her Accidental Husband	Forrest Stanley	Mar. 24			5,800
Lamp in the Desert	Gladys Jennings	June 2			4,900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30			5,000
Flaming Hearts	James B. Warner				4,300
Big Stakes	James B. Warner				4,600
Danger	James B. Warner	July 7			6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28			6,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17			6,047
The Daring Years	Mildred Harris	Aug. 4			7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12		6,200

PHIL GOLDSTONE

Deserted at the Altar	Special	Jan. 6			
Gold Grabbers	Franklyn Farnum	Dec. 2			4,600
Gun-Shy	Franklyn Farnum	Dec. 16			5,000
Lucky Dan	Richard Talmadge	Dec. 23			4,700
The Firebrand	Franklyn Farnum	Dec. 30			5,000
Speed King	Richard Talmadge	Feb. 10			5,000
Thru the Flames	Richard Talmadge	June 30			5,000

J. G. MAYER

The Greatest Menace	Featured cast	May 19			7,000

LEE-BRADFORD

Squirrel Comedies					2,000
Is Money Everything?	Miriam Cooper	Apr. 7			5,800
Call of the Hills	Maud Malcolm	May 5			5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28			

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24			
Mind Over Motor	Trixie Friganza	Mar. 24			5,000
East Side, West Side	Eileen Percy	Apr. 28			6,000
Temporary Marriage	Mildred Harris	May 5			7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell				5,000
In the Night	All-Star				5,000
Irving Cummings Series	Two-Reelers				2,000
Just a Song at Twilight	Barthelmess				5,000
Madame Sans Gene	Special				5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19			8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30			4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19			6,600
Patsy	Za-Su Pitts				6,500
Are the Children to Blame?	Corrigan-Shannon				5,000
Riders of the Range	Star cast	May 12			5,000
The Prairie Mystery	Bud Osborne	June 16			5,000
Broadway Gold	Elaine Hammerstein	July 28			6,800

WEBER AND NORTH

Notoriety	Maurine Powers	Oct. 14	Nov. 4		8,600
Marriage Morals	Will Nigh prod.	Aug. 11			6,400

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5			7,000

PROJECTION

EDITED BY F. H. RICHARDSON

Helios Reflector Lamp

The Helios Reflector Lamp, now being marketed by the Warren Products Company, New York City, is one of the several types of this comparatively new invention which I have been called upon to examine lately. I am glad to be able to report that the Helios is well made mechanically and of substantial construction; also it has a very complete assortment of adjustments—all, in fact, that are found on the regular type of projector arc lamp.

Examining the accompanying illustration, "I" is the adjustment handle, or knob, by means of which the entire lamp is raised or lowered vertically. This is accomplished by means of a clever and practical lever arrangement. The entire lamp frame rests upon lever 10, which is moved by knob 1. The lamp frame slides up and down on posts 8-8-8-8. The effect of this arrangement is to make the lamp very flexible in its up and down adjustments, and at the same time to hold it absolutely in alignment with the lamp base.

Knob 2 revolves a long screw, which is threaded right-hand on one of its ends and left-hand on the other. This screw controls the movement of both positive carbon standard 11 and the negative standard 12, so that when knob 2 is revolved, the carbons are either advanced toward each other or separated, according to which direction the knob is turned.

Reflector Adjustments

By means of knob 3 the entire reflector, 13, may be either moved ahead or back, and by revolving knob 4 the reflector is swung sidewise so as to move the spot sidewise upon the cooling plate. The vertical position of the spot upon the cooling plate is controlled by knob 5, which tilts the reflector up and down—its top ahead and bottom back, or vice versa. By means of these last two adjustments the position of the spot may be altered at will, and almost instantly, by the projectionist.

By revolving knob 6, the tip of the negative carbon is moved sidewise, while knob 7 moves it up and down. The projectionist is therefore in entire control of his crater, the position, and the size of his spot.

The negative carbon clamp pressure is controlled by two studs, the top of which are made to be grasped by a pair of plyers, or a specially designed wrench. The positive carbon clamp is controlled, as to pressure, by a stud of the same design, located at the arrow head of 9.

There is no universal joint in any of the various control rods, it being the intention of the Warren Products Company to supply, with the lamp, a special lamphouse back, with slotted holes of sufficient size to allow of all necessary adjustments.

The reflector is of glass, a little less than ⅛ of an inch thick. I am of the opinion that a surface reflector would be an improvement, if a really satisfactory reflector of that type can be procured by the company.

The mount of the reflector seems excellent. It makes ample allowance for expansion and contraction. The company says it will stand behind the reflector reasonably in the matter of breakage.

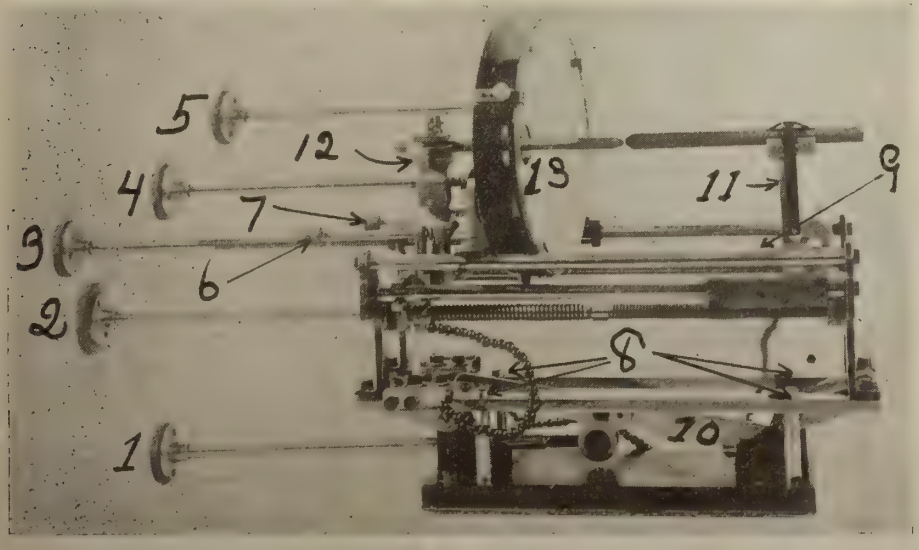
I can recommend this lamp to the consideration of those contemplating the purchase and installation of apparatus of this type.

The Warren Products Company tell me they are prepared to provide, as extra equipment, an arc control for the lamp, and a special lens system which will permit of the perfect projection of stereopticon slides.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.



THE HELIOS REFLECTOR LAMP

Explanation of the numbered parts will be found in the text.

He Objects

Edgar D. Growden, Projectionist, Cumberland, Md., who is a member of L. U. 258, I. A., says:

Dear Friend Mr. Richardson: I started to read the Projection Department of the Moving Picture World about two years ago. Up to the time you issued the Bluebook of Projection it was very helpful and interesting to the projectionist.

Of course you are selling your product and it is but natural that you should boost it, but when a projectionist asks you for information and instead of setting it forth in the department you cite a page or pages of the Bluebook I don't think it fair to all concerned.

Take the small town man who works perhaps three nights a week and receives something like fifteen dollars weekly wage. I don't think he can afford to buy a six dollar book. Such books are all right for projectionists in large cities, where they make a young fortune each week, but I think you should be fair and give at least a brief answer to all questions for the benefit of small town projectionists. Why not cut out some of the unnecessary and foolish words you put in and thus make room for the replies?

Not long ago you published a letter in which you said no one should object to honest criticism, and I hope you will accept this as just that.

Please tell me how you get amperes. A single dry cell will give thirty-five amperes at one volt—nearly as much as many projectionists use at the arc. I understand what amperes, volts, ohms and watts are, but cannot figure out how you get amperes.

Answering Last Question First

Answering your last question first, all we know is that if we have a closed circuit in which there is one ohm of resistance and one volt of electrical pressure, one ampere of current will "flow." As a matter of fact scientists do not know that anything actually does flow. We do not know what electricity is or how it acts. All we know is that if we do certain things certain results follow.

Your one volt battery will only force one ampere against one ohm resistance, but if the resistance be less it will force more current, and if it be low enough the battery will send forth an amperage equal to its capacity to generate. I do not know just how much that is. It would depend on the battery itself.

This brings me to the first part of your letter. If I explained the matter of amperage flow in complete detail it would probably require the entire issue of the department this week. It has been explained many times, and this space is needed for other purposes than explaining fundamentals which may be had completely in the Bluebook.

The "Useless Words"

You say, why not cut out useless and foolish words and thus make room, which shows that however good you may be at some things, you do not understand the making of a successful department of this kind. To be largely useful, such a department must have a wide reading, and the instant I cut out those words you call "useless" and "foolish" it would cease to be read by any but a comparatively very few, because it would be as "dry as dust."

More valuable insofar as its actual contents be concerned, perhaps, but far less valuable because few would wade through a

lot of purely technical matter, which makes very uninteresting reading.

But Two Cents Per Week

You say small town men cannot afford six dollar books. Let us see if that is true. It is only necessary that they buy such a book about once in every five years, hence the investment is only a bit more than a dollar a year, or two cents a week, which I think they can very well afford. I will gamble a month's pay that nine out of ten of these same poorly paid men will, in the course of a single month, invest MORE than six dollars in some entirely needless things. Many who "can't afford" a book will spend it for hooch or ice cream. Do you really think that a business is worth while at all which does not justify a six dollar investment in knowledge????

I do try to be fair by conserving space by referring readers to the Bluebook for things which they will find far better explained there than I could possibly explain them in the department. I think it would be eminently unfair to explain things over and over and over again in this department simply because men will not invest a few dollars in a textbook they ought to be ashamed to be without.

They should have such books if for no other reason than as a matter of pride. The small town audience buys its tickets just the same as the city theatre patron does, and is entitled to see what it buys placed on the screen creditably, which may only be done by a man at least reasonably proficient in projection.

The small town projectionist owes it to the theatre patron and to the moving picture industry to study his profession, and to study his profession he MUST have text books, at the head of which it is generally conceded stands the Bluebook of Projection. I understand you, brother Growden, but in my opinion you are entirely wrong. It is my honest conviction that one of the greatest services I can possibly do a projectionist is to induce him to purchase a Bluebook.

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The new Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
Postpaid

Chalmers Publishing Co.
516 Fifth Avenue New York City

Good Letter

Projectionist John A. Maurer, Massillon, Ohio, writes most interesting, as follows:

I wish first to express my appreciation of your courtesy in sending me a carbon copy of my letter and what you said, as used in the department recently. I have done a great deal of experimenting since that letter was sent and it occurs to me that you might be interested in my conclusions, as formed from them and by a study of the Bluebook.

First, the high reading of my voltmeter concerning which I wrote last time, was caused by a poor contact, which was finally located by a close examination of the circuit. Secondly, I have changed to a cored Silvertip negative. I find them to give a better light and to be more efficient. Third, the voltage of an arc using ordinary negative cored carbon is decidedly higher than the same length arc using Silvertip negative. Fourthly, as to voltage (arc length), I believe the table on page 400 of the Bluebook is based on about as short an arc as can be made to burn quietly, unless the carbons be too large for the amperage.

His Rule

My rule is to keep the distance from tip of the negative to core of positive a trifle shorter than the length of the crater—about 5-6 of it. I have found this to correspond so nearly to the table referred to, on all amperages, that I work almost entirely by this method, my voltmeter being awkwardly located. Fifthly, the National Carbon Company says that the trouble with high amperages, set forth in my former letter, is due to using too small a carbon size—which has been practically overcome by using Silvertips.

They give a table of recommended sizes which are, in all cases, about fifteen amperes below the penciling point, though they say nothing about the latter. After making careful tests I am using sizes as follows:

40 to 50 amperes, 9-16 upper and 5-16 cored Silvertip.

50 to 60 amperes, ⅝ positive and 5-16 cored Silvertip.

60 to 75 amperes, ¾ upper and 11-32 cored Silvertip.

I would use 11-16 positives for 60 to 70 amperes were they available. Is it not possible to get the National to make both that size and a 13-16?

I really prefer the solid Silvertip, but am using the cored because they may be obtained in the 9 inch length, and that length is more economical and less trouble than the shorter length. There is not so much waste. The Simplex Type S lamphouse will just accommodate a nine inch negative, one of which will usually burn for an entire evening.

Rubber at This

I am in a habit of carefully adjusting the amount of light to each picture I project, changing the condenser line-up to suit. My standard of lighting has its base in the fact that for best results the very deepest shadows in the film must show an appreciable luminosity on the screen—that is to say, they must show appreciably brighter than the draperies which surround the screen.

And now here is something in the nature of a freak suggestion. The following figure is intended to illustrate the fact that when holding the arc at the 55 degree angle, which is the most efficient angle in the matter of transmitting light to and through the collector lens, the spot is longest in the direction in which the projector aperture is shortest, hence this condition makes for maximum waste of light at the spot.

Why could not this be remedied by making the positive carbon oval in form, using it with one of the flat sides toward the collector lens, so as to give a spot having its longer axis horizontal? I have tried this many times by rasping a carbon to an oval shape. I find no difficulty burning a good crater on such a carbon.

As to Oval Carbon

Friend Maurer continued at some length concerning the Cinephor condenser, which he has tried out, but I think that may be better treated as a separate letter, since did I put it all together it would be too long.

As to the oval carbon, at first glance I would say nothing doing. The crater burns oblong, with its longest diameter horizontal merely because it is the nature of heat to rise, hence when a crater sets otherwise than horizontal the tendency is always for the terrifically heated gases to rise and heat the upper side of the crater so that the longer axis will be perpendicular. I cannot see how an oval carbon would stop this in a way which would make for added efficiency, and yet I am not prepared to say it will not. What do the rest of you think about this? It does show, however, that brother Maurer is not a mere chair warmer—a worker with his muscles. He THINKS—uses his brains, and take it from me that is the kind of men we need.

As to the other matters, I shall not comment much, preferring to set the ideas before my readers, permitting them to do the commenting. I will say, however, that there should be carbon sizes by sixteenths of an inch from half-inch to three-quarters inch. I have repeatedly called attention to the necessity for this.

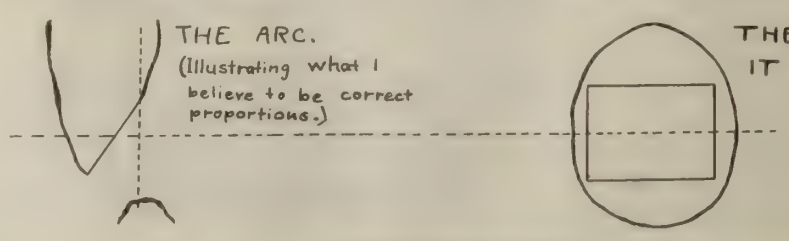
The reason we do not get them is that so very few take any interest in getting high class results and GETTING THEM WITH THE GREATEST POSSIBLE EFFICIENCY. The average projectionist will go to quite a lot of bother to get good results, BUT once he gets them he does not give two whoops in the new Jerusalem what it is costing. That item absolutely does not interest him, provided the "boss" don't get wise to the waste, as he is not likely to.

Now some of you live wires shake off your lethargy and let us hear from you on the points Maurer has raised. The method suggested for gauging screen illumination is particularly interesting.

New Bulletin

The supply department of the General Electric Company, Schenectady, New York, has just sent me a copy of its new bulletin, 45113-A, descriptive of its Compensarcs for motion picture projection.

There are 12 pages, 10 of which are devoted to descriptions and illustrations of the General Electric Compensarcs of various kinds. On the back page is a list of sales offices and service shops in the United States, and a list of agents in foreign countries. It is a good bulletin for projectionists and theatre managers to have on file.



MAURER'S DIAGRAM
Showing how spot is longest in direction of shortest projector aperture.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Griffin, Rabell and Smith Endorse Our Credit Views

IN our issue of August 4, we made a few remarks on the present unsatisfactory credit conditions prevailing in the equipment and supply branches of the industry, how they affect the exhibitor, and a possible solution of the problem.

We take pleasure in publishing herewith comments that we have received on the article mentioned from Messrs. Griffin, Rabell and Smith. It will be noted that no less a concern than the Nicholas Power Company, is already making arrangements to co-operate along the lines that we recommended in our editorial.

Hits the Nail on the Head, Says Griffin

New York, August 2d, 1923.

Mr. E. T. Keyser,
Moving Picture World,
My dear Mr. Keyser:

I have read with a great deal of interest the article published on page 429 of the issue of August 4th, and just want to say that I believe you have hit the nail right on the head.

We have been endeavoring for some time to arrange some method of financing whereby the honest exhibitor may be able to purchase new equipment on a time payment plan, and we believe we will be in a position very shortly to offer such a plan to our distributors throughout the United States. There is no doubt at all that a tremendous number of exhibitors are using equipment which is obsolete or otherwise sadly in need of change, because he is cramped for funds so that he cannot pay out large sums in cash for new equipment.

To the Exhibitor's Advantage

This time payment plan I speak of and which you have so thoroughly treated in your article, would give the legitimate exhibitor a proposition whereby he could pay a small amount down on his equipment and the balance in twelve monthly payments. The cost of financing a proposition of this kind to the exhibitor is very nominal, indeed so much so that it would be really foolish to consider paying cash at all, inasmuch as he could turn over the amount of money involved two or three times a year, earning the greater amount with it in one turnover than it would cost him to finance a purchase as outlined.

I am very pleased to see you taking up matters of this kind in your department, because they are a great help to the exhibitor and, incidentally, a great help to the manufacturer.

I trust you will continue work of this kind.

With kindest regards I remain,

H. GRIFFIN,
Nicholas Power Co.

Touches the Right Point, Says Rabell

New York, August 1, 1923.

Mr. E. T. Keyser,
Editor Equipment Section,
Moving Picture World,
Dear Sir:

Permit me to extend to you as Chairman of the Publicity Committee of the Motion Picture Equipment Dealers' Association of America my heartiest congratulations on your article in the August 4th issue of the Moving Picture World.

I think it touches the right point in every phase of the credit situation and will be very pleased to continue with you along these lines, as I not only feel that you are doing the organization which I have the honor to represent a material service, but I feel that you are placing the entire credit situation before the Theatre Owner Exhibitors in a logical and definite form.

On behalf of the organization, permit me to thank you for your article and the deep interest which you are showing in this movement.

Very truly yours,
W. H. RABELL.
Chairman of the Publicity Committee Motion Picture Equipment Dealers' Association of America.

Would Solve the Problem, Says Smith

New York, August 1st, 1923.

Mr. E. T. Keyser,
Care of Moving Picture World,
Dear Mr. Keyser:

I wish to compliment you on the very excellent manner in which you have suggested a way out of the difficulties as now encountered by the supply dealers in respect to a Credit System in your issue of August 4th of The Moving Picture World.

I think if such a plan was put into operation, it would solve the problem, so "keep the good work up." Your article will stand repeating.

Yours very truly,
Burwood Sales Company, Inc.
W. C. SMITH,
Vice-Pres.-Gen. Mgr.

We look for earnest and early action of a constructive nature on the part of other manufacturers and the Association of Motion Picture Equipment Dealers of America in the advancement of the good work.

That the Association has plans of this nature already under consideration is indicated by our receipt of the following bulletin, which we are advised several of its members have issued for the instruction of their salesmen, regarding the insurance of equipment sold on time payments.

TO ALL SALESMEN:

The great majority of concerns selling goods on time payments require the purchaser to protect them by insurance on the goods sold.

We have, therefore, made an arrangement with the ..... to issue such insurance for us under a plan which will benefit our customers as well as ourselves.

After several weeks' study of the situation the above concern has agreed to issue policies of insurance in the names of ourselves and the customer, as our respective interests may appear. A flat rate of $2.50 per hundred has been agreed upon and this is lower than the average rate now in effect in the various states on the contents of motion picture theatres, in fact in some states it has been impossible for the exhibitor to secure insurance on his projection room equipment.

In making a sale you will advise our customer that this insurance is required and agree with him that he is to include payment for the same in the initial payment to us on our bill, and you are to see that this is included. Then when your order reaches the office we will order a policy for the amount of the bill and it will be sent to us and filed with the customer's papers. The policies are written for one year, and when the final payment is made we will forward the policy to the customer and he will have the full value of same for the balance of the term of the policy.

The ..... operates on the Reciprocal Plan, whereby the savings at the end of each year belong to the policy holder, and for the past two years this saving has been 40% from the regular tariff rates. Our customer who holds the policy at the end of the year will, therefore, receive whatever savings are returned—which on a 40% basis from a $2.50 rate would be a saving of $1.00 per hundred, so that his net cost for the insurance would have been $1.50 per hundred. If any customer wishes additional insurance above the amount of our bill, to cover his other contents, such as furniture and fixtures, organs, musical instruments, etc., you can send this in a separate order and policy will be mailed direct to him.

We know you will see the advantage of our requiring this insurance and are certain you will find no trouble in having the customer agree to it.

As a precaution against a large flood of small claims the Exchange will not be liable on losses under $15.00 and no claim can be made for same. You must make this clear to each purchaser so that there will be no misunderstandings after the policy is issued. If we did not take this precaution you can see that a large number of necessary minor repairs would come to us in the way of claims for fire damage, and the Exchange would very shortly have to refuse to issue further insurance for us.

A short form description blank of the theatre where the insurance is to become effective is enclosed herewith, and one of these completely filled out must accompany each order that you take.

This insurance plan will become effective October 1st, and you will begin taking orders on that date with insurance required.

We feel that this arrangement will work out to the benefit of our customers and that they will be glad of the opportunity to secure the insurance.

What a Seating Expert Subscriber Recommends for Comfort of Patrons

COMMENTING on our recent observations regarding the connection between comfortable seating and the patron's enjoyment of the picture, George N. Wolfe, president of the Steel Furniture Company of Texas, Houston, Texas, writes:

Here is a question that has often puzzled me. Why will theatres put in a padded seat chair when they can get a 5, 9 or 12 spring seat for a very small cost over the padded seat? We have theatres here in Houston with the padded seats that will make you squirm inside of 30 minutes. A shaped veneer seat is preferable to these padded or squab seats.

Another thing I find is that so many salesmen are not particular enough in getting the floor inclines, hence the chairs lean forward making it feel like you were slipping out of the seat. I have found and make it a rule to give the chair a little more incline than the floor actually has, viz: If the floor has a half inch per foot incline, give it ¾", this gives the chair a slight lean backwards, and for comfort has the same difference between a straight back chair and a rocking chair.

Referring back to the padded seat. This seat has practically no give to it and is really a flat seat. No two persons are shaped exactly alike. With the spring seat it will conform to the shape of the person sitting in it, making every seat comfortable and from fitting. This makes the theatre inviting to the patrons. And it is patronage that theatres thrive on.

Power for Glenn

R. H. Glenn, who has owned and operated several theatres in the mining district and who recently sold his home in Issaquah, Wash., has bought the Black Diamond Theatre, Black Diamond, Wash., from E. E. Beloir.

He is installing a Power 6-A purchased from the Theatre Equipment Co.

Olund to Run Pictures

Ole Olund, of Roy, Wash., who is planning to convert a fraternal hall into a picture show to run two nights per week, has bought a Power 6-A with Power G. E. Incandescent equipment from the Theatre Equipment Co.

Simplex for Columbia

The Columbia Theatre, Portland, Ore., has purchased a new Simplex projector from B. F. Shearer, Inc., date of installation to be August 21.

Brightening the Dream

The Dream Theatre, Port Angeles, Wash., has installed a 72 ampere double arc motor generator, which was sold and installed by the Theatre Equipment Co.

Theatres Projected

SOUTH NORWALK, CONN.—Joseph W. Tracey, 274 Main street, Norwalk, has plans by Arthur S. Meloy, 265 Main street, Stratford, for two-story brick theatre and store building, 64 by 134 feet, to be erected on Main street, to cost $100,000.

BROOKSVILLE, FLA.—C. M. Emerson & Company, of Tampa, has contract to erect moving picture theatre on Main street, with seating capacity of 350, for Maillis Brothers.

OCALA, FLA.—R. G. Walker and J. W. Phillips, of Somerset, Pa., will erect brick moving picture theatre, with seating capacity of 450, cement floors, ornamental marquise, etc.

CHICAGO, ILL.—Jacob Horwitz, care Peters & Horwitz, 10 South La Salle street, has plans by James Denson, 5 North La Salle street, for two-story brick theatre, store and office building, to cost $750,000.

MOMENCE, ILL.—H. E. Hoag has plans by Z. T. Davis, 400 North Michigan avenue, Chicago, for one-story brick moving picture theatre, 40 by 84 feet, to cost $30,000.

QUINCY, ILL.—U. M. Dailey and associates of St. Louis have secured options on two downtown properties as sites for erection of large moving picture theatre. The sites under consideration are choice ones. The Mohrenstecher property was originally intended for a theatre, and has a frontage of 70 feet on Main street and a depth of 120 feet. The Hampshire street site includes the property at 601-5 Hampshire street, with 60 foot frontage, and also an option on property at 212 Sixth avenue, north, which would provide a depth of 135 feet. In case the Main street site is selected, a building with seating capacity on main floor of 1,600 will be arranged. If the Hampshire street site is decided upon, the builders will provide a balcony, giving seating capacity of 1,900. Proposed plans call for fine organ. A first-class orchestra will be a feature. The decorations, furnishings and equipment will be in keeping with a high-grade moving picture theatre.

SPRING VALLEY, ILL.—William A. Campbell and associate will erect one-story brick moving picture theatre, 75 by 130 feet, at Erie and Spaulding streets. Pipe organ will be installed.

WAUKEGAN, ILL.—Chicago syndicate plans to erect theatre and store building on Genesee street, near Water, with seating capacity of 1,500, to cost $330,000.

MECCA, IND.—Frank Jacks has plans by Thoma & Allen, 25½ South Fifth street, for one-story stucco moving picture theatre, to cost $10,000.

NAPPASEE, IND.—G. S. Boice plans to erect moving picture theatre, with seating capacity of about 600.

DEXTER, KAS.—Hale and Meece, who conducted picture show in building of D. A. Hall Mercantile Company, have leased space in B. H. Ward Building, and are having room equipped as first-class moving picture theatre.

HENDERSON, KY.—Ground has been broken for new moving picture theatre, with seating capacity of 400, for Clarence Blackwell.

WINCHESTER, KY.—Winchester Amusement Company, Strand Theatre Building, Lexington, has plans by John V. Moore, McClelland Building, Lexington, for two-story brick moving picture theatre, to cost $50,000.

NEW ORLEANS, LA.—Mrs. W. Youngarojan, 1007 Jacksonville avenue, will erect frame moving picture theatre on Jacksonville aveune, between Magazine and Constance streets, with seating capacity of 500, to cost $10,000.

BOSTON, MASS.—A. Di Pietro, 424 Hanover street, plans to convert hotel building on Marverick square into theatre.

LAWRENCE, MASS.—Jeremiah Campopiano, 8 Jackson street, has plans by Adams & Brown, 620 Bay State Building, for 1½-story brick and terra-cotta theatre, 50 by 95 feet, to be erected on Common street, to cost $100,000.

WORTHINGTON, MINN.—Nick Caserett has plans by Lang, Raughland & Lewis, 628 Metropolitan Bank Building, for one-story brick theatre, 60 by 80 feet, to cost $45,000.

COLUMBUS, MISS.—E. L. Kuykendall has let contract for erection of two-story theatre, with seating capacity of 1,000, to cost $100,000.

LEXINGTON, MO.—Mrs. Oswald Winkler contemplates erecting one-story brick moving picture theatre.

RIDGEFIELD PARK, N. J.—Benjamin Heyman contemplates erecting moving picture theatre at 230 Main street.

DUNNING, NEB.—Carl Fetter, of Merna,

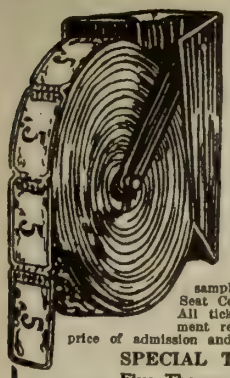
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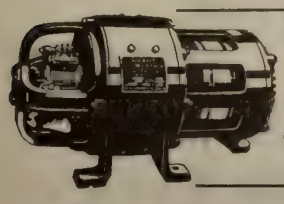
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is considering opening moving picture theatre.

HASTINGS, NEB.—Hostettler Amusement Company is considering opening moving picture theatre at 513 West Second street.

TUPPER LAKE JUNCTION, N. Y.—Elmer Le Bouef contemplates erecting two-story brick and tile moving picture and vaudeville theatre, 50 by 100 feet, on Depot street, to cost $50,000.

CHEVIOT, O.—Lawrence Bueche, care Middle West Film Amusement Company, 138 West Seventh street, Cincinnati, has plans by S. S. and G. H. Godley, Southern Railway Building, Cincinnati, for one and two-story brick and cut-stone theatre and apartment building, 138 by 60 feet, to be erected on Harrison, near Glenmore street, to cost $50,000.

CLEVELAND, O.—George H. Hopkinson, 216 Vickers Building, 6523 Euclid avenue, is preparing plans for two-story brick theatre and store building, 100 by 140 feet, to be erected at East 107th street and Fairmount avenue, to cost $100,000.

STEUBENVILLE, O.—State Amusement Company has plans by C. Howard Crane, of Detroit, Mich., for two-story brick theatre to be erected at Fourth and Adams streets, to cost $500,000.

PORTLAND, ORE.—Hugh McCredie, Jr., will erect theatre, store and office building at Alta and Jersey streets, to cost $40,000.

PHILADELPHIA, PA.—Charles Litman has contract for two-story moving picture theatre and store building to be erected at 2217-19 South street, for Mayer Milgram, to cost $45,000.

LA CROSSE, WIS.—La Crosse Amusement Company will open moving picture theatre.

Improving Theatres

DENVER, COLO.—Strand Theatre is being renovated and interior redecorated.

NEW HAVEN, CONN.—H. O. Lavietes, 215 East Pearl street, has plans by Shine & Appel, 185 Church street, for alterations to theatre.

LINCOLN, ILL.—Lyric Theatre has been renovated and reopened.

MACOMB, ILL.—Improvements will be made to Grand Theatre.

*SPRINGFIELD, ILL.—Alzina Construction Company, Unity Building, has contract for remodeling Chatterton Theatre for G. C. Hickox, Reisch Building, to cost $200,000.

RENSSELAER, IND.—Extensive improvements are being made to Princess Theatre. Two new projecting machines have been installed, and new electric sign will be erected.

VEVAY, IND.—Riley Land has opened Royal Theatre with first-class picture policy. New screen and projecting machines have been installed.

LEAVENWORTH, KANS.—Improvements will be made to Orpheum Theatre, owned by C. F. Mensing, to cost $20,000.

KANSAS CITY, MO.—Receivers of Grand Theatre, care W. F. Zumbrum, 105 Gloyd Building, will remodel three-story brick theatre at Seventh and Walnut streets, to cost $25,000.

SPRINGFIELD, MO.—Jefferson Theatre will be remodeled.

PICHER, OKLA.—Picher Theatre will be remodeled.

ALLENTOWN, PA.—A. Schuster, 418 Ridge avenue, will make alterations and build brick addition to moving picture theatre, to cost $15,000.

YAKIMA, WASH. — Yakima Valley Theatres, Inc., will expend about $27,000 to remodel Majestic Theatre.

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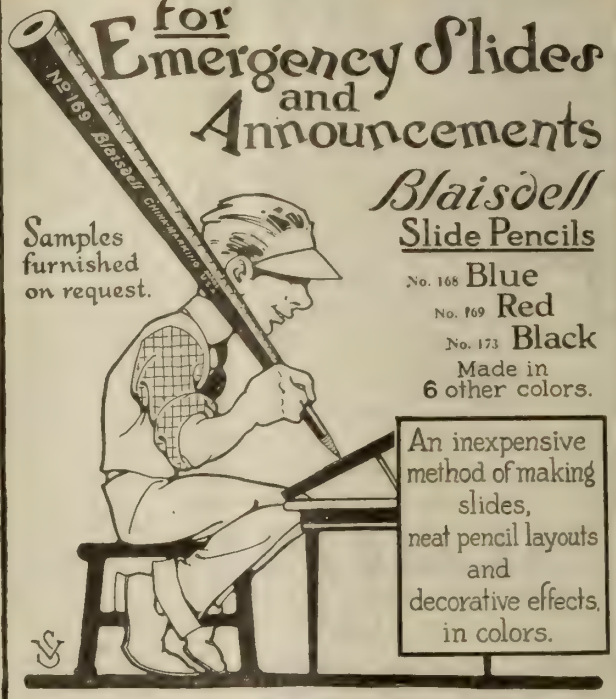
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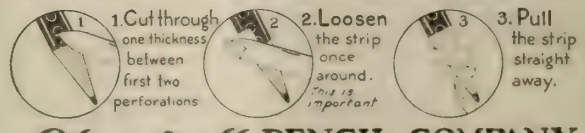


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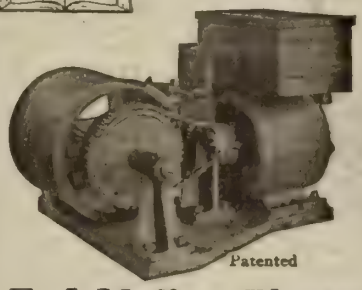
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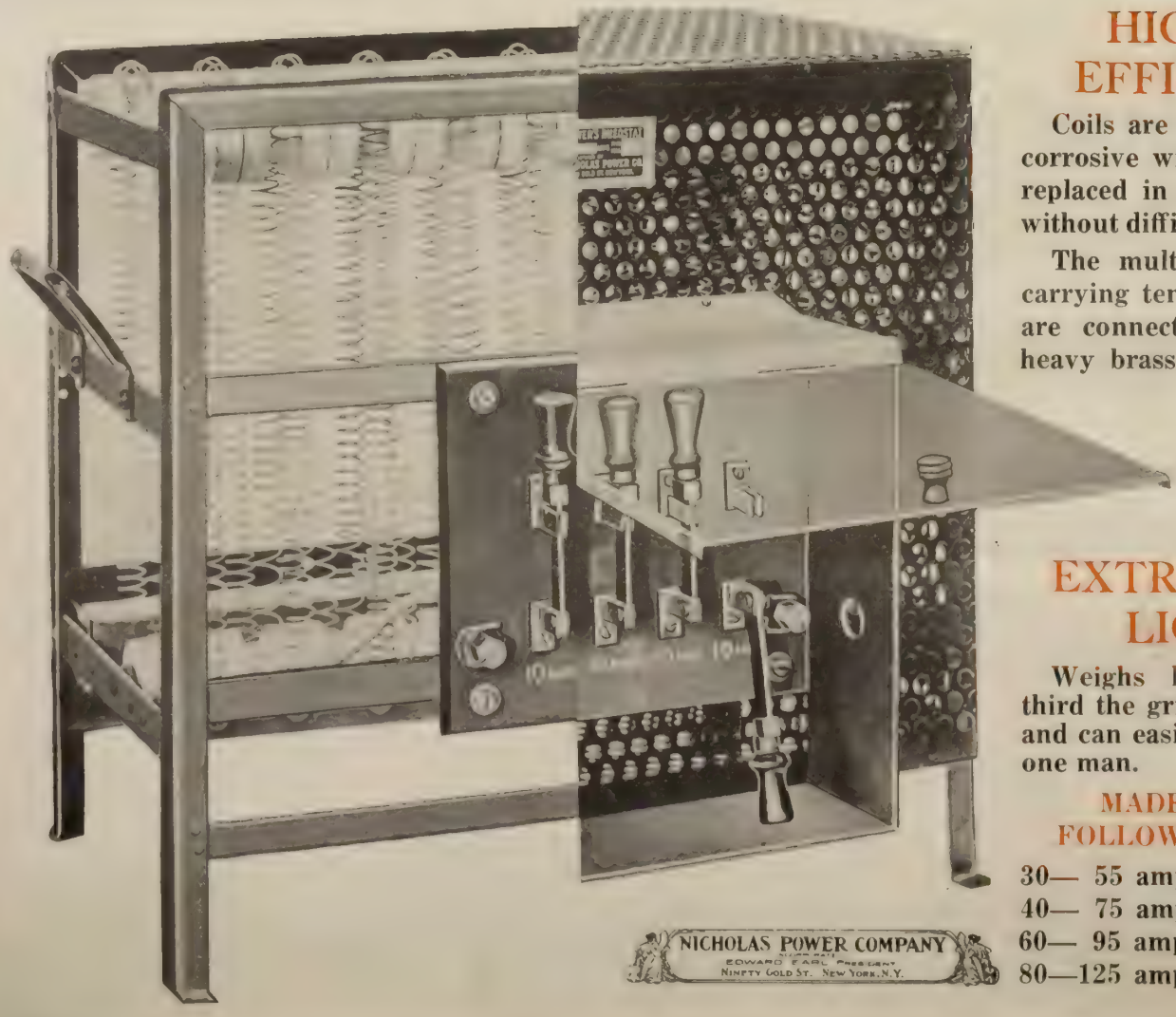
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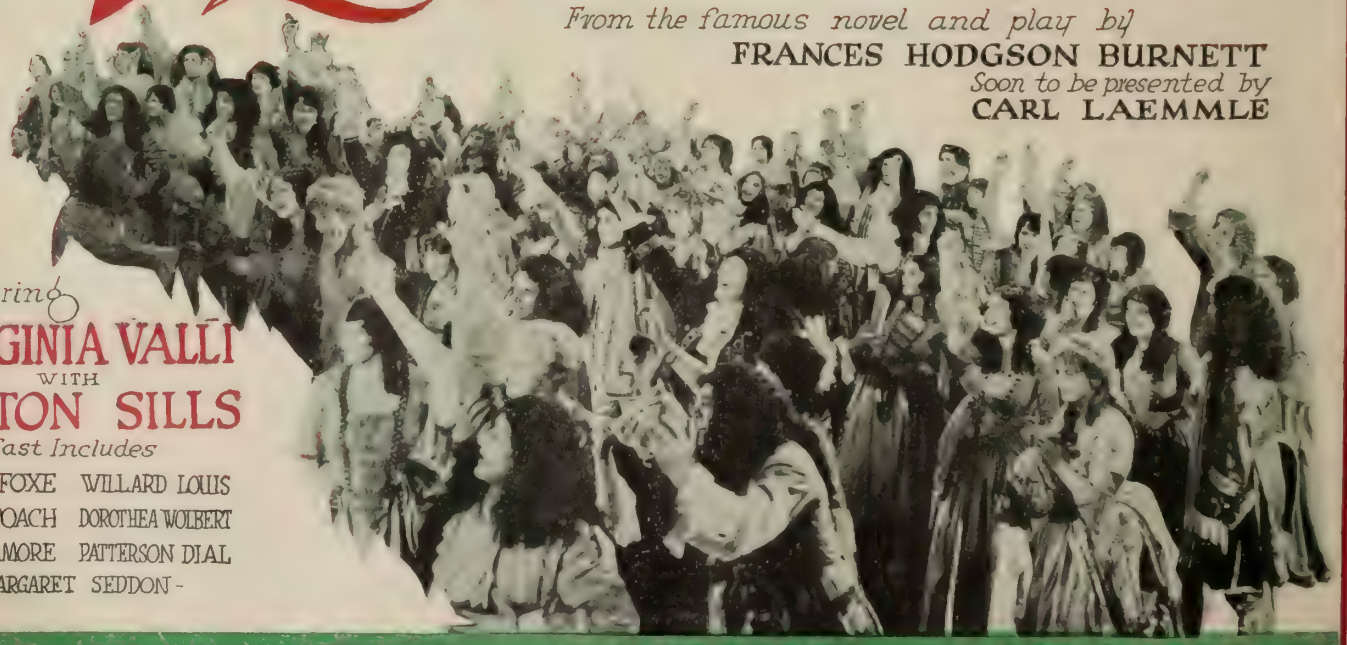


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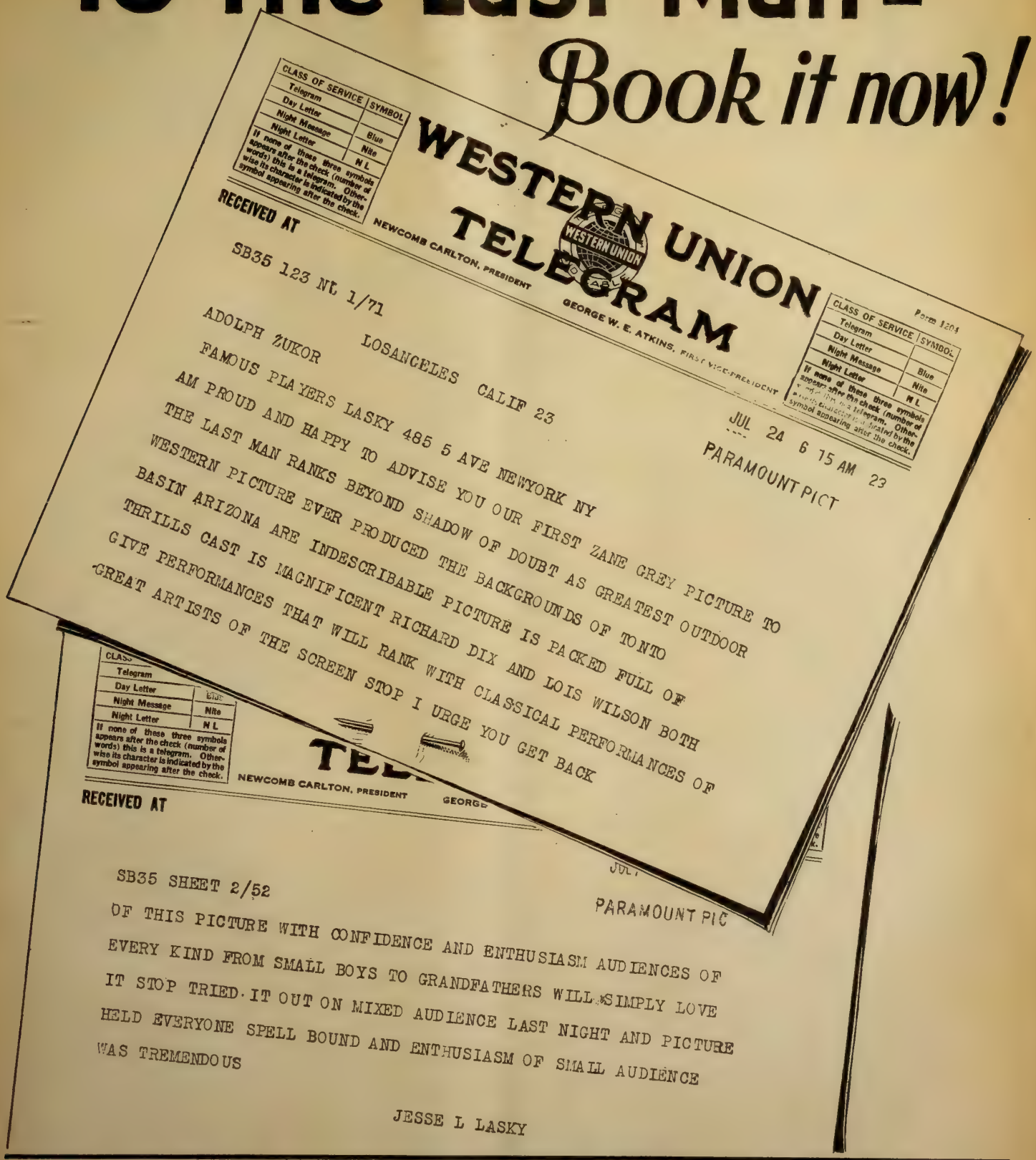


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"Just what 1923-

MOTHERS

A Reliable Trade Paper Critic Says —

Motion Picture News

Mothers-in-Law

(Preferred Pictures—Seven Reels)

(Reviewed by Frank Shelton)

GASNIER has scored again. In this picture he gives us a human document that compares with "The Old Nest" and "Over the Hill" in "human interest" ingredients. But this production has an added value in that it is filled with modern touches—views of life as lived by our jazz-crazed youth and middle-aged folks. Therefore, the picture will appeal to old and young alike.

From every viewpoint, "Mothers-in-Law" is a distinctly high-class contribution to our screen fare for the new season. It is a picture that should bring real business to the box office. Everyone connected with its making is to be congratulated.

The story is one of absorbing interest and will, no doubt, strike home to many families who are going through just such a career as is pictured here. And all praise to the players who enact the principal roles. Edith Yorke as "Mom" Wingate brings a new and wonderful "mother" portraiture to the shadow stage. Her's is a character painting that breathes naturalness. Gaston Glass and Ruth Clifford as the young couple whose marital bark is nearly sent on the rocks by misunderstandings and different likes and dislikes, really act—yes, act as they never have before. It is, by far, the best thing Miss Clifford has done to date. Joseph Swickard as the irascible, grouchy, unforgiving pater, puts over a Warfieldian bit, while Crauford Kent and Vola Vale complete the personnel "par excellence."

THEME. "A mother-in-law is just a mother with another child to love." That subtitle aptly describes the theme. When the young wife of this mother's son is about to go astray, mother-in-law steps in and after a hard fight makes the bride see the folly of her ways.

PRODUCTION HIGHLIGHTS. The storm scenes. The departure of the son for the city. The party scene in the farmhouse where the "fast set" is driven by the storm. The excellent characterizations of each member of the cast, especially Miss Yorke, Mr. Glass, Miss Clifford and Mr. Swickard. The Burmese party, a brilliant and spectacular interior.

DIRECTION. One of the best things Gasnier has ever done. He has not permitted the interest of the observer to relax for a moment. He has injected surprise after surprise into his work. Under his masterful direction, the players have given of their best.

DRAWING POWER. Just what 1923 folks want. You should be able to make money with this if you go after it.

SUMMARY. Another "Over the Hill," with the sad stuff relieved by modern jazz stuff. A really high class picture possessing 100 per cent. entertainment value. The story is told by a talented cast and is one that will appeal to every member of the family. Elaborately staged throughout and brilliantly directed.

THE CAST

David Wingate	Gaston Glass
Vianna Courtleigh	Ruth Clifford
"Mom" Wingate	Edith Yorke
Newton Wingate	Josef Swickard
Alden VanBuren	Crauford Kent
Ina Philips	Vola Vale

By Frank Dazey and Agnes Christine Johnston. Directed by Gasnier. Scenario by Olga Printzlau. Photographed by Karl Struss.





Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President

1650 BROADWAY NEW YORK CITY

"Folks want -IN-LAW

A Foremost Exhibitor Says —

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

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AL LICHTMAN

PREFERRED PICTURES CORPN 1650 BWAY NEWYORK NY

AM WILDLY ENTHUSIASTIC OVER MOTHERS IN LAW WHICH I JUST SCREENED IN CASTING DIRECTION STORY AND ACTING IT IS SUPERB IT IS A TRULY MARVELOUS PICTURE AND IF A FORERUNNER OF YOUR SEASONS PRODUCTS AM TICKLED I SIGNED UP FOR THE FIFTEEN EXHIBITORS WHO BOOK IT WILL DO THEMSELVES A FAVOR PREFERRED PICTURES ARE SURE TO BE PREFERRED BY THE PUBLIC AS WELL AS THE EXHIBITORS

PHIL GLEICHMAN
BROADWAY-STRAND THEATRE

The Preferred Fifteen

THE BROKEN WING
MOTHERS-IN-LAW
THE VIRGINIAN
APRIL SHOWERS
MAYTIME
THE BOOMERANG
WHITE MAN
POISONED PARADISE
WHEN A WOMAN REACHES FORTY
THE MANSION OF ACHING HEARTS
THE BREATH OF SCANDAL
THE FIRST YEAR
THE TRIFLERS
FAINT PERFUME
MY LADY'S LIPS





PREFERRED PICTURES

Produced by B.P. SCHULBERG

Youill take a plunge into a golden pool

When you play *Tom Mix* in his first comedy special



WILLIAM FOX PRESENTS

Tom Mix

in

SOFT BOILED

WITH "TONY" THE WONDER HORSE

A J.G. BLYSTONE PRODUCTION

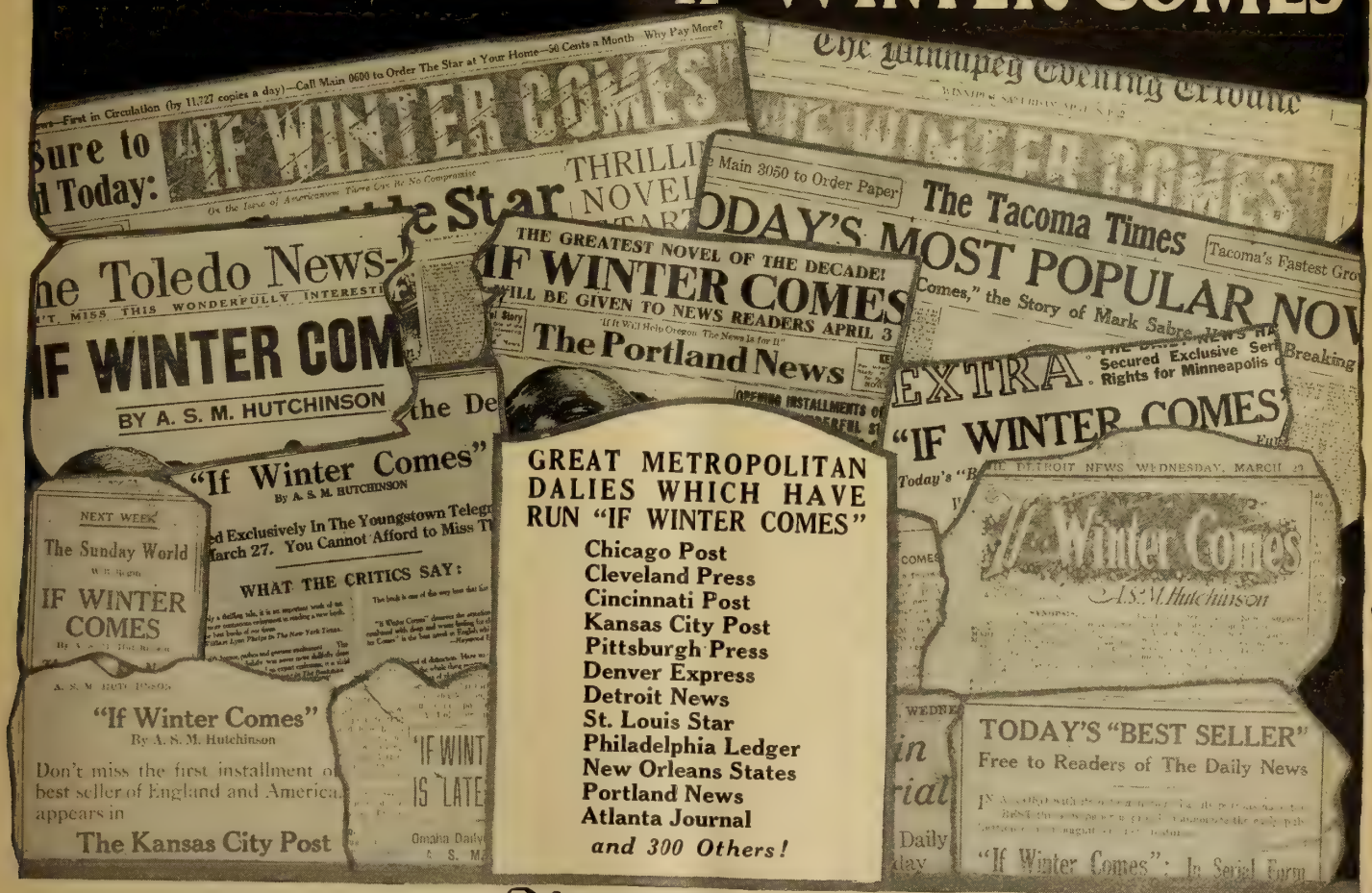
20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

The Entire 25 New Fox Specials

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

LEADING NEWSPAPERS EVERYWHERE HAVE RUN THE NOVEL "IF WINTER COMES"



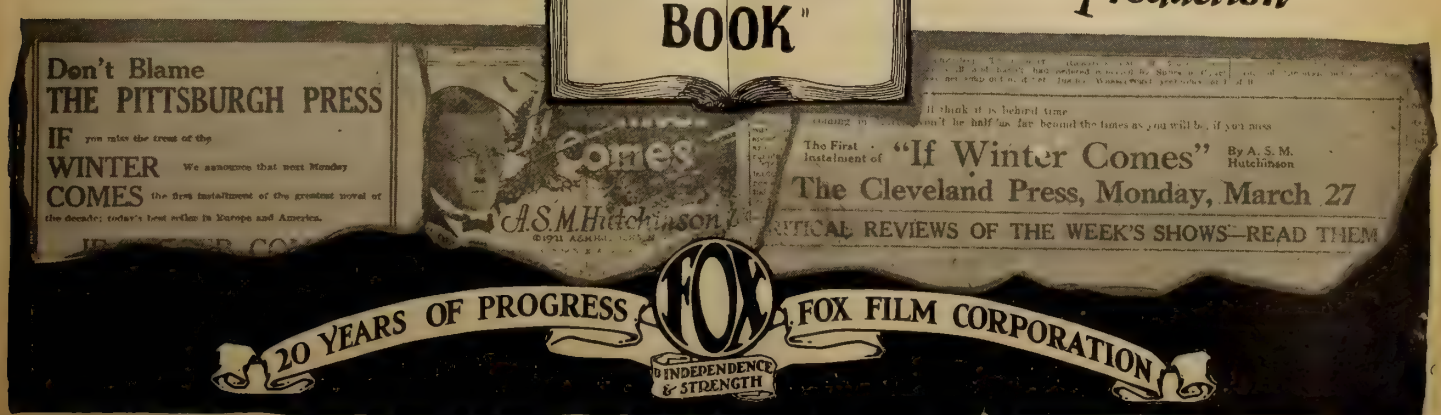
William Fox presents

IF WINTER COMES

The motion picture version of A. S. M. Hutchinson's novel

"MIGHTIER THAN THE BOOK"

A HARRY MILLARDE Production




YOU'LL ROAR
with delight when you "COUNT UP" after showing these comedy specials ~
WILLIAM FOX presents
AL ST. JOHN in The TAILOR
Released August 26th
First of a series of 8
WILLIAM FOX
Imperial Comedies
first release
The RAIN STORM
Released Aug. 19th
12 for the new season
William Fox presents
CLYDE COOK in The Cyclist
Released August 19th
20 YEARS OF PROGRESS
FOX
FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

Book Now and Play Early These WILLIAM FOX PROFIT PICTURES~



WILLIAM FARNUM
IN
The GUN FIGHTER
Directed by Lynn Reynolds
Released SEPT. 2



DUSTIN FARNUM
IN
The Man Who Won
Directed by William Wellman
Released AUG. 26



WILLIAM RUSSELL
IN
Alias the Night Wind
Released AUG. 19
Directed by Joseph Franz

20 YEARS OF PROGRESS FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

An Achievement!

By outbidding the field
and paying a record price
we have obtained

BROADWAY BROKE

For Early Distribution

Another Smashing Success

to follow

RUPERT OF HENTZAU and THE COMMON LAW

SELZNICK
Distributing Corporation

"Loyal Lives"

From "Motion Picture News"

"'LOYAL LIVES' should meet with universal approval. The possibilities of exploitation are many. There is a lot of 'human interest' stuff packed into the picture. The two biggest thrills in the picture are the mail train hold-up and the post office robbery. The camera work is A-No. 1. So is the photography. The story holds the interest from first to last scene. The picture as it stands is a good one and will stand on its own merits."

A Whitman Bennett Production

Exhibitors Everywhere

Success

THE PICTURE WITH A SOUL

A RALPH INCE Production

Presented by

MURRAY W. GARSSON

"Six days good business," Leland Theatre, Albany, N. Y.—*Exhibitor's Trade Review.*

"Comments favorable," Geo W. Allen, Capitol Theatre, New Bedford, Mass.—*Exhibitor's Herald.*

"Excellent picture . . . Brandon Tynan is wonderful." D. E. Fitton, Lyric Theatre, Harrison, Ark.—*Exhibitor's Herald*

"Strong drawing card." Loew's Orpheum, Boston, Mass.—*Exhibitor's Trade Review.*

"One of the best of its kind we have had for some time."—*East, Motion Picture News.*

NOT AN UNFAVORABLE COMMENT

HERE is a hundred per cent picture in every sense and meaning of the term. A picture that has not received one word of adverse criticism from the daily press, public, exhibitors or trade publications. All unite in classing it as the ideal box-office attraction, the last word in satisfaction to both theatre owner and patron.

Throughout the hottest weather of the summer "SUCCESS" has lived up to its title, actually drawing so much business that many houses playing it were able to break records even during the "dog days" of the theatrical season.

This means just one thing—that "SUCCESS" is a picture you simply cannot afford not to book. It's the kind of picture worth making dates for, even to the extent of putting some other film on the shelf to make room for it. You'll want to thank everyone concerned in the making of "SUCCESS" after you have played it, and,—

It holds a direct appeal for all classes. There is something in "SUCCESS" that will interest every man, woman and child in your community, it contains every element that goes into the making of a perfect picture.

BOOK IT NOW

A Metro Picture

REG U.S PAT OFF

Unite in Praise of

Success

THE PICTURE WITH A SOUL

With BRANDON TYNAN

NAOMI CHILDERS ~ MARY ASTOR and OTHER NOTABLE PLAYERS

"An effective and thoroughly entertaining moving picture. Its ending is one of the most touching we have seen on the screen and comes as a climax to a well-knit plot."—*N. Y. Evening Mail.*

"'Success,'—most successful.—Well chosen cast."—*N. Y. Daily News.*

"Would keep queues streaming out from each box-office window.—You'll like 'Success,' we did."—*N. Y. Evening World.*

"Fine picture of heart interest.—Brandon Tynan is splendid.—Excellent characterizations."—*N. Y. Evening Journal.*

"Managed to capture the spirit and atmosphere of the playhouse.—Characters are actual types."—*N. Y. Telegram.*

"Entertainment plus."—*Albany Journal.*

"Splendidly done."—*Albany Times-Union.*

"One of the most appealing stories that has recently appeared on the screen."—*Exhibitor's Trade Review.*

"It looked very good on the screen."—*Boston Advertiser.*

"An absorbing and compelling motion picture production. It binds the spectator to it."—*Boston Post.*

"Certain to interest patrons in search of human interest. Admirable work of Brandon Tynan and Dore Davidson.—First class audience picture. Good for any downtown or neighborhood house."—*Motion Picture News.*

"Timely and interesting.—Suspense and excitement,—most realistically well done.—The story is one of the most charming seen on the screen for a long time."—*N. Y. Morning Telegraph.*

Distributed by

METRO

Pictures Corporation

A Metro Picture

REG U.S. PAT OFF

Jury Imperial Pictures, Ltd.,

If

CIRCULATION

means anything to you



BE SURE
TO READ
PAGES
620-621

"Loyal Lives"

From "Exhibitor's Trade Review"

"THE big thrill is the train robbery and the subsequent struggle but it is not so much the thrills as the human interest that makes the picture BIG. Faire Binney is a vivacious piquant Peggy. If we had the space we would commend each member of the cast separately. They deserve it.

"Exploitation of this picture should be very easy, because it is a plea for the postman. Every postman will be glad to help you sell it. It will get much word-of-mouth publicity through mailmen and their families."

A Whitman Bennett Production

MORE OF THE

RITZ POLICY

Don't worry about the costs of picture successes. It's the cost of the failures you are forced to buy to get the successes that causes the trouble under present conditions.

No expense of time, creative brains or money should or will be spared in the making of RITZ pictures because *a success product pays rich rewards* to the *exhibitor* and gives proper return to the attraction creator.

You hear no complaint about the production cost of the successes of Mary Pickford, Douglas Fairbanks, Charles Chaplin, Harold Lloyd or Thomas Meighan because these attraction artists heavily increase the sale of tickets at the box office.

Rudolph Valentino, rightly called the most romantic personality in the world today, was signed by RITZ pictures because of his unsurpassed attraction value. RITZ is not interested in anything but attraction values and all RITZ pictures or RITZ personalities will be on a par with the stars above mentioned.

And furthermore, the high spots of the RITZ policy were included in the foundation plans when they were laid months ago. We weren't forced into them by petitions or resolutions. We adopted them as showmen and business men because we believe they are good, plain horse-sense business.

Note these carefully:

No group selling. *Each picture* to be *sold individually* for what it's worth, for no more and for no less.

No false estimates at double the figure we expect to get, but a *fair* and *just valuation* at one straight price.

Big attractions and only big attractions, absolutely limited to the number our organization can properly handle.

Present distribution costs cut in half, effecting a saving that makes fair prices and just profits possible.

Remember too—*you look before you book.*

There are already 300 partners, most of them exhibitors, in the Ritz company, and there will be 700 more. When the thousand is reached the associate limit is attained.

We reserve the right to choose the participants as none save fully responsible showmen will be selected.

If your theatre is the best in your city and you require the finest productions such as the Valentino and other Ritz pictures will be, I will be glad to explain the Ritz Plan of operation and profit sharing in detail—and if I can't see you personally, I will send one of my representatives.

Special Note—**The first 500 RITZ exhibitor associates will receive 500 brand new original prints. This will insure fine, clean showings and will solve a problem that has distressed the smaller exhibitor.**

The average number of prints on larger subjects ranges from 100 to 125. RITZ with 500 prints will quadruple this service. We will demonstrate this is actual economy, under our national method of selling.

RITZ
CARLTON PICTURES

J. D. Williams
President

About— ELAINE HAMMERSTEIN in BROADWAY GOLD

An Edward Dillon Production









And here's What the Critics think:—

"'BROADWAY GOLD' makes an interesting picture because it tells a rattling, melodramatic story with a mystery in it that is surprisingly solved in the final reel." —*N. Y. American.*

"Plenty of action—good photography and an adequate cast. Miss Hammerstein is dashing and charming." —*N. Y. Times.*

"Its treatment is high class in every way." —*N. Y. World.*

"All the elements of a successful road attraction." —*N. Y. Tribune.*

"Miss Hammerstein plays her part remarkably well." —*N. Y. Evening Journal.*

"There is a pictorial glitter, melodramatic glamor and a display of some fine acting to be derived from a viewing of 'BROADWAY GOLD.'" —*Exhibitors Trade Review.*

"First rate audience appeal. Here's a title that will get them right off." —*Film Daily.*

"It is the calibre of picture that you may feel safe in showing to whatever kind of audience you may play to, because there is a certain high grade distinction in the quality of story, players and settings." —*Reeland Reviews.*

"Elaine Hammerstein is at her best in the stellar role. She acts with exceptional vividness." —*Moving Picture World.*

"This feature should be an excellent one to offset the summer slump or to open your fall season. Should be a box office winner anywhere." —*Motion Picture News.*

"Comes nearer to creating an illusion of real places than any independent that has come to attention in a long time. Holds attention with its well sustained suspense." —*Variety.*

By W. Carey Wonderly

By arrangement with Young's Magazine

Truart Films
The Perfect Setting

The First of the Elaine Hammerstein Series Stamped With Approval by Exhibitors and Critics

Franchised on the Independent Market by Truart Film Corporation

M. H. Hoffman, Vice-Pres. & Gen'l Mgr.
1540 Broadway, New York

The World Has a Lot of Laughs Coming?

EXHIBITORS

Independent pictures of actual exploitation value, with the exploitation provided with the picture, at prices that save you the burden of present exorbitant rentals.

This in brief is our proposition to you. Bookings available at thirty distributing points beginning September.

Exploitation is an established principle in big business, exploitation makes public buying power, exploitation FILLS THEATRES.

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue - NEW YORK

PRODUCERS

Intensive selling and wide distribution of pictures of definite exploitation merit, by an organization amply financed and fully experienced, with certified accounting to the producer and a "cards on the table" policy.

This we will inaugurate in September through thirty distributing points with eighteen new feature pictures from independent producers. Other releases are likewise subject to the absolute requirements of entertainment excellence and exploitation possibilities.

We will name our producers in a series of announcements, the first of which is

CHOICE PRODUCTIONS, Inc.

GEORGE W. MITCHELL, President

6044 Sunset Boulevard, Hollywood, California

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue · NEW YORK

PRINCIPAL PICTURES CORPORATION

PRESENTS

"TEMPORARY MARRIAGE"

KENNETH HARLAN
MILDRED DAVIS

TULLY MARSHALL
MAUDE GEORGE

MYRTLE STEDMAN
STUART HOLMES

A modern Eve reaches for the Apple of Youth

BY GILBERT PATTEN

DIRECTED BY LAMBERT HILLYER

SACRAMENTO PICTURES CORP.



5 PRINCIPAL PICTURES 5

"TEMPORARY MARRIAGE"

"EAST SIDE, WEST SIDE" ~ "GOLD MADNESS"

"THE SPIDER AND THE ROSE"

"BRIGHT LIGHTS OF BROADWAY"

Thru leading exchanges everywhere. For foreign rights apply direct to us.

PRINCIPAL PICTURES CORPORATION
LOEW STATE BLDG.
NEW YORK CITY

IRVING CUMMINGS PRODUCTIONS *presents*~

"BROKEN HEARTS of BROADWAY"

Suggested by the Stage Success
"The BROKEN HEARTS *of* BROADWAY"
BY JAMES KYRLE MACCURDY
and
Written for the Screen by
HOPE LORING *and* LOUIS DURYEA LIGHTON

Starring
COLLEEN MOORE & JOHNNIE WALKER
Supported by
ALICE LAKE - TULLY MARSHALL - KATE PRICE
CREIGHTON HALE - ARTHUR STEWART HULL
FREEMAN WOOD & ANTHONY MERLO

Personally Produced & Directed By IRVING CUMMINGS~



DISTRIBUTED ON THE INDEPENDENT MARKET

by

IRVING CUMMINGS PRODUCTIONS

1540 BROADWAY

BRYANT 8210 NEW YORK CITY, N. Y.

"Loyal Lives"

From "Moving Picture World"

"IT has story, cast, action, exploitation possibilities—everything that goes to make a money-making picture and is in the class with 'Over the Hill,' 'Humoresque,' and 'The Old Nest.' Here is a gripping heart interest father and mother story that brings genuine tears. Brandon Tynan and Mary Carr play the role of Dad and Mother O'Brien, respectively, and theirs is a work of art. Mary Carr is just as good as she was in 'Over the Hill' and Brandon Tynan is better than ever. It has tears, thrills and everything. If you want to start the season right hop on this one."

A Whitman Bennett Production

UNIVERSAL HAS

Try this on your Box-office!



MERRY GO ROUND
UNIVERSAL SUPER JEWEL

A CHAPTER IN HER LIFE
UNIVERSAL JEWEL

A LADY OF QUALITY
UNIVERSAL SUPER JEWEL

DRIFTING
UNIVERSAL JEWEL

THE SPICE OF LIFE
UNIVERSAL JEWEL

MORALITY
UNIVERSAL JEWEL

THUNDERING DAWN
UNIVERSAL SUPER JEWEL

THE MAN ABOUT TOWN
UNIVERSAL JEWEL

THE ACQUITTAL
UNIVERSAL SUPER JEWEL

BEAUTY AT BAY
UNIVERSAL JEWEL

The Year's Biggest Popular Hits

THE PICTURES

Everybody's doing it!

The Sensation of the Year

DIRECTED BY RUPERT JULIAN

A Lois Weber Production
based on the famous story
"JEWEL" by Clara Louise Burnham

Starring VIRGINIA VALLI
with MILTON SILLS
From the glorious romance by Frances Hodgson Burnett
A HOBART HENLEY PRODUCTION

Starring PRISCILLA DEAN
with WALLACE BEERY
and MATT MOORE

Starring REGINALD DENNY

Starring MARY PHILBIN

with J. WARREN KERRIGAN
ANNA Q. NILSSON and
TOM SANTSCHI
A HARRY GARSON PRODUCTION

Starring REGINALD DENNY

with CLAIRE WINDSOR
NORMAN KERRY, RICHARD
TRAVERS and BARBARA BEDFORD
From the play by Rita Weiman
DIRECTED BY CLARENCE BROWN
COURTESY GOLDWYN PICTURES CORP.

Starring MARY PHILBIN

Presented by
CARL LAEMMLE

A few more of the remarkable bookings for the BIG 10

Southern Enterprises for 43 Cities

Capitol	New York
Lipson	Cincinnati
Nathanson	Canada
Robbin's Circuit	Watertown, Utica and Syracuse
Moore's Rialto	Washington, D. C.
Landau	Milwaukee
Kunsky	Detroit
Keith's Circuit	New York
Stanley	Philadelphia
Balaban & Katz	Chicago
Ascher Bros.	Chicago
Shea's Hippodrome	Buffalo
Rothschild	San Francisco
All Won Circuit	New York
New	Baltimore
Mark Strand	Brooklyn
Alhambra	Pittsburgh
Grombacher	Spokane
Mission	Los Angeles
Savoy	Atlantic City
Strand	Akron

Released during first six months
Season of 1923-24

CIRCU

There has been a lot of talk about trade paper circulation in recent months. Much of it loose talk; some of it in direct violation of the rules of the Audit Bureau of Circulations.

Unfortunately the usual effect of a violation of the rules is a chiding letter from the Audit Bureau; and the culprit, with his smile up his sleeve, says, "I didn't do nawthin' but I won't do it again," concluding to himself: "I've achieved my purpose—what difference does it make now?"

But punishment or no punishment our philosophy is "obey the rules."

We believe firmly in the Audit Bureau and in the justice and sound sense of its rulings.

Circulation is important.

We want to talk circulation today.

But we believe that if we are "playing the game" the thing to do is to obey the rules. If we don't like the rules we can "quit the game."

We are not ready to "quit the game."

So we are going to tell you just one important fact about ourselves—we will draw no comparisons, make no statement as to relative positions — we will abide by the rules.

That fact is:

IN THE SIX MONTHS SINCE JANUARY 1ST, OF THIS YEAR, MOVING PICTURE WORLD HAS GAINED ONE THOUSAND THREE HUNDRED AND TWENTY-NINE EXHIBITOR SUBSCRIPTIONS!

EXHIBITOR subscriptions—mind you.

PAID subscriptions—mind you.

INDIVIDUAL subscriptions—mind you.

A gain of one thousand three hundred and twenty-nine — 1,329 — exhibitors in six months!

The Audit Bureau of Circulations' Publisher's Statement for the period closed

LATION

June 30th will show 5,564 exhibitors subscribing to Moving Picture World.

THIS IS EXCLUSIVE OF AND IN EXCESS OF THAT FAMOUS BULK CIRCULATION OF ABOUT 1,900 COPIES CONCERNING WHICH YOU HAVE HEARD SO MUCH—

From advertising solicitors;

From advertising managers;

From editors; and—

From publishers.

So that at the peak period of the past six months we were delivering to our advertisers a weekly EXHIBITOR circulation of seven thousand, four hundred and twenty-seven—7,427.

We would like to enter into comparisons at this minute. The temptation is strong.

But we play ball according to the rules.

So we only reiterate the statement:

A net GAIN of one thousand three hundred and twenty-nine exhibitor readers in six months;

Secured without use of premiums, or side-issues;

Secured because in addition to a phenomenal record of RENEWALS of old exhibitor subscribers, one thousand three hundred and twenty-nine MORE exhibitors decided that Moving Picture World is the best buy in the market.

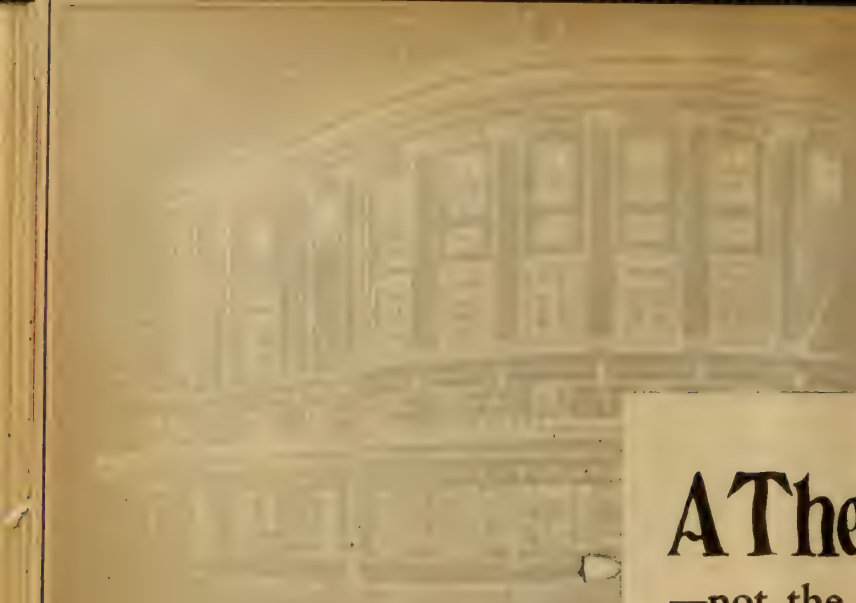
And we respectfully state:

FOR THE RATE, MOVING PICTURE WORLD'S ADVERTISING PAGES ARE AT THIS MINUTE THE BEST BUY IN THE FILM FIELD.

We thank you.

Robert E. Welsh

WARNER BROS.
Classic of the Screen



A Theatre Beautiful

—not the biggest, but among the BEST in the matter of architectural design, artistic arrangement, fine scenic effects, superb music and a SUPERIOR QUALITY of PHOTOPLAY ENTERTAINMENT. That's why the

Eastman Theatre

of Rochester, N. Y.,

leader among motion picture palaces, has chosen for presentation the entire week of September 23rd

"MAIN STREET"

from the novel by Sinclair Lewis

with

FLORENCE VIDOR, MONTE BLUE

and a typical Warner cast

Directed by Harry Beaumont

A Warner Bros. "Classic of the Screen"







VITAGRAPH
ALBERT E. SMITH PRESIDENT

ATTRACTIVE 24 SHEET POSTERS





—and still more



Proof No. 13

Money couldn't buy the screen rights to

Richard Walton Tully's

stage sensation

"THE BIRD OF PARADISE"

Mr. Tully, producer of "Trilby," "Omar the Tentmaker," and "The Masquerader," is transferring to the screen as a First National Picture, the play whose history is written in broken records and capacity houses throughout the world.



Proof No. 15

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"The Dangerous Maid"

Outjesting court jesters, putting a pin in royal pomp, Constance Talmadge as the flirtatious rebel in the Court of King James, provides a picture that parallels "East Is West" and "Dulcy" as a Big-Time Attraction.



Proof No. 14

Another by the man who made "Children of Dust" and "Humoresque"

Arthur H. Jacobs

presents the

Frank Borzage Production

"THE AGE OF DESIRE"

Mary Philbin, William Collier, Jr., and Myrtle Stedman in a production as human and heart-holding as only Borzage can achieve. From the story by Dixie Willson, full of thrill, mystery and real life-drama.



No. 16

The book surprised!

The picture startles!

"THUNDERGATE"

by Sidney Herschel Small

The thrills they want, the drama they want, the spectacular splendor they talk about. And look at the cast!

OWEN MOORE—SYLVIA BREAMER
TULLY MARSHALL—ROBT. McKIM
VIRGINIA BROWN FAIRE!

Directed by Joseph De Grasse

First National Hits



Proof No. 17

CORINNE GRIFFITH

In a Series of Exceptional Corinne Griffith Productions

commencing with the much-discussed Broadway hit

"LILIES OF THE FIELD"

Books and plays of nation-wide renown secured as Miss Griffith's starring vehicles, and imbued with her dramatic genius, represent the box-office ideal—famous star in famous story perfectly produced.



Proof No. 18

M. C. Levee

presents

MAURICE TOURNEUR

the magician of the Box-Office—the man who made "The Isle of Lost Ships" and "The Brass Bottle"—whose latest production is

"TWO LITTLE VAGRANTS"

You know that Tourneur's pictures conjure crowds!

CONFIDENCE in First National's remarkable schedule for the new season has this unassailable basis: the public made every picture. Every famous star, director, stage-success and best-seller represented, is there because of proven popularity. Eighteen of the reasons why First National leads have been published. Those proofs will be multiplied and continued on the screens of the biggest theatres everywhere. Exhibitors know they can ***bank on First National.***

FIRST NATIONAL PICTURES

First National Pictures



"THE BRASS BOTTLE" IS 22-CARAT GOLD" AT THE BOX OFFICE

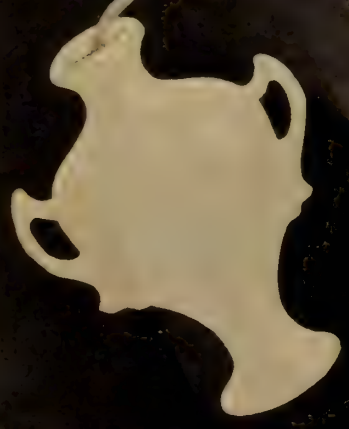
New York Evening World

M[illegible] presents a

MAURICE TOURNEUR production

"THE BRASS BOTTLE"

by F. Anstey



Personally directed by Maurice Tourneur. The man who directed "The Isle of Lost Ships"

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Critics Call It Best of Year

"Full of fun—couldn't be bettered."—*Des Moines, Ia., Tribune.*

* * *

"It's 22-karat gold."—*New York Evening World.*

* * *

"Unique and amusing."—*Indianapolis News.*

* * *

"There's excitement and surprises every minute."—*Omaha Daily News.*

* * *

"Hilarious with laughs and infectious mirth."—*Cleveland Plain Dealer.*

* * *

"Elaborate and sumptuous with striking effects—exquisite in artistry."—*Rochester Herald.*

* * *

"The most interesting picture of the year."—*New York World.*

* * *

"Fine screen entertainment."—*Cleveland News.*

* * *

"The movies at their best."—*New York Mail.*

FIRST NATIONAL PICTURES

A First National Picture



The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



Hang the Credit!

Has the Admission Tax fight been won? Is it all over but the shouting—and the parceling out of the credit?

If so—it's new to us.

If not—why all this undercurrent of peculiar comment, why the strange unanimity of qualified pledges, why all the if's, and's, but's?

One trade paper editor, recently discovering that the Admission Tax is the only topic of interest to exhibitors at this moment, can't state his position without inserting this qualification:

"Can we not pledge ourselves to one platform plank in advance; that no one and no organization will try to take to itself credit for all that may be accomplished and do its shouting from the housetops."

Nothing has been accomplished yet—but let's not get too good a start for FEAR something MIGHT be accomplished—and we might have trouble assigning the credit!

Another editor joins a week later with a pledge to support efforts looking toward the repeal of the Federal Admission Tax, but he also has his fears—for he must make a flat stipulation:

"Insisting only that the campaign be an effort of the whole industry in all its branches or ramifications."

And another film publication follows in a few days with a story that in effect says, "You haven't got a chance to get the tax repealed; why waste any effort?"

Somewhere beneath the woodpile of comment there is a skulking Senegambian.

Gosh—how scared we are all getting that the tax MIGHT be repealed! Wouldn't it be aw-full to win the fight and not know where to place the credit!

Rats!

Exhibitors are not worrying about the possible squabble over credit—Sydney Cohen isn't, Billy Brandt isn't, Michigan isn't—one and all, in every part of the country they are WORKING to get the tax repealed.

They are not sitting back waiting on the acceptance of their stipulations and propositions.

Moving Picture World on January 1st of this year pledged its supreme thought for these twelve months toward the repeal of the tax.

We have talked the subject and preached the subject to the point of possibly deadly boredom for those of our readers who are not exhibitors.

And we'll keep on doing it.

And keep on giving space and glory to the efforts of every other man who is working toward that end—in whatever camp he may be, under whatever leadership he may stand.

And we don't give a tinker's cuss about who gets the credit.

Let's win the fight first—if we can.

Let's put up a good fight—at any rate.

And hang the credit—anywhere, any place, on anyone or any organization you care to hang it. We don't want it.

We do want victory.

Robert E. Welsh

Editorial Personalities

THE new season is with us.

Things are beginning to happen.

A new national distributing organization—a second important announcement from our "almost new" distributing organization—high and mighty film executives scurrying about the exchange circuit getting new sales policies set—other sales managers moving about the checker board—yes, sir!—things are happening!

And it sure does feel good, doesn't it, boys?

Action—that's us—that's "fillum."

CARL ANDERSON is the man who is doing the christening act—with the "Carl Anderson Distributing Corporation."

It doesn't seem exactly right to talk about a "new" organization with the helm in the hands of that veteran of film distribution, Carl Anderson.

Carl was on hand to take pictures of Queen Victoria's Jubilee—and if you count back how far that was you'll admit that Carl knows a thing or two about the picture game by this time.

And—injecting a strictly personal note—you'll wonder where he discovered the Fountain of Youth. Because he is the alert, hustling, dynamic type that sure doesn't seem to fit that worn adjective "pioneer."

But this time it is Carl Anderson's own organization—dedicated to his leadership and the policies and ideals growing out of a lifetime of exhibitor and producer contact.

The news story on another page gives you the details. And having heard some things from Carl Anderson's lips this week we can tell you this:

Carl Anderson has not merely started "another" distributing company. Carl Anderson has ideas, new, different, concrete, and promising. One by one they will come forth to the light of publicity in the next few weeks. And our tip is:

Keep an eye on Carl Anderson.

J. D. WILLIAMS turned his first card face up on the table a few weeks ago and it was an ace—Rudolph Valentino.

This week he reversed another card—and he is still holding aces.

Remember the picture that the mention of Prudential Insurance Company used to bring up in your mind—the Rock of Gibraltar? Well, it's an impression somewhat akin that always forms on our retina at mention of George Kleine.

And with George Kleine signing his name right where the type reads "Treasurer"—well comment from an editor seems useless because so unnecesary.

Of the first flight of film "magnates" George Kleine was always the most delightful to meet, among the most intelligent to talk with, and interesting, informative, and amazing in his cool, unemotional, clear insight into developments and prospects.

He has not been entirely divorced from the picture business in these recent years—and never can be as long as "Quo Vadis" and its sister classics retain their perennial life.

But to welcome him back to active, first-hand contact with the industry is a pleasure; and an occasion for congratulation not only to J. D. Williams and Ritz Pictures but to the industry itself.

HAL ROACH dropped into the office this week. And almost knocked us cold. By expressing a lot of hard common sense on distribution—this coming from a PRODUCER.

Says Hal:

"I think we suffer from the temptation in this business to overemphasize the getting of bigger prices from individual exhibitors at the sacrifice of volume. And volume is the vital and important thing not only because it means more money in the long run but for two very fundamental business reasons:

"Wide-spread distribution means speedier growth in popularity for meritorious goods; and second, it is only common sense to figure that the man who has five-thousand customers can do better by the individual customer than the man who has one thousand."

That's one angle that stamps Hal Roach as a producer who THINKS.

And here's another:

"The producer who is striving to make better and better comedies is in a dilemma.

"When the exhibitor has a sure-fire feature on his bill he thinks that he can get by with 'any old comedy.'

"When he has a mediocre feature attraction booked he puts in his best comedy. With the result that the best comedies are apt to be playing to the smallest houses.

"Of course, it's a ready answer to say 'Well, you're getting the money, what do you care?' But that isn't the answer. We need audiences as well as the money.

"Because the producer can only grow in popularity as more and more people become acquainted with his product. Production is a continual struggle to build up a following—the reward of merit is to have a hundred thousand more fans looking for your product this year than last year.

"And I say that merit is working under a handicap when its chief purpose is to wait on the shelf until a week when the feature looks like a 'flop.'"

THINK of the "knockouts" that were sneaked into town while we were vacationing: "LITTLE OLD NEW YORK," "ASHES OF VENGEANCE," "HOLLYWOOD,"—why it looks as though we'll have to take a few days off to catch up on pictures or be entirely out of the conversations this year when they are talking about the big ones.

AND the changes—popular ART SCHMIDT leaves Universal to embark on ambitious plans of his own—mayhap in production, but at any rate we'll know soon. And we are sending our vote of encouragement Art's way.

EDWIN J. SMITH on his way back from London to succeed Art. BEN GRIMM, who spent some time alongside of Mr. Smith in England, is our authority for the statement that he is a capable citizen—of whom much will be heard.

Vacationing also is to blame for our neglecting the fanfare and trumpets on the acquisition of BEN GRIMM, as Associate Editor. Which it deserved. But most of you boys know that without our telling you, anyway. So nothing lost.

JACK WOODY returns to the old homestead—once more associated with Daddy ARTHUR KANE. That's fine. Jack's ability and personality will this year get what they deserve. No doubt of it. And for a year or so he has been playing with Fate stacking the cards against him.

BILL YEARSLEY isn't leaving First National—his future connection will be in a special capacity in connection with long-cherished plans for individual activity. Every once in a while Bill used to favor us with a peek into that inner sanctum sanctorum up at Forty-eighth Street where he hid his hobby on posters and poster art. Bill knows posters, and poster art,—and the theatre's job in selling the picture. A great combination. No wonder he's finally riding the hobby with both hands on the reins. Good luck to you, Bill.

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Moving Picture WORLD

ROBERT E. WELSH — EDITOR

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News of the Week in a Nutshell

"Work to Repeal Admission Tax" Pledge by Wisconsin M. P. T. O.

Exhibitors in convention at Milwaukee sharpening axes for the coming battle—Government measures attacked—Election of officers an absorbing topic—Visiting showmen entertained—Hold social affair with exchange boys. —Page 634

Canadian Exhibitors' Scheme of Distribution Progresses Rapidly

Much activity noted in plan for the formation of Canadian branch of M. P. T. O. A.—Scene of convention switched from Toronto to Montreal—To be held September 6 and 7—Those Canadian boys certainly are stepping. Page 635

Moving Picture World Gives Some Interesting Circulation Information

Those interested in trade paper circulation will find some mighty interesting facts—Healthy gain shows healthy growth of World—Important to readers as well as to advertisers. —Pages 620 and 621

Carl Anderson Heads New Independent Distributing Co.

Anderson Pictures Corporation starts functioning September 1—Offices in all key cities—Will distribute for independent producers—Chief has been identified with successful distribution for some time—Here's good luck. Page 635

George Kleine Actively Re-enters Picturedom as Treasurer of Ritz

One of the pioneers of motion picture industry becomes treasurer of J. D. Williams organization—Will be chairman of board of directors—Known to virtually everyone in filmdom—And here's our good wishes. —Page 633

"Drifting" to Be Shown At New York's Capitol

Universal-Jewel starring Priscilla Dean to open next week—Adaptation of W. A. Brady's stage play already booked over U. B. O. circuit—One out of Universal's "Magic Box." Page 667

An Open Letter: : : : : : : : By Robert E. Welsh



Dear Mr. Exhibitor:

For the sake of your box office—don't:

When a film salesman comes around to see you some time in the course of the next few months and mentions George Arliss in "The Green Goddess"—don't:

Say to yourself, "Arliss? Highbrow stuff, isn't it?"

Don't!

For the sake of your box office. For the sake of your patrons. For the sake of your pride in your theatre.

You don't remember us ever sugar-coating you with sleep-producing phrases that summed up in saying, "Here's a treat that you should show whether you make money on it or not; here's an intellectual gem," and so on

Nosir! We've bought pictures, sold pictures, shown pictures and done a lot of things besides edit a film paper or two.

And we know how far that talk goes with you—your box office—and your pocketbook—or, for that matter, with your fans.

So—

When we come out and say "SEE 'THE GREEN GODDESS'" we do it because we feel the occasion deserves it.

This Arliss production is a MOVING PICTURE—a story that was foreordained for the screen, cast with players who were born for the parts, and produced with sincerity and honesty.

And as one film man to another we say:

Keep an open mind on George Arliss in "The Green Goddess."

We thank you.

And leave to the regular review department the pleasure of telling you the details.

ROBERT E. WELSH.

ACTION!—KILL THE AD

See Your Senators and Congressmen, Urges Sydney Cohen—Write to National Office

FOR once the picture industry is getting a FLYING START on a legislative campaign! The Admission Tax battle is not going to be the usual film eleventh-hour scramble. From all parts of the country this week come developments leading to this conclusion.

Exhibitor leaders without regard to faction, organizations, or politics, are bringing the campaign to the point of ACTION—burying all petty claims to credit in the universal desire to secure this much-needed relief for the exhibitor.

Moving Picture World's "get-after-your-Representative" campaign received additional impetus with the issuance of the following statement by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

"The present is a formative period for the official mind. Events of recent happening in the country tend to confuse rather than simplify National situations. Theatre owners are intent on having the Admission and Seat Taxes repealed by the next Congress. To accomplish this in the face of so many complex national situations means hard, consecutive and constructive work. But the theatre owners can bring these results about.

"Every theatre owner is a leader in his territory. He meets with, entertains and instructs more people daily through his screen than any other person or instrumentality in his district. Hence his mutual interest in the community with the Congressman and with the United States Senators in his State makes the approach to these officials easy and consistent.

Use Your Influence

"Theatre owners, see your United States Senators and the Congressman in your district. Many of these officials may be your neighbors and, perhaps, close friends. Use such influence as you have personally and such as you can muster to your aid to have them stand by you with their votes in Washington to effect the repeal of the Admission and Seat Taxes.

"Explain to these Senators and Members of Congress that these taxes are war measures, justified on that basis of course, but with the cause for the same no longer existing, that these levies should be removed.

Taxes a Burden

"Tell them that these taxes are a burden to the theatre owner and public, a source of annoyance all around and, with the business depression you passed through, a positive detriment. Be plain with these Senators and Congressmen. They will appreciate your position and you can talk to them directly, as they are also personal parts of your State and Community.

"Acquaint your Senators and Congressmen with the great public service work of the screen. Tell them that through the Public Service Department of the Motion Picture Theatre Owners of America, definite connections have been made with different departments of the National Government through which the messages of these departments are carried on the screens of the theatres, and in this way helpful co-operation of the public with the department established and the work of each rendered easier and more effective.

Great Screen Service

"Tell your Senators and Congressmen that theatre owners can give many times more in real service to the Government than can be procured through any taxes now levied on the theatres. Agree with them that our Government is operated for service to the people and not for profit, and that our screens can and will provide this great service through its peerless visualizing power and publicity possibilities. They will readily see this.

An Open Letter by William Brandt, Pres., New York State M. P. T. O.

IMMEDIATELY after the Convention of the New York State Motion Picture Theatre Owners, held in Syracuse on June 19, 20 and 21, and pursuant to a mandate therefrom, I, as president of that organization, wrote to several exhibitors with whom I am acquainted throughout the country, calling their attention to the decision of the New York State organization to leave no stone unturned in an effort to eliminate the burdensome admission tax.

This subject matter was emphasized in a speech by one of our guests, the Honorable Clarence MacGregor, representing one of the Congressional districts of Buffalo, N. Y., who, it will be remembered, introduced into the last Congress a bill providing for the repeal of this above-mentioned admission tax.

The responses from those with whom I have communicated only served to reiterate the admonition of Congressman MacGregor that failure last year was the result of lack of unanimity amongst the exhibitors throughout the country. That this is deplorable is obvious, but equally important is my apprehension that my communications might have been misunderstood, and so I feel obliged at this time to make very plain the attitude of the recent New York State Convention.

New York knows no politics in the presence of this necessity, and only asks an opportunity to follow any competent, sincere leadership, which must be unanimous, in a progressive march that will carry the banner of thorough and complete co-operation. And, behind that banner, New York simply desires to take a humble, modest place; in the very last rank, if need be. All that we want is to put behind this movement all the support, all the influence and all the force of which the New York State Organization is humanly capable.

Time is of the essence. Action—not words, is the necessity of the moment.

Scattered mobs were never convincing. For the good of our investments, for the sake of our families and the hope of our children, for God's sake, let us do something for ourselves in an unselfish manner.

MISSION TAX—ACTION!

Wisconsin M. P. T. O. Pledge 100% Effort—William Brandt Tells of N. Y. State Stand

"Work to Repeal Admission Taxes" Is Wisconsin's Cry

MILWAUKEE, WIS.—"Work to repeal the admission and seat taxes."

Such was the pledge taken by approximately one hundred exhibitors who attended the opening of the annual two-day convention of the Motion Picture Theatre Owners of Wisconsin at the Wisconsin Hotel, August 14. The pledge was taken in the form of a resolution adopted unanimously after discussion of the situation by various members, including F. McWilliams, of Madison, president of the organization, and Joseph Rhode, of the Kenosha Orpheum Theatre Company.

Exhibitors, aroused at the tactics resorted to by agents in various cases, spoke freely in attacking the tax measures. Many cited instances where heavy fines had been levied in cases where minor clauses had been overlooked, without, however, any loss to the Government.

Repeal of these taxes was the outstanding matter before the first day session, although the election of officers became an absorbing topic when Mr. McWilliams announced definitely that he would not run for re-election. The name of Fred Seegert, of the Regent Theatre, Milwaukee, found backers and it was regarded as certain that he would be honored with the post unless a dark horse sprang up at the eleventh hour on the closing day of the convention. Mr. Seegert is a veteran member of the State unit and a committeeman of the National organization.

Joseph Friedman, of the Tower Theatre, Minneapolis, was the only outside speaker of the first day. Although some of those present had expected that he would touch upon the Minnesota break from the National Association after failure to elect Al. Steffes at the Chicago Convention, he confined his remarks to detailing the benefits resulting from organization as typified by the exhibitor unit in Wisconsin.

The question of establishing a plan whereby exhibitors could be saved between 25 and 50 per cent. on insurance rates through purchase of insurance through their own association was to be discussed on the second day. Mr. Rhode, who has spent considerable time studying the matter, was to explain his findings. Representatives of various insurance companies who stand ready to form a theatrical branch to sell insurance through the Wisconsin association, also were to speak. According to Mr. Rhode, it is hoped that ultimately the Wisconsin unit will be able to take over the entire project.

The music tax situation also was expected to draw considerable attention. Agitation was expected to be started for an amendment to the existing copyright laws.

Although attendance on the opening day was below the expectations of Walter F. Baumann, Executive Secretary, it was expected that approximately two hundred exhibitors would be on hand for the final discussions and election of officers. Many exhibitors, it was pointed out, came to Milwaukee for the convention, but instead spent the first day as guests of George Levine, manager of Universal here, at a housewarming. As an inducement for exhibitors to inspect the new exchange, Mr. Levine paid transportation to and from Milwaukee.

Incidentally, the convention was the occasion for two other informal housewarmings. One was at the new home of Pathe Exchange, on Ninth street and the other was at the new headquarters of the Motion Picture Theatre Owners of Wisconsin in the Toy Building.

As a pleasant indication of the harmony existing between exchange men and exhibitors in this territory both branches of the film business joined hands in a banquet and dance at a nearby resort on the first night of the Exhibitors' Convention.

"Then communicate at once with the office of the Motion Picture Theatre Owners of America and let us know the exact attitude of your Senators and Congressmen on this proposition.

Results Only Sought

"The Motion Picture Theatre Owners of America will co-operate with every organization and individual interested in the removal of the Admission and the Seat Taxes, for the purpose of accomplishing the object at which we are all aiming. We seek results only and can accomplish the same only by united effort.

"We have already received many communications at National Headquarters indicating the attitude of Senators and Congressmen on this issue. We want definite information from every State and Congressional district in the country. We will need this for our Congressional Bureau and Legislative Committee at Washington, which will be located there as soon as Congress assembles in December and remain on the ground during the entire session, caring for the interests of the Theatre Owners of the country.

Information Essential

"We also desire to have as much information as possible along this line to submit to a meeting of the officers and members of the Board of Directors to be held in October in the Middle-West, where plans associated with the work of our Congressional Bureau and Legislative Committee will be concluded.

"Theatre owners, see your home Congressman and also your United States Senators if you know them. Tell them you are interested in the removal of the Admission and the Seat Taxes. Ask them to support you in the matter. Give them the reasons outlined above and such additional reasons as to you seem proper. Write us what they say to you and then we will have the information we need to carry on, with your help and assistance, this work for you at Washington.

"Please act quickly. National situations are uncertain. Make our position as certain as possible by getting on the job at once."



DUANE THOMPSON

Recently co-star with Bobby Vernon on the Christie lot, now leading woman for Sid Smith of Grand-Asher, with whom she will make twelve two-reel comedies.

Announces Appointments

Woody Tells of Additions to Sales Organization

John S. Woody, general manager of Associated Exhibitors, announced this week the appointment of two special representatives, one branch manager, as well as a new allocation of branch managers affecting three territories. Melville E. Maxwell and E. C. Fielder are the men named as special representatives for Associated. J. E. Flarity is named as branch manager at New Orleans, replacing Jack Schaefer, who is transferred to Atlanta in the same capacity. Jack Withers leaves the managership of Atlanta to assume control of the Pittsburgh office, while James Harris, formerly at the helm in Pittsburgh, is appointed manager at Chicago.

Names New Executives

Laemmle Appoints Bryson and Manheim to Higher Offices

Following last week's announcement of a change in general sales managers for the Universal Pictures Corporation comes word of two more important changes made by Carl Laemmle, president of the big film corporation, in his corps of executives.

James V. Bryson, for two years export manager of Universal, has been promoted to a newly created position as chief of presentations, to handle the country-wide presentation of all big Universal productions.

Mr. Laemmle has appointed Nat. L. Manheim, formerly an assistant general sales manager, to take Bryson's place as export manager. As assistant general sales manager, Mr. Manheim has been in charge of the sales and distribution of all Universal short subjects.

Mrs. Streimer Dies

Mrs. Streimer, mother of Moe and Charles Streimer, died at her residence, 78 Van Buren street, Brooklyn, last Saturday night after a long illness. Moe Streimer is exchange manager of United Artists, New York, and Charles Streimer is also a well known exchange man, formerly with the E. R. Champion Distributing Corporation.

To Confer on Big Distribution Plans for Principal Pictures

SOL LESSER, president, and Michael Rosenberg, secretary of Principal Pictures Corporation, will meet with Irving M. Lesser, vice-president of the organization, in New York City next week and there will confer and determine on all matters pertaining to the distribution of the Principal Pictures Corporation product for the forthcoming year.

The production schedule of Principal Pictures Corporation is a big one. Some of the features are completed. Others are in their first stages of production. Several big pictures will be started in September.

Last month Sol Lesser, Irving M. Lesser and Mike Rosenberg purchased outright from the West Coast Theatres, Inc., their interests in the Principal Pictures Corporation. The West Coast Theatres organization is now apart from Principal Pictures Corporation. It is said that the financial consideration in this transaction was in the neighborhood of $750,000.

In the purchase of the West Coast holdings in Principal Pictures the officials of the latter organization took over the complete production rights of all of the Harold Bell Wright books, nine in number; the rights to the George M. Cohan stage plays, of which the screen version of "The Meanest Man in the World" is now completed; the entire series of Harry Langdon comedies; the entire series of Louis Tolhurst's inventions, and many other production activities. In addition to the production schedule, now fully controlled by the Lessers and Rosenberg, these film officials now own outright the real estate holdings of Principal Pictures Corporation, the studios, business properties and all of the property on which the Principal Pictures studios stand. The assets taken over are said to be valued at close to $2,000,000.

This in no way affects the interest of Sol Lesser in the West Coast Theatres, Inc., of which he is vice-president. It simply brings each unit on a separate basis, one for production, the other for exhibition.

Cohen Names Committee to Plan for Motion Picture Theatre Day

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has designated a committee to arrange plans for National Motion Picture Theatre Day, Monday, Nov. 19, 1923, and to guide the theatre owners in making the day a great success.

The members of the committee are: William Bender, Jr., South Bend, Indiana, chairman; Harry Davis, Pittsburgh, Pa.; Harry Crandall, Washington, D. C.; Glenn Harper, Los Angeles, Calif.; E. W. Collins, Jonesboro, Ark.; Samuel Perlin, Oakland, Calif.; Howard Smith, Buffalo, N. Y.; Ernest Horstmann, Boston, Mass.; I. W. Rodgers, Poplar Bluffs, Mo.; J. F. Truitt, Sedalia, Mo.; A. R. Pramer, Omaha, Nebr.; R. F. Woodhull, Dover, N. J.; Fred Seegert, Milwaukee, Wis.; A. F. Sams, Winston-Salem, North Carolina; Charles Rapoport, Philadelphia, Pa.; Martin G. Smith, Toledo, Ohio; Ray A. Grombacher, Spokane, Wash.; Robert Codd, Niles, Mich.; Morris Needles, New York; W. W. Watts, Springfield, Ill.; Fred Dolle, Louisville, Ky.; J. W. Walsh, Hartford, Conn.; A. B. Momand, Shawnee, Okla.; H. E. Huffman, Denver, Colo.; Albert Nadeau, Anaconda, Montana; D. J. Adams, Concord, New Hampshire.

Decision to hold a National Motion Picture Theatre Day was made when the officers and board of directors of the Motion Picture Theatre Owners of America met recently in Atlantic City. The plan was suggested by National Treasurer William Bender, of South Bend, Indiana, and is intended to enable the theatre owners to provide adequate funds for the national body independently by giving 25 per cent. of the gross receipts of that day. Theatre owners will endeavor to make the day one of the best, from point of patronage, of the year.

The officers and board of directors of the national organization are enthusiastic about the plan and personally underwrote $20,000 to be devoted to carrying it out.

Four conventions have already endorsed the movement: Indiana, Ohio, New Jersey and Eastern Pennsylvania, Southern New Jersey and Delaware. Other endorsements came in from the Executive Boards of Maryland, Nebraska, Connecticut, New York and elsewhere, which pledges several thousand theatres to the plan and insure its success.

Severs Connection

Hoy No Longer Connected with F. I. L. M. Club

The Hoy Reporting Service has retired from its position as credit agency of the F. I. L. M. Club. The severance of the relationship, however, was altogether amicable, according to a statement issued by C. B. Hoy, which says the Hoy organization could not fit in with the plan outlined by the Motion Picture Producers and Distributors of America in its booklet on arbitration.

The Hoy organization announces that it will in future devote its activities to building up the credit agency of the Motion Picture Equipment Dealers Association.

Goes to Preferred

Patrick Kearney has resigned as advertising manager of Cosmopolitan Productions to become advertising manager of Preferred Pictures. In making this change he will again be associated with Jerome Beatty, director of publicity and advertising for Preferred, with whom he worked during his five years with Famous Players-Lasky.

Hodes Operated On

Hal Hodes, Educational manager in New York City, is recovering from an operation for appendicitis performed a week ago. His friends will be glad to hear that his progress is excellent and that he hopes soon to return to work.

Geo. Kleine Becomes Treasurer of Ritz Pictures

GEORGE KLEINE, one of the best known motion picture men in the history of the industry, has been selected as treasurer of Ritz Pictures and will become chairman of the board of directors during the coming week. He will be actively connected with the company, and his reentry into the picture business is regarded as one of the most important announcements that has been made to the trade and the public in the last several years.

No name is better known or more favorably regarded in the picture business than the name of George Kleine. Exhibitors, distributors, producers and stars who have had business contact with him in the past will welcome the announcement made this week by President J. D. Williams of the Ritz Company.

Mr. Kleine is one of the pioneers who has progressed with the business, and although operating for the last four years purely on the investment side he has kept in close touch with the various developments that have taken place. During this period he has had many opportunities to re-enter the business actively, but he said that the Ritz plan has been the only thing that completely satisfied his ideas, both in the matter of production and soundness of business operation.

Mr. Williams and the Ritz Company's staff were delighted with the decision of Mr. Kleine and openly expressed themselves as happy to be able to made the announcement.

In making the announcement J. D. Williams, president of the Ritz Company, said:

"It is a source of great satisfaction to me and to the Ritz staff to welcome George Kleine back into active work in the motion picture field as treasurer and chairman of the board of directors of the Ritz Company. His integrity, his ability and his sound business principles, together with his fine personal qualities, have caused many companies and groups to seek his affiliation during the past seven years, but he has declined them all. The fact that he now, after the fullest investigation and examination, has found in Ritz and what Ritz stands for an adequate opportunity for large activities is most gratifying.

"No one realizes more than I do that the success of an organization depends on the personnel. The picture business is not a one-man business. The organization that steps out in a big way must have a well-balanced staff that works together as a ball team of pennant winning capacity. You need in baseball the good pitcher, the good catcher and the good players in every place on the team. Then with management, team work and enthusiasm on top of ability, you get there. The principle is the same in motion pictures.

"Mr. Kleine represents in pictures the stabilizing type of man that is essential to every big group. He fits Ritz. I am satisfied I have selected the very best man it was possible to select. I consider Mr. Kleine one of the strong and able conservatives of the business, a pioneer who has grown and developed, a man of vigor and sound qualities, who is a good balance for the qualities of enthusiasm and justified optimism in the quick acting brains which the Ritz organization is assembling to carry out its plans.

"Looking over the entire motion picture business, I know no one I would rather have associated with the Ritz Company than George Kleine. He represents what the motion picture business, as a business, needs more than anything else, a quality without which no great business, no matter how well financed, can hope to succeed, and that quality is integrity. The one solid rock foundation of all business is integrity, and I cannot state this with too much emphasis.

"In financial circles within and without the picture business his standing is high, his personal honor is beyond reproach, his methods are human and fair, and above all he is a showman now associated with an organization of showmen who are in a showman's business and proud to be there. In policy and procedure, George Kleine is in the fullest accord with the Ritz movement in motion pictures."

Mr. Kleine told a Moving Picture World man that he had known Mr. Williams since his Australian days and that he has for a long time admired both his business ability and his integrity. There is nobody, he said, with whom he would rather be associated, and he added that he was particularly pleased with the result of his investigation of the Ritz Company, saying that it would benefit by Mr. Williams' clear understanding of the evolution of the motion picture business.

"Cut and dried renting of unseen films over an extended period should have ceased with the advent of the feature length picture," said Mr. Kleine. "The exhibitor wishes to select his program sight seen. It now is practical for a producer of first-class features to meet this condition, because the gross earnings of any super-feature will justify its handling as a unit unattached to any other release. The Ritz plan of supers only allows intensive publicity and exploitation on individual films and will obtain the best results."

"Certainly, I know all this has been said before," Mr. Kleine smiled. "But it hasn't been meant, or if it has it has somehow fallen short of fulfillment. But Mr. Williams has evolved a definite plan and will carry it through. I know him well enough to realize that, and the plan is the one I have just outlined."

There was an unusually interesting discussion of the early days of the industry and its progress away from the time and quantity contracts that were inevitable during the one-reel period. Nobody after talking over the old days with Mr. Kleine can but be convinced that he not only knows the business thoroughly, but that he loves it and has an intense faith in its future.

"From the earliest days," he continued, "there has been constant pressure upon the producer to increase his output. This was true during the one-reel period and was the practice when the five-reeler came into vogue. A tendency to produce an exceptional picture, which at times consisted in an increased length or more expensive production, was met by an increase in quantity, so that the super-feature of today became the ordinary release of tomorrow.

"It is a recognized fact that the maintenance of maximum merit upon a program of many releases is well nigh impossible. It is therefore an inevitable conclusion that the company which desires to offer the exhibitor genuine super-features only—that is to say, those commanding a superlative merit—must be limited in the quantity of its output, must properly surround each particular production, must concentrate upon every activity connected with the making and marketing of a film.

"I was therfore much interested in the plans of Ritz-Carlton when it was announced that release would be confined to the superlative production. That this would be limited in number and that its full value would be developed by means of an intensive, concentrated selling company, which would bring to the exhibitor the maximum returns, to the artist and the creative forces the highest artistic honors as well as the financial rewards to which they are justly entitled.

"My own knowledge of Mr. Williams' character, constructive power, energy and integrity convinced me that his declaration of policy would be carried out. When the suggestion was made that I become associated with Ritz-Carlton Pictures, this influenced we greatly. A flexible policy, carried out with sincerity and intelligent cooperation between those engaged in the work is bound to bring results."



GEORGE KLEINE

First National Abroad

London Convention Shows Progress in British Isles

The convention of Associated First National Pictures, Ltd., the British branch of the First National distributing organization, was held during the past week in London. The company has just rounded out a highly successful year during which time the prestige of First National pictures has advanced considerably in the British Isles. The growth of the organization in Great Britain since its inception has been one of the most phenomenal achievements in the history of distribution abroad.

Robert Lieber, president of First National; Bruce Johnson, foreign manager, and George Fitzmaurice, the Samuel Goldwyn director who has been abroad filming "The Eternal City" for First National, attended the big get-together and had an opportunity to listen to the reports of progress made during the past season and the plans for the next. Ralph J. Pugh is manager of First National in Great Britain and Horace Judge is in charge of publicity and advertising.

Roger Ferri is going.
Gosh, we don't like to say it.
But we are glad to say:
Roger Ferri is—GOING UP!

Next week Roger, who has been Independent Editor of Moving Picture World for the past two years, assumes his duties as General Distribution and Eastern Manager of Clifford S. Elfelt Productions, of New York and Los Angeles, with offices in the Candler Building.

It looks like an opportunity for Roger—he deserves it—and he can be counted on to deliver.

Back of his career with Moving Picture World Roger's record embraces a wide range of show and newspaper experience.

A live wire, loyal to the core, and always on the job because his job is always with him—Roger Ferri carries the heartiest wishes of his associates, the Chalmers Publishing Company, and

R. E. W.

Boss Sues Paramount

Action Based on His Testimony to Trade Commission

Charging Famous Players-Lasky with unfair competition and engaging in a conspiracy to acquire a monopoly in the production and distribution of motion pictures, Joseph C. Boss, of Washington, D. C., formerly proprietor of the Fotosko Theatre at McAlester, Oklahoma, filed an action in the United States District Court on August 15 against the film company and its directors to recover triple damages of $529,575 under the Sherman law.

The plaintiff alleges that since 1916, when Famous Players-Lasky was formed, the film company by means of mergers and consolidations with competing producing and distributing companies has attained a commanding position in the motion picture industry, becoming one of the largest concerns in the industry, controlling over 400 picture theatres, including a large number of first-run theatres.

The position of the film company in the industry was obtained, the plaintiff charges, through illegal combinations and conspiracy to monopolize a part of the trade and commerce in the production and distribution of motion pictures and to suppress and restrict competition. It is alleged this was accomplished by entering into contracts with competing companies and is alleged to have resulted in the film company acquiring a substantial control over exchanges and first-run theatres.

Weingarten With Coogan

Larry Weingarten has succeeded George Landy as director of publicity for Jackie Coogan Productions, Inc. Larry is one of the best known "publicity hounds" in the business. He was two years with T. L. Tally, prominent exhibitor of Los Angeles; did exploitation for the First National Exchange on the Coast, was later with Tom Ince and Associated Producers, and for the past two years has been circling the United States for Sacred Films in charge of exploitation and sales.

Wisconsin M. P. T. O. Elects Fred Seegert New President

MILWAUKEE, WIS.—Fred Seegert, of the Regent Theatre, Milwaukee, is the new president of the Motion Picture Theatre Owners of Wisconsin.

The election of Mr. Seegert took place at the closing session of the two-day annual convention at the Wisconsin Hotel after F. J. McWilliams, of the New Madison Theatre, Madison, had turned a deaf ear to pleas of his friends that he be a candidate for a second term. Mr. McWilliams gave as his reason for declining to run the press of private business.

Mr. Seegert is widely known in the film world and some time ago was honored by being selected as national committeeman.

Other officers elected are: F. J. McWilliams, Vice-President; Ernst Langemack, Colonial Theatre, Milwaukee, Treasurer; E. W. Vannorman, Parkway Theatre, Milwaukee, Secretary.

The convention, which on the first day devoted its time to outlining plans for a fight on the admission and seat taxes, took action on three matters of major importance.

First, the following committee was appointed to act jointly with a committee of exchange men in arbitrating disputes Max Krofta, Idle Hour Theatre; Steve Bauer, Venus; Jack Silliman, Downer; Eugene Phelan, Westallis, and William Jacobs, all of Milwaukee.

This step was followed by a thorough discussion of the plan to insure exhibitors through the association at a saving of 25 to 50 per cent. on premiums. Following addresses by representatives of various insurance companies which stand ready to form a special theatrical branch to handle risks at special rates and a report by Joseph Rhode, of the Kenosha Orpheum Theatre Company, the board of directors was instructed to take further steps necessary before the plan can be put into operation.

The third important action of the day came in the form of a resolution urging cleaner and better pictures and more wholesome exploitation.

"The public is tired of sheik pictures and others of a similar type," said Mr. Rhode. "What it wants is a picture that is clean and yet will tickle the funnybone."

Hopes that a solution would be offered for the music tax, as had been promised, went glimmering when exhibitors were urged instead to pay the assessments. They were advised rather to concentrate their fight on efforts to obtain repeal of the admission and seat taxes. It was shown that it is virtually futile to attempt to escape payment of the music tax under existing conditions in view of recent court decisions.

Mr. Rhode was chosen national committeeman by the convention.

Important Deal

More Than $1,500,000 Involved in Property Transfer

An important and extensive theatrical and real estate deal has taken place at Salem, Mass., involving more than $1,500,000. Through this deal the Essex Realty Company, a newly organized corporation, becomes possessor of the interests of John E. Keen and William H. Keen of Salem in the Federal Theatre, the Salem Theatre and the Empire Theatre in Salem, together with the Mavenes and Pingree store properties in that city; and also their interests in Keen's Theatre at Brockton, Mass., the Colonial Theatre in Haverhill, Mass., the Somerville Olympic Theatre at Somerville, Mass., and the Newton Opera House at Newton, Mass.

The Essex Realty Company has the following officers and directorate: President, John A. Deery of Salem; treasurer, Daniel A. Donahue of Salem; directors, Lee M. Friedman of Boston, Nathan H. Gordon of the Olympic Theatres, Inc., of Boston, Theodore M. Logan of Lynn, Max Schoolman of Boston, Edwin M. Dreyfus of Boston, and Benjamin Schoolman of Boston.

Seeks Injunction

Goldwyn Corporation Asks Court to Prevent "Vendetta" Showing

A suit was filed August 14 in the United States District Court by the Goldwyn Pictures Corporation and John F. Stephens in an effort to enjoin more than a score of corporate and individual defendants from continuing to release for exhibition the dramatic moving picture entitled "Vendetta" in which Pola Negri plays the stellar role.

The complainants allege that the Pola Negri vehicle constitutes an infringement of the dramatic production, "Mr. Barnes of New York," from the pen of Archibald Clavering Gunter, the moving picture rights of which are alleged to be owned by the Goldwyn Pictures Corporation, which expended $117,000 in producing a screen version of the book.

The defendants named in the suit are the Howell Sales Company, Inc., Benjamin F. Howells, Stuart M. Kohn, Benjamin Blumenthal, Karl MacDonald, Commonwealth Film Corporation, Second National Pictures, Inc., First National Exhibitors, Inc., Skouras Bros. Enterprises, Inc., Associated First National Pictures of Iowa, Inc., A. H. Blank, Metro Film Exchange, Inc., Robert Lynch, Big Feature Distributors, Inc., Associated First National Pictures of New England, Inc., Exhibitors Film Exchange, Inc., Harry M. Crandall, Mark Strand Realty Corporation, Mitchell H. Mark Realty Corporation, John Doe and Richard Roe.

Lectures on Pictures

In New York's Board of Education Course

For the first time in the history of the Board of Education of New York City, definite constructive lectures on the making and operation of motion pictures will be a feature during the coming winter, according to plans of Doctor Ernest L. Crandall, Director of Lectures for that body.

Doctor Crandall has just returned to New York, after several weeks in Hollywood, spent in gathering essential data. At the Lasky Studio he conferred with Cecil B. DeMille, who is now making "The Ten Commandments," William de Mille, Herbert Brenon, James Cruze and other producers, while visits were also paid to the Pickford-Fairbanks, William Fox, Universal, United and Metro Studios.

About 4,000 lectures are delivered yearly in New York by the lecturers under Doctor Crandall's direction. These talks are given not only to school pupils but to evening classes of adults as well.

Carl Anderson Forms Company to Distribute Independents

REALIZING there is not room for just another distributing company—that it must have something to offer the exhibitor and producer—Carl Anderson has had incorporated at Albany a new national distributing organization which, as the Anderson Pictures Corporation, has entered the field of motion pictures and will start functioning September 1.

The new company will have offices in all key cities and will distribute pictures for independent producers.

Carl Anderson, the president of the company, has probably been identified with as much successful distribution of motion pictures as any one else in the field, and is naturally well known in the industry. He was the first manager of the Lasky Company and remained with it until Paramount was formed, when he joined the latter organization, also in the capacity of manager. He remained with Paramount until the war, during which he entered the service of the Government, after which he became identified with the Educational Film Exchanges, resigning from that organization a few months ago. Since then, Mr. Anderson has been in California completing arrangements for production.

Always an exponent of intensive distribution, preferring to supply a large number of theatres at a moderate price rather than a small number of theatres at a large price, Mr. Anderson in his announcement of the new corporation says: "I believe the time is ripe for a new distributing organization. The motion picture business has been a series of steps generally followed by the comment from some quarters that 'it can't be done.' However, I have lived to see, and in fact have been actively identified with several 'it can't be done' propositions, which proved to be financial successes.

"These successes have been due to the creating of a distributing organization and personnel that succeeded, because they gave the exhibitor good service and good pictures. Today nearly all companies give good service, prints are delivered in good condition, advertising helps are plentiful, so that the only thing that really interests the exhibitor are good pictures.

"Just as I said that I realize there is not room for 'just another distributing company'—that it must have something to offer the exhibitor and producer—we will show wherein we will differ from the ordinary run as we make public our plans. We will specialize in pictures of definite exploitation merit, to which we will give intensive selling, wide distribution, with certified accounting to the producer and 'cards on the table policy.'

"The national quota on features will be arranged on a sound business value and not on motion picture figures. I might add," said Mr. Anderson, "that here is a distributing organization with fresh ideas, which will help not only the producer but the exhibitor, enabling the latter to give his patrons entertainments of quality, with a surety of profit to his theatre. It will, moreover, help change materially the character of conducting the business, particularly for the producer."

The various executives in the Anderson Pictures Corporation are all capable showmen who have spent their business years in show business and in the motion picture industry.

Yearsley's New Work

C. L. (Bill) Yearsley, for six years director of advertising and publicity for Associated First National Pictures, has transferred his activities to the poster phase of film advertising. Upon his return from a three months' vacation in September he will organize and head a special poster department for First National to design and create lithographic work which will fully reflect the exhibitor angle. The post of Director of Publicity and Advertising falls to Bob Dexter, for several years Mr. Yearsley's assistant, who has been in charge of the department for the past ten weeks in the absence of his chief.

Canadian Exhibitors' Scheme of Distribution Progresses

DEVELOPMENTS with regard to a film distributing scheme for independent exhibitors of Canada and also concerning the formation of a Canadian branch of the Motion Picture Theatre Owners' Association of America have been quite pronounced during the past week or two. Incidentally, an interesting turn in the activities occurred on August 11 when the scene of the proposed convention of independent exhibitors of Canada was switched from Toronto to Montreal, according to a formal announcement at Montreal, when it also was stated that the convention would be held Thursday and Friday, September 6 and 7.

The names of three exchanges in Canada have been mentioned in connection with the formation of a large exhibitor distributing corporation, the exact name of which is practically the only important detail that has not been told so far. It has been announced at Montreal that the Canadian Releasing Corporation interests have been sold to the new group and that Phil Hazza of Montreal, manager of the Equity Pictures Corporation has been appointed general manager of the new exhibitor exchange system, with headquarters in the Albee Building, Mayor street, Montreal. The Dominion headquarters of the M. P. T. O., originally intended for Toronto, were opened in the same premises at Montreal on August 11. It also is stated that Phil Hazza has taken practically his whole Equity Picture staff with him to the new company.

Those who controlled the Canadian Releasing Corporation included J. P. O'Loghlin, George Gladianos, P. G. Demetre and H. Poulos. The last three named are identified with the Independent Amusement Company, Montreal, operating the Strand, Papineau, Belmont, Regent, Plaza and several other high-class theatres of Montreal. Apparently, J. P. O'Loghlin, who has been identified with Pathe, Metro and other exchanges in the past, is not going with the new distributing enterprise because announcement is made that he has become Monteral manager of Dominion Films, Ltd., the new Allen organization, handling Preferred and British releases.

The third exchange to be lined up with the new distributing plan is, of course, the Canadian Exhibitors' Exchange, Ltd., with headquarters at Toronto, and those prominently identified with the C. E. E. for years are linked with the new body, which has been capitalized at $500,000, with $100,000 paid up.

Heroes at Hotel Fire

Payette and Sherwood Distinguish Themselves at Lake Hopatcong.

Washington, D. C.—John J. Payette, assistant general manager of the Crandall theatres, and "Eddie" Sherwood, manager of the Exhibitors Co-operative Film Exchange in the Mather Building, are real heroes. While vacationing at Lake Hopatcong fire broke out in the air shaft of the hotel. The hotel is a large frame structure and most of the guests became panicky. Payette and Sherwood, by reason of their long theatre experience and handling of crowds, quickly sized up the situation and securing extinguishers battled the blaze until the volunteer fire department arrived.

This is not a publicity story. The boys actually saved the hotel from possible destruction. The fire was caused, probably, from a cigarette thrown among some rubbish that was in the shaft.

Moving Picture Census

Government to Supply Questionnaires by January 1 Next.

Washington, D. C.—Plans are being made in the Census Bureau for the taking of the next census of moving picture production, which will cover the activity of producers for the year 1923. This work is under the supervision of E. F. Hartley, chief statistician for manufactures, who has practically completed his plans for the taking of the census. The schedule on which the census will be put is in the hands of the Government printer, and it is planned to distribute copies so that each manufacturer will have his questionnaire by January 1, next.

The 1923 manufactures census will cover the same ground as did that of 1921, and, as in that year, will cover only the operation of manufacturing plants having an annual production valued at $5,000 or more. The schedules used will be very similar to those used in 1921, only such changes being made as were found desirable as a result of experience in the last census.



EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Philadelphia Theatres Pay Tribute to Dead President

In sympathy with the national mourning over the death of President Warren G. Harding, the local theatres paid tribute to the honored dead. All the large central city houses under the management of the Stanley Company of America and the Nixon-Nirdlinger interests remained closed all day Friday, reopening at 6 p. m. Not only did the larger houses close, but many of the neighborhood movies closed their doors to the public for the entire day. The majority of theatres were draped in mourning or displayed large size portraits of the former President in a sombre draped frame.

Not only did the city exhibitors show their respectful regard for the renowned dead but in the small towns the picture theatres were made the central gathering places for memorial services. At Tom's River, N. J., 2,000 people crowded into the Traco Theatre on Friday and there, under the auspices of the local judges and prominent church heads, conducted fitting services.

The Royal Theatre Company has been incorporated under the laws of Delaware by the firm of Harcourt and Steelman, papers of incorporation having been issued at Wilmington, Del., during the week. With a capital of $125,000, the new concern will engage in the showing of pictures and in other amusements.

Philadelphia exhibitors and exchange men are looking forward to one of the most enjoyed events which annually brings together the big family of the Carr and Schadd organization of Reading, Pa., and the members of the trade in the local territory. This year the big rally will be held in the grove just outside of Reading on August 19 where will gather the 2,000 employes and friends of the firm of which Dr. J. H. Schadd, president of the M. P. T. O. A. of Eastern Pennsylvania and Southern New Jersey, is head. There a day's program of sports, music and general good time will be held and last but by no means least will be the gathering of the guests at the festive board for an old fashioned Pennsylvania Dutch feast.

Every year since the Carr and Schadd outing was instituted there has been interference on the part of old Jupiter Pluvius to dampen the crowds, physically but not in spirit, so this year Manager John Cook, who during the rest of the year looks after the management of the 30 theatres included in the Carr and Schadd string, has sent out a warning to all those who take part to come prepared so that no intervention with the sporting contests may occur.

With the closing days of August the doors of the newly constructed Spring Garden Theatre, now nearing completion at Fourth and Spring Garden streets, will open its doors to the public under the management of C. R. Stanley, who is well known in the trade as an old time show man and having for many years been engaged as manager for the L. E. Stone chain of theatres and for Samuel Epstein, former owner of the Paschall and 48th Street theatres and now proprietor of the Bell Theatre. Although Stanley will look after the management of the Spring Garden Theatre for Proprietor Morris Blumberg, he will also retain his position as booker and manager for the Epstein house. The new theatre will accommodate 1,100.

In celebration of the tenth anniversary of the opening of the Owl Theatre, 23rd and South streets, Proprietor Samuel Blatt gave to each child and woman attending the movies at his house on August 10, the date of the opening, an attractive souvenir of the occasion and featured a double program of screen drama. The doors had been closed for several weeks while shaping the house into a modernized establishment in preparation for the anniversary. The patrons enjoyed a specially arranged musical program on the newly installed organ, accompanied by an orchestra, a new projection room outfit and apparatus, newly laid concrete floors and comfortable new seats all totaling a cost of $10,000.

Closing of the doors of the Stratford Theatre, Seventh and Dickinson streets, recently took place for the purpose of laying new concrete floors, redecorating and reseating. As soon as alterations are completed, probably the latter part of this month, the doors will again be opened for the Fall business by its owner, M. Waxel.

Passing of the controlling interest of the Rialto Theatre, Germantown avenue and Tulpehocken street, from the firm of Lampert and Wachs to H. Schwartz, former proprietor of the Arcade Palace, took place on August 10 through the sale of the property at a price estimated to be near $70,000. With the change of ownership there was also made resident manager J. F. McDonald, who formerly was in charge of the management of the Broadway and Lincoln theatres.

Al B. Williams, who for some time has been serving as manager of the Wilmington Theatre of the Hunts Theatres, Inc., has been transferred to Wildwood to take over the management of the newly opened Plaza Theatre, also owned by the corporation.

A new heating plant has been installed in the Tioga Theatre as part of the improvement program now being worked out by John Evans for the theatres under his control. In the Manheim Theatre a cooling system has been introduced.

When the doors of the Coliseum Theatre, Market street near 60th street, were again thrown open to the public after a month's closing, the audience was transported back to the days of King Tut and the Pharaohs that ruled Egypt, in the surrounding of a decorative scheme that had all the classic art of a temple of the Nile. Throughout California, this period of decoration has been in vogue for several months but the Coliseum is believed to be the first in the East to favor the art of old Egypt. It was introduced upon the return of Fred G. Nixon Nirdlinger from a trip to the Coast about a month ago. The transformation was carried out by Manager Thomas M. Love.

A community club was established in the town of Millville, Pa., with 600 inhabitants taking membership in order to provide the place with moving pictures. The town being without a theatre, the members purchased the abandoned Greenwood Seminary property, remodeled the building into a community hall and picture house and now are giving nightly programs of pictures. It is governed by a committee elected by the members who attend to the booking and general management.

There passed from the control of the Nirdlinger estate during the week the largest picture theatre in the Germantown district, the Nixon Colonial Theatre, which through transfer of the property to the Stanley Company of America becomes another link in the chain of that combine. Title was taken by the Stanley interests through the sale of the property, with its frontage of 75 feet and depth of 240 feet by the Samuel F. Nirdlinger estate, upon an option to purchase obtained three years ago, when the former company leased the premises. The option price specified in the lease was $400,000. Title was conveyed by Arthur S. Arnold, A. F. Erlanger and the Real Estate Title and Trust Company, executors of the Nirdlinger estate.

Word was received from Mahoney City, Pa., of the purchase of another theatre to be listed among the Chamberlain Amusement Company enterprises. Through the purchase of the site of the old Kaier Opera House, there will be erected by the Chamberlain circuit one of the most attractive theatres in that section of the country. The old Kaier Theatre was destroyed by fire in 1913. Work of clearing the property for the early erection of the new structure started during the week. It is the purpose of the new owners to construct a picture house similar to that recently opened in Mt. Carmel, and said to be the finest in that territory.

The Arcadia Theatre was closed for August in order to make improvements in the way of redecorating, enlarging and general repairing of both the auditorium and operating booth. It will be reopened in the early part of September.

Application for a receiver for the Dunbar Amusement Corporation, which operates the Dunbar Theatre, at the southwest corner of Broad and Lombard streets, was made by John P. Matthews and several minority stockholders in Common Pleas Court. The petition also asks the court to compel the corporation's president, Edward C. Brown, and a director, Andrew F. Stevens, to answer interrogatories relative to their participation in the disposition of assets of the company. It is charged that the directors permitted gross mismanagement of the business controlled by Brown and his associates.

The stock of the theatre company was increased on February 12, 1919, from $5,000 to $500,000,, the new issue consisting of $150,000 preferred stock and the balance common stock. This, it is alleged, shows that the business has been extended, and if properly and honestly conducted, the petition says, the corporation would be successful in giving entertainment by colored troupes and exhibition of pictures. The Dunbar Theatre was erected about five years ago and has been successful in drawing a mixed patronage of white and colored, both as a picture house and regular show place.

Massachusetts

The Goldstein Brothers are remodeling the Plaza Theatre in Taylor street, Springfield, the name of which has been changed to the State. Radical changes are being made in the interior and on the exterior, including complete rearrangement of the seats.

The State probably will be ready for opening on Labor Day. The new policy has not been announced, but it is understood that motion pictures will have a part in the programs, presentation of super-features at an advanced price is now being contemplated. The Goldstein Brothers circuit now embraces 16 theatres.

L. Harry Raymond, one of the best known managers in New England, and who has been manager of the Colonial Theatre in Pittsfield, has been transferred to the management of the New Palace in that city. Both houses are owned by the Goldstein Brothers. The Palace has a vaudeville and picture policy.

New Public Relation's Head for Southern Enterprises

F. L. Metzler, secretary and treasurer of Southern Enterprises, has announced the appointment of A. C. Cowles, to be in charge of the Public Relations Department of that organization, succeeding Turner Jones, who originated the office and is leaving to become affiliated with the gigantic Coca Cola Company in a similar capacity.

The public relations work of Southern Enterprises has been far-reaching and greatly effective in its scope. So much has been accomplished that the Stanley Company of Philadelphia and Harry Crandal's Washington enterprises are both installing similar departments.

Mr. Cowles is an Atlanta man, a graduate of Georgia Tech, and has been with the Enterprises since 1920, formerly as manager of their various theatres, but for the past six months as assistant to Turner Jones in the department which he now heads.

W. R. Bedell has resigned as manager of the Rialto, one of Atlanta's most successful and progressive theatres, and will enter another line of business. W. T. Murray, formerly manager of the Alamo No. 2, will succeed him. Mr. Bedell has made a wonderful success of the Rialto, installing many innovations which have made the theatre very successful.

S. A. Lynch, formerly head of the vast holdings of Southern Enterprises and S. A. Lynch enterprises, and one of the greatest powers in the picture industry, was just preparing to sail for Europe with his family last week when he was notified of the serious illness of his father in Asheville, N. C. He immediately went to the beside, remaining there almost the entire week. Mrs. Lynch will remain there indefinitely.

The idea of extra vaudeville attractions in connection with the picture programs is being adopted by many of the principal theatres in the Southeast. Francis Renault is one of the prominent artists who is being brought South and will appear in many of the largest first run theatres, the Virginia-Carolina Managers Circuit of Atlanta having opened a department for the specific handling of motion picture theatre attractions.

W. D. Outnam will close his theatre, the Putnam, at Fayette, Ala., for the remainder of the summer and goes to Gulfport, Miss., where he will manage an amusement pier until September 30. Then he will return home to reopen his theatre for the winter season.

V. L. Stewart and Paul E. Menzell have opened their new Stewart Theatre at West Asheville, N. C., seating 300, modernly equipped.

The Carolinas

Conditions throughout the Carolinas, with special reference to attendance at picture theatres, seems to be slightly improved over the past several months. Theatre owners of many cities are spending real money in remodeling, renovating and enlarging, no less than twenty-seven such starts having been reported in North Carolina alone during the past week. Enthusiasm over the outlook for the greatest season in several years during the coming winter is chiefly predicated upon the advance announcements of the leading producing and distributing companies, giving a forecast of the greatest array of worth-while box office attractions ever released in a single season.

L. D. Miller will close his Rex Theatre, Rutherfordton, N. C., and install a balcony, greatly increasing his seating capacity.

P. G. Walker, formerly of Rocky Mount, N. C., has leased the Rialto Theatre, Farmville, N. C.

C. M. Freeman, postmaster at Troy, N. C., has entered the exhibiting end as a side-line to his job with Uncle Sam, having taken over the Pastime Theatre there from E. A. Bailey.

W. K. Rogers has purchased the Ford Theatre, Lincolnton, N. C., from R. L. Ford. Mr. Rogers is a newcomer in the business but a local businessman of highest integrity. He will close the theatre for remodeling.

J. M. Beck, M. R. Tournier, W. E. Millington and Allan F. Beck have organized the Iowa Theatre Company at Mason City, Iowa, with an initial capital of $10,000.

C. Grunnett will continue to operate the Opera House at Reinbeck, Iowa, as a movie house, as negotiations to sell the house have fallen through.

Texas

The Melba Theatre, under the management of P. G. Cameron, is advertising that it is "the only theatre in Dallas cooled with frozen air," and that it is 25 degrees cooler inside.

In Beaumont, Texas, "Nero," the Fox film, has returned for its third engagement at the Palace Theatre.

"The Birth of a Nation" has broken all records in Dallas. It is now back for its sixth engagement, playing the Crystal Theatre at popular prices. It was first shown nine years ago at the opera house or what was afterward known as the old Majestic Theatre Building. It has been shown at the Hippodrome, at the Palace and twice at the Old Mill.

Installation of a new cooling system for the Happyland Theatre is reported by Manager Harry Simons.

The residents of the Broadmoor section of Oak Cliff for the first time now have their own community center, brought about through the efforts of Judge Quentin S. Corley, the armless wonder. Judge Corley is known throughout the United States for his inventions for the armless. He is the owner and manager of the Broadmoor Theatre, which opened July 25 with a Paramount picture. He is running a picture with four changes a week at 10 and 20 cents admission, including war tax.

The Palace Theatre, Dallas, has booked four outstanding films for a showing in rapid succession: "The Spoilers," "Merry-Go-Round," "White Rose" and "Hollywood."

Rochester

George Eastman is on his way to Alaska with a party of Rochesterians for a camping trip through the Yukon country. He will return by October 11.

The Rochester Theatre Managers Association held its annual outing last Tuesday at Grand View beach.

The Eastman orchestra is back on the job after a three weeks' vacation and the big house has reverted to its policy of one program through the week. Jackie Coogan in "Circus Days" proved a real hit the past week. Thomas Meighan in "Homeward Bound" is the current week's attraction.

The Piccadilly Theatre has reopened following its two-week closing, with "The Valley of Silent Men."

Kentucky

That the industry is growing in Kentucky is evidenced by the increasing number of amusement houses which are being incorporated all over the state. Further evidences of good business and better prospects are found in the fact that quite a lot of improvements have been made in the different theatres throughout Kentucky.

Within a few weeks a number of changes have been made in managers and managements, both in Louisville and other Kentucky towns. A change of local interest is that of the Shelby Theatre into the hands of the Western Amusement Company. Sylvester Groves, manager of the Preston Theatre, also will be in charge of the Shelby. Both the Shelby and the Preston are thriving suburban houses, doing as good business as is found in the city among this class of theatres.

The Strand Amusement Company at Owensboro has recently taken over the ownership and management of the Grand Theatre. This new deal gives the Strand Company control over Owensboro's four leading places of amusement—the Empress, Bleich, Queen and now the Grand. Robert Wayne, who recently resigned his position as manager of a popular Owensboro theatre, has been succeeded by R. R. Russell, formerly manager of the Palace Theatre at Memphis, Tenn.

Leo F. Keller, of the Arcade Amusement Company at Paducah, recently consummated a deal for the Orpheum Theatre, formerly operated by Johnny Rekhopf. Mr. Keller, who is associated in business with Rodney Davis, also of Paducah, now has charge of the Kozy, Star, Arcade and Orpheum, which just about amounts to a monopoly on the show business in Paducah. All these houses have been greatly improved within the past few months.

The La Fayette Amusement Company, Lexington, Ky., has recently announced a change in its plans of operating the Ada Meade Theatre. This house, which is almost one of the historical show places of the city, is to be operated on the western picture policy, the program being changed daily. This new method should prove very successful in a town where heretofore only eight different bills were offered each week, two changes at each of the first-class theatres.

The Liberty Theatre at Covington, which was incorporated a short time ago, is reported by L. B. Wilson as doing an exceptionally good business for this time of the year. This theatre, which seats approximately 1,500, is one of the most costly amusement houses in Covington.

The Winchester Amusement Company, Fayette county, recently announced that it was increasing the limit of its indebtedness from $25,000 to $100.000.

Los Angeles

Sid Grauman has come out again in favor of the longer run theatre with the announcement of his change in policy regarding his Million Dollar Theatre. Sid has been so well pleased with the results shown in the long runs of "Robin Hood" and "The Covered Wagon" at his Hollywood Egyptian Theatre that he has arranged to make his Million Dollar Theatre a long run house with only two shows daily, an elaborate prologue and a big symphony concert. "The Covered Wagon" is in its eighteenth week at Sid's Hollywood playhouse and is still hitting on all six.

Heretofore Grauman's Million Dollar Theatre has had a change of program weekly. According to the announcement, the new admission will be 50 cents to $2. The old price was 55 cents top.

Grauman is a great advocate of long runs and states that within the coming year more than 80 per cent. of the California theatres will be running pictures for four weeks or more.

California Airdromes Fail to Draw Because of Winged Bugs

Although some very warm weather has been experienced in California this summer but very few airdomes have been opened. Effective cooling equipment has been installed in many theatres, making airdomes unnecessary, but the real reason the latter have fallen into disfavor is the presence of insects. In many places flying bugs made their appearance by thousands, attracted by the bright light and the white screen, actually putting an end to shows. Among the places in the San Joaquin Valley where airdomes have been operated this season have been Lindsay, Exeter, Atwater, Reedley and Corcoran. An airdome at Atwater was made necessary by the burning of the regular theatre.

Another large theatre holding has been added to the chain of picture houses being acquired by the National Theatres Syndicate, this house being the new Richards Theatre at Modesto, Cal. About three weeks ago the same syndicate purchased the Strand Theatre, also of Modesto, from M. L. Markowitz and M. Lesser. L. H. Crook, well known in California theatre circles, is president and general manager of the new circuit, which maintains headquarters at San Francisco. With him are associated Herbert L. Rothchild, whose local holdings include the Granada, California, Imperial and Portola theatres, and E. C. Seares, a former banker.

Charles M. Pincus, formerly with the Herbert L. Rothchild Entertainment, San Francisco, and for a time manager of the California Theatre, has removed to Los Angeles, where he has been made manager of Loew's State Theatre.

H. Gobish, well known San Francisco exhibitor, recently returned from a vacation trip to Yosemite Valley and shortly afterward left on another outing in the Lake Tahoe country.

The Grand Theatre has been opened at Tracy, Cal., by C. A. Olsen, who has closed the Arlington Theatre, operated by him for a time. A new organ has been installed.

John Peters, who operates the Elm and Bijou theatres at Elmhurst, Cal., has purchased property near these houses and will shortly commence the erection of a 1,000-seat theatre of fireproof construction.

A. N. Jackson, formerly a member of the firm of Jackson & Markowitz, who operated the Rialto Theatre for a time, and who also had holdings in the North Beach district of San Francisco, has taken over the Republic Theatre at Sutter and Steiner streets and will open it the first of September as a moving picture house. The theatre is being redecorated throughout.

A new organ is being installed in the Coliseum Theatre, San Francisco.

The Strand Theatre at Alameda, Cal., is to be torn down, according to L. Kaliski, the owner, to make room for a theatre seating 2,000.

The Pantages Theatre at Oakland, Cal., closed several weeks ago as a vaudeville house, has been leased to W. A. Rusco and will be opened shortly, the initial screen offering to be "The Fog."

Plans for the Community Theatre, to be erected at Nineteenth street and Telegraph avenue, Oakland, Cal., are going ahead apace.

Improvements are being made by Jack Freitas in his theatre at Gustine, Cal., including the installation of a new motor-generator set.

Maurice F. Lowery, formerly manager of the Strand Theatre at Dinuba, Cal., is now with the Franklin Theatre at Oakland.

The new Fox Theatre at Oakland, Cal., one of the finest houses in the West, will be opened September 1 with "The Silent Command."

Special Saturday and Sunday matinees for children have been inaugurated at the New Mission and the New Fillmore theatres, San Francisco, in conjunction with the showing of the chapter play, "In the Days of Daniel Boone." Prizes aggregating $250 have been offered for the best essays on this production.

Manager Hal Daigler of the Columbia Theatre was host at a box party during Fleet Week, to the winner of the ball game between the U. S. S. California and Oklahoma. Oddly enough the Californians won, which fitted in neatly with the advertising that many of the scenes from "Out of Luck," the featured picture, had been taken aboard the California.

S. W. Bushnell, who sold his Snohomish house to Mr. Carey, has come to Seattle, where he has purchased the Green Lake Theatre, formerly owned and operated by McKee and Carstens. Miss Carstens, of the latter company, is reported to have in turn purchased the Fremont Theatre, another suburban house, from Geddes and Geddes, who owned three houses in the Ballard and Fremont districts. Miss Carstens was the first owner of the Fremont Theatre. Geddes and Geddes will continue to operate the Ballard and Majestic theatres.

The Coliseum Theatre has just secured the services of Jan Naylor, famous European cellist, who was chosen as a member of the famous Scotch quintet that has toured the world, from among a list of eminent cellists.

V. Peterson, who operates the Georgetown Mission Theatre, is reported to have plans for the erection of a modern theatre in the block where his present house now stands. The old house will be closed as soon as the new one is ready.

"Cyclone Smith," a two-reel thriller, proved so wild that it got away from S. Mukai, who operates the Jackson Theatre. Mukai and the cops are looking for "Cyclone," whose "borrower" will have a stormy time of it, if captured.

St. Louis

Harry M. Smith, former manager of the Pageant Theatre, 5851 Delmar boulevard, St. Louis, brought back from Chicago August 8 to face a charge of embezzling $850 of the theatre's funds, blamed "moonshine" whiskey for his downfall. He admits taking the money. On June 16 while on the way to bank $500, the receipts of the night before, he met a convivial friend, who suggested a drink of "real stuff." Smith accepted. He awoke in Granite City, Ill., the next morning and is at a loss to explain what had happened in the meantime.

His first impulse was to return to St. Louis and make a clean breast of everything to officials of the St. Louis Amusement Company, but instead decided to go to Chicago, get a job and arrange to pay back the money in monthly installments. His wife was negotiating with the bonding company on such a plan when he was arrested. He had secured a job as film salesman in Chicago, using his proper name.

The Cinderella Theatre, Cherokee street at Iowa avenue, was broken into by burglars the night of August 7. They secured $82 from the safe. Fruend Brothers own the Cinderella.

The Lyric Theatre, Coulterville, Ill., is now the sole property of J. Barnes, who recently purchased his partner's interest in the firm of Barnes & Holmes.

Trenton, Mo., is to have a new $75,000 movie. J. G. Hartman is the owner. Old buildings on the proposed site are being razed to make way for the show house.

Jules Laurent has taken over the Lyric Theatre, Mounds, Ill. Laurent formerly sold film for the St. Louis Film Exchange.

T. F. Lewis has purchased the Missouri Theatre, Ste. Genevieve, Mo. He formerly owned the Joy Theatre, Monroe City, Mo.

Out-of-town exhibitors who visited St. Louis during the past week were: Harry Mueller, Idle Hour Theatre, Festus, Mo.; Tom Reed, Duquoin, Ill.; Bob Cluster, Johnson City, Ill.; W. C. Bollinger, Electra Theatre, Elvins, Mo.; C. C. Calvin, Washington, Mo.; Wm. Karstetter, Columbia, Mo.; George Newsume, Mount Vernon, Ill.

E. J. Carey Back in Seattle; "Rasty" Wright a Matchmaker

An old time showman has returned to the Pacific Northwest in the person of H. J. Carey, who, about twelve years ago, operated the Pacific Theatre, on Pacific avenue, Bremerton, Wash. After selling the Pacific, Mr. Carey moved to California where other business interests claimed his time until last winter, when he returned to pictures and managed the Dream and Palace in San Diego.

Mr. Carey this week bought out S. W. Bushnell of the Orpheum Theatre, Snohomish, Wash., and has hung out his shingle again as a high-powered exhibitor. He is getting away to a good start in a good community, and plans to make himself a part of the life in Snohomish. He believes in the close personal contact between exhibitor and patron as a sound basis upon which to build a permanent patronage.

Manager H. B. ("Rasty") Wright, of the Strand Theatre is to be fairy godfather to all who intend matrimony within the next two weeks. Rasty believes that two can live cheaper than one and hopes to start "an epidemic of weddings" by his unrestricted offer to pay every cent of the expenses of all Seattle weddings during that time.

He is no piker. He will start at the beginning by buying the marriage license, and will follow up by feeding the minister, providing the music, flowers, a wedding gift and anything else necessary to carry out the ceremony in real style. The ceremonies will be performed at the Strand Theatre, and when curiosity has reached the proper degree, he will announce "Temporary Marriage" as the cause of it all.

Five couples have applied within two days after the announcement first appeared. Watch your step, Rasty! If any of these marriages are "Temporary," you may later be asked to pay for "Divorce."

B. Hollenbeck is getting his Liberty Theatre, Lynden, Wash., all shined up for fall. Repairs and renovation are not interfering with business.

Homer E. Ellison, who operates the Rialto and Princess theatres in Denver, opened July 28 with "Merry-Go-Round" at both houses. He conducted a big newspaper campaign and used plenty of paper. Consequently there was an overflow at both houses during the first week, and the picture was held for a second full week at one of the houses. Homer says: "You'll be surprised!"

Ole Olund, who has leased a lodge hall at Roy, Wash., where he will operate the Roy Theatre, is ready for his opening August 9. Ole will thrill 'em with the "Third Alarm" for a week, to be followed by "The Storm."

Carnegie, Pa.'s Model House to Open in the Near Future

The Liberty Theatre at Carnegie, Pa., under construction since last October, is practically completed and will be opened sometime during August. This newest addition to the picture houses in Western Pennsylvania is a model theatre in every respect. It is situated on the corner of Mary and Main streets, and stands on a lot 60x100 feet in size. The front of the building is red tapestry brick, while the lobby has marble sidewalls and a tile floor. A storeroom has been built on either side of the lobby, and offices over the theatre have already been rented. A small stage is also part of the equipment, and a Marr & Colton organ will furnish the music.

The Lyric Amusement Company, owner of the new house, has conducted the Lyric in Carnegie for twelve years, and for nine years operated the old Arcade in the same town. The five men who control all of the stock are: F. J. Nalley, J. T. York, Joseph York, Samuel Osgood and Arnold Freed.

J. Harold Weisel, organist at the Cameraphone, East Liberty, recently pulled off a stunt which went over big. With the feature, "Modern Marriage," he arranged the entire musical program from the works of Pittsburgh composers. Manager La Voise had cards printed calling attention to the unusual feature and had them distributed among the various studios of the city.

J. M. Reisinger, of the Empire Theatre, Homer City, Pa., has sold his house to Mr. Lipsie of the same town. The new owner took charge on the first of August, and is a newcomer to the picture theatre business. Reisinger has been owner of the Empire for ten years, and the picture fraternity regrets his retirement from the field.

The Aldine Theatre, formerly known as the Victoria, Pittsburgh, one of the newest houses here and always a legitimate one, has been taken over by Marcus Loew. It is understood that after extensive alterations have been completed, the Aldine will be opened in September with a policy of first run Metro pictures at 75 cents top.

The Liberty and Regent theatres in East Liberty, both links in the Rowland and Clark chain of theatres, announce an increase in admission prices the first week in September from 33 cents to 40 cents for adults. The admission price for children remains the same—17 cents.

Just at the present time independent film productions are making a good showing at representative Pittsburgh houses. "Jacqueline" is playing at the Blackstone and Cameraphone; "Main Street" is at the Olympic for two weeks, "Temptation" having played the house last week, and having been given the distinction of having been the first state right picture in the house for over three years. "Temptation" is also at the Alhambra, while "The Last Hour" was at the Blackstone a week ago.

The Mischler Theatre, Altoona, which was built, owned and managed by I. C. Mischler, has been sold to John S. Ginter, cashier of the Farmers and Merchants National Bank of Tyrone, Pa., who will form a company of Tyrone and Philadelphia men to conduct the playhouse. Mischler will act as manager until a new manager is selected. The price was $200,00. Mischler has been in the theatrical business for thirty years, and says he has reached the age when he feels that he needs a rest.

R. C. Pike, manager of the Jerome Theatre at Jerome, Pa., has purchased a new Buick sport roadster.

J. B. Wise, manager and owner of the Arcade Theatre, Marianna, Pa., has sold his house to the Bethlehem Coal and Coke Co. Wise had conducted the theatre six years.

Mr. Zwick has his new theatre at Frederickstown under roof, and states that it will only be a short time before the house is ready for opening.

Tom Wright has opened his Plaza Theatre at Brownsville after a three-week shutdown to permit of the installation of a sprinkler system.

Chalmer Coupler, manager of his dad's Court Theatre at Washington, left for an auto trip to the Pacific Coast in his new King car. Chalmer expects to be gone several months, and in the meantime dad will look after the Court and Bijou theatres.

Rowland and Clark have just completed remodeling of the lobby in their Arsenal Theatre in the Lawrenceville section, Pittsburgh. Redecorating was accomplished under the direction of General Manager Jerome Casper, of the R. & C. Theatres.

Charlie Baird, of the Pastime Theatre, Portage, is vacationing in Canada, having made the trip in his Buick car.

H. H. Roby, of the Auditorium Theatre, Spencer, W. Va., was a shining light at the Undertakers' Convention which was held in Spencer recently. Although Roby has been out of the undertaking business for some time, he still holds a card in the association.

W. E. Hocman, of the Paramount Theatre, Sistersville, W. Va., has purchased a new picture camera, and takes many interesting scenes in and about his town that bring good crowds to his theatre when he throws them on his screen.

Max Avner, merchant and showman of Daisytown, will build a new theatre on the site of the old house which burned to the ground some time ago. Max says it will be strictly up to date.

Lester Strickler, postmaster and exhibitor of Vanderbilt, Pa., is taking a two weeks' vacation visiting friends at Donora and McKeesport.

Work is progressing very nicely at Maute's new theatre at Irwin. Last week they were pouring the cement for the foundation. Maute says that he thinks he will be open for Thanksgiving.

Jerome Dawson, of the Victoria Theatre, Gallitzin, is running but three nights a week until September 15 on account of the hot weather. Dawson is open the last three nights of the week.

The Casino Theatre, Greensburg, was closed Thursday and Friday of last week, owing to the death of Proprietor Thomas' mother. Deceased was in her 88th year.

Pittsburgh film people and exhibitors gathered for a big picnic at Linden Grove, near the city, on August 3. An all-day rain served to keep down the attendance and mar the fun. However, those that braved the weather came back with reports of a good time in the mud.

Sam Sprance, the hustling manager of the Russell Theatre, Barnesboro, was a recent visitor to Pittsburgh's Film Row. Sam says business is good for him, stating that he is doing almost as well now as he does in the cold weather. He attributes his success to the fact that runs most of the big pictures, and gets 50 cents admission most of the time.

Ben Engleberg, of the Elmore Theatre, Centre avenue, Pittsburgh, which has been undergoing the remodeling stage for several months, is going the rounds of the exchanges these days booking films for his house, which he expects to reopen early in September. Ben will have one of the prettiest houses in Pittsburgh when the Elmore is completed.

Buffalo

It is surprising, but nevertheless a fact. The well known personage, Mr. Summer Slump, has not paid his usual visit to Buffalo this season. He seems to have been stopping in places where his reception is warmer and more welcome. In Buffalo most of the managers of the larger houses early made preparations to give him the cold shoulder. There is a rumor that he attempted to place Buffalo on his itinerary, but when he stuck his nose in town he found the shows all so good that he figured this was a bum place to pull his sad stuff and moved on.

Shea's Hippodrome is enjoying the largest business for the summer months in its history. Last week during the presentation of an excellent attraction the folks were standing up at the matinee presentations. This was a sight never before witnessed in this house at this time of the year. The evening business has been close to capacity all summer. One of the big reasons for the state of affairs is that Manager Vincent R. McFaul is giving his patrons just as good programs now as he does in the fall and winter and throwing in a number of big musical novelties for good measure. Patrons have been entertained by well known jazz orchestras, bands, soloists, and now C. Sharpe-Minor, formerly organist at the New York Rialto, is the special music feature. Give 'em the stuff and they'll come if it's 100 in the shade, claims Mr. McFaul.

This same condition exists at the other large downtown houses and most of the larger community theatres. The Victoria, Elmwood, Shea's North and Regent are all enjoying good business this summer. Buffalo's cool breezes from Lake Erie have been an important box office tonic. So today we find Buffalo exhibitors on the threshold of the fall season having given Old Man Summer Slump the icy stare, the go by and the cold shoulder.

The Hager Building Company with offices at 1434 Hertel avenue, Buffalo, has acquired a tract of 14 acres in the North Main street section of the city, on which they announce will be built homes for 1,000 persons and a business block on Main street, including a theatre and office structure. This section of Buffalo is now the only one without a community picture house.

Charlie Smith, manager of the Shattuck Opera House in Hornell, N. Y., has effected an agreement with the musicians in his house and it looks as though there will be an amicable settlement of the differences in other houses.

J. J. Lanigan announces that the new Hi-Art Theatre will open early this fall in Lockport. The house is being remodeled and the seating capacity increased to 2,000. The interior is being redecorated in pearl gray, mahogany and gold. The policy will be straight pictures.

James Cardina will install an organ in his new Bailey avenue theatre which will open early this fall. He has purchased a grand piano from the same company. Residents in the community are going to have one of the finest neighborhood theatres in this neck of the woods.

Al Beckerich, manager of the Loew State, is back from his vacation to the Cape Cod country. Al drove the old sport model down and back. Fred Shafer is also back from his motor tour through the Middle West. The manager of the Lafayette Square claims he sometimes drove as slow as 72 miles an hour in his sedan.

Eugene A. Pfeil, former manager of the old Strand Theatre, came near "going west" one day last week when a Ford coupe in which he was riding was hit by a big touring car on the Niagara Falls boulevard and knocked for a row of goose eggs. When Gene finished counting the stars, they took him to a near-by doctor's office and began to put him together again. He looks like he just got back from the war. Luckily Gene's injuries are not serious and he was able to get around the next day.

Cleveland's Stillman Makes Success of Summer Business

The fall and winter movie season in Cleveland officially opened on August 12 with the Stillman presenting Goldwyn's "The Spoilers." Announcement also was made that the Allen Theatre would reopen August 19 with Goldwyn's "Three Wise Fools."

The Stillman had a most unusual experience this summer. Instead of closing for six weeks, as was the custom, the Loew management booked a series of old pictures, one each day and for six weeks this policy held sway with much success, so much that it is very probable this house will have such a policy again next summer.

The Allen Theatre, although comparatively new, underwent renovation and several alterations during its closing period.

Another house scheduled for reopening August 19 is the Alhambra at Euclid avenue and East 105th street. This theatre has been redecorated and the lobby remodeled. Instead of doors flush with the street, this portion of the lobby is now of the open type, the doors having been removed to a position behind the box-office.

On August 25 the new Doan Theatre will be formally opened. The house is rapidly nearing completion. The decorations are finished and the equipment is now being installed. On the same day the Liberty will reopen for the season.

Sunday pictures have been occupying the background during the summer season, as far as opening up houses on that day is concerned. But there have been many rumblings of discord between exhibitors and opponents of Sunday movies just the same.

For instance, recently in Coshocton, Pete Revelis, part owner of the Cinderella Theatre, was arrested and placed under $200 bond for allowing a show on Sunday. The police claimed they found 70 persons in the theatre, and entrance was through a side door. It recalls the side doors which used to be used by saloons before prohibition.

In Bucyrus, the exhibitors who had been arrested for opening on Sundays, reached a compromise with Mayor Charles Picking. He agreed to dismiss their cases and annul the fines if they would cease efforts to open up on Sundays from now until his term ends, January 1, 1924.

In Findlay, E. B. Gilmore, manager of the Marvin, was fined $100; E. L. Marquet, manager of the Victory, $50; A. R. Kraft, manager of the Lyceum, $25, and W. K. Richards, manager of the Royal, did not appear for trial, his case being postponed. All were charged with opening up on Sundays.

Cincinnati Officials Find Theatres in Good Condition

The Building Commission of Cincinnati has completed its inspection of all theatres in the city with the result that People's Theatre, which has long been famous as a burlesque house, was ordered closed until the building was remodeled to conform to the laws involving theatres. The People's Theatre Amusement Co., owners of the building, stated that the improvements would be made immediately, following which the house will likely be devoted to pictures.

Heuck's Theatre, a movie house owned by the same company, is likewise included in the commission's order but is restricted only in regard to its balcony and gallery. The first floor is satisfactory, but the upper floors lack the required number of exits, and cannot, therefore, be used until remodeled. All other houses were found satisfactory.

Word comes from Lorain, Ohio, that F. J. McFadden, an architect of that city, has been engaged to develop plans for a new $150,000 picture and vaudeville house, by L. G. Brady, of New York City.

Manager Meyer of the Palace Theatre, Hamilton, Ohio, entertained the Rotary Club at its regular meeting last week. The meeting was held in the theatre at noon, where lunch was served, the members entertained by the Palace Novelty Orchestra, and pictures of the recently held International Rotary Convention at St. Louis shown.

John A. Schwalm, president of the Jewel Photoplay Co., Hamilton, and one of the directors of the M. P. T. O. A., now in the East, wires that he has booked "The Covered Wagon" for presentation at the Jefferson Theatre the latter part of September.

Roy H. Beattie, manager of the Palace Theatre, Cincinnati, who has been seriously ill at the Jewish Hospital, is reported improving. His physicians state, however, that his complete recovery will be a matter of several months.

Andrew G. Hettesheimer, manager of the Orpheum Theatre, attended the funeral of President Harding at Marion as a member of the committee of the M. P. T. O. A., the appointment being received by wire from Sydney S. Cohen the day before the funeral. G. H. Foster, exhibitor, Marion, Ohio, is chairman of the committee.

Fred E. Johnson has been engaged by Caldwell Brown, lessee of the Weller and Liberty theatres, Zanesville, Ohio, to manage the Weller the coming season. The house plays big pictures and legitimate attractions. Among the former will be "The Covered Wagon." Mr. Johnson comes to Zanesville from six years at the Court Theatre, Wheeling, W. Va., where he made a host of friends. The season at the Weller will open Labor Day.

Connecticut

Following the order that picture theatres in Bridgeport, Conn., may not open until 8 p. m. (daylight time) on Sunday nights, it was expected that similar action would be taken in other cities and towns throughout Connecticut. However, the order apparently was for Bridgeport only, as managers in the other places have received no instructions from the State police department regarding advancing the time starting performances on Sunday night.

A large number of picture theatres throughout the New England section are being "spruced up" preparatory to the usual fall opening "splurge" on Labor Day. Patronage at the summer resorts appears to be dropping, with the consequent and welcomed increase in theatre attendance.

Albert W. Anders, manager of the Life Theatre in Meriden, Conn., is a continual "plugger" for business. Dependable shows are the rule at "Al's" film emporium.

"An Institution for the Benefit of the Public" is the slogan of the Grand Theatre in Hartford. A radio receiving set is now being installed and patrons will have an opportunity of hearing concerts from various radio stations.

Theatres all over the New England section observed August 10, the day of mourning set by President Coolidge, by remaining closed until 6 p. m. In Bridgeport the city's memorial service was conducted in Poli's Palace Theatre. S. Z. Poli, owner of the circuit bearing his name, with houses in Connecticut, Massachusetts, Pennsylvania and the District of Columbia, personally ordered his managers not to open the theatres until 6 p. m.

Canada

The formal reopening of the Regent Theatre at Ottawa, Ontario, under the auspices of the Famous Players Canadian Corp., on August 11, proved to be a gala event. This former Allen house had been thoroughly overhauled and it presented a distinctly new appearance when the doors were thrown open for the new regime. Those officiating included Oral Cloakey, newly installed manager, formerly of Winnipeg, Cleveland and Hamilton; Clarence Robson of Toronto, general manager of Famous Players theatres in Ontario; Jack Arthur of Toronto, general director of music for the Famous Players chain in Canada; Bill Dineen of Toronto, in charge of mechanical arrangements, and Sid Taube, well-known film exchange veteran of Toronto. Floral offerings from various exchanges and theatres were magnificent.

The opening attraction was "Enemies of Women" and with its presentation announcement was made that all shows at the Ottawa Regent would open on Saturdays for a week's run and not on Mondays as previously, the Saturday opening feature having proved a fine success in other Canadian cities. The previous plan of the Regent was to change shows twice weekly.

The opening day was insured against rain, a policy of rain insurance for $2,000 for August 11 having been taken out and duly advertised. Considerable improvement having been made in the balcony of the theatre, the decision was reached to charge a general admission of 40 cents for both floors at all evening performances except Saturday night when the general admission is 50 cents. The afternoon price is 25 cents, with loges 10 cents more. Loge seats Saturday nights are 75 cents.

Rudolph Pelisek, conductor of the Regent orchestra for many years, was again given charge of the house orchestra which has been increased to 14 pieces. For opening week, a special number was provided by Manager Oral Cloakey himself in a xylophone solo. Another specialty was a violin number by Marjorie Stevens.

Announcement has been made at Toronto, Ontario, of the organization under an Ontario Provincial charter of the Associated Exhibitors of Canada to carry on a film exchange business.

The Gayety Theatre, Montreal, formerly the home of burlesque, has been reopened with a combination picture and vaudeville policy under the management of B. M. Garfield. An extra attraction for the week of August 5 was the Leonard-Tendler fight picture. Night admission prices are 10, 20 and 30 cents. Boxes and five rows of orchestra seats are reserved under the new plan.

R. J. Lydiatt of Calgary, Alberta, formerly Western Canadian manager for Trans-Canada Theatres, Ltd., which recently went into voluntary liquidation, has been appointed manager of the Orpheum Theatre at Vancouver, B. C.

Joe Black, formerly manager of the Court Theatre, Montreal, now is managing the Dominion Theatre, a suburban house in the north end of the city.

Wisconsin

G. H. Jenkinson, Victor Theatre, Minocqua, Wis., writes: "Mr. Landau, of the Alhambra and Garden theatres, Milwaukee, and Mr. Winfield, of the Strand Theatre, Milwaukee, are vacationing here. Lots of fish and everything. Mr. Landau has been bringing in forty pounders every day."

Hoeffler and Thompson Form Illinois Operating Company

Jack Hoeffler of the Orpheum Theatre at Quincy, George Thompson of the Quincy Hotel and other prominent business men have formed an operating company to run movie theatres in Quincy, Springfield and other nearby Illinois cities. The capital of the new company will be $50 000 paid in, and the company will put over the new Rialto Theatre that U. M. Dailey is going to build in the Gem City.

The new house will be connected with the Orpheum by a closed passageway, so that the patrons of either house can visit each show without going outside the buildings. It is expected that work will begin on the Rialto by September 1, and to have the house ready for business by Christmas week.

Jones, Linick and Schaefer have started a little house organ for the McVickers Theatre called the McVickers Pep, and the first issue was 20,000 copies. The demand was so great that larger editions will be printed in the future.

Manager Blank of the Capitol Theatre at Davenport, Iowa, had a cameraman at Clinton where the Harding funeral train changed engines on the way east, and the same night the pictures taken were shown on the screen of the house. Of course the house had a turnaway business that night.

The folks at Bode, Iowa, will vote on Sunday movies soon, according to word received from the owner of the Bode Theatre.

Joe Hopp loaned the use of the Fort Armstrong Theatre at Rock Island, Ill., for a meeting to honor the memory of President Harding.

Herman J. Arnold, formerly one of the lessees of the Lyric Theatre at Vincennes, Ind., has been made manager of the house by the Wilkerson Lyons Enterprises, who operate both the Pantheon and Lyric theatres. Vaudeville has been introduced with the movie bills and Manager Arnold plans to make up a circuit to play the mixed bills in that territory.

The Playhouse will close next week and a month will be used in fixing up the house for the fall business. The house has worked up a nice business on Michigan Boulevard.

The new movie house opened at Laporte, Ind., last month is showing both pictures and vaudeville. The theatre seats 1,700 and cost more than $400,000 to build. It is modeled after the New McVickers here and opened to good business, it is reported.

W. E. Kuhn has sold his stock in the Idea Amusement Company which controls the Idea Theatre at Fond du Lac, Wis., to O. J. Vollert, formerly manager of the house, who will go back into the business.

Stanley Swartz of the Cozy Theatre at Brodhead, Wis., has taken charge of the new Dorlyn Theatre located at Brodhead and will play features, with plenty of good music on the programs.

Another veteran manager who has retired here is Bill Hemsy, for twelve years manager of the Crystal Theatre at Cedar Rapids, Iowa. He has sold out to Joe Jacobson and P. D. Alleman, who operate the Rialto Theatre at Clinton.

E. J. Miller, vice president of Fitzpatrick and McElroy, is in Traverse City, Mich., supervising the construction of the new movie theatre the firm is building there, which will be named the Lyric Theatre and seat 1,300. The house will cost in excess of $100,000 and be the last word in theatre construction.

It is reported that the Columbia Theatre at Davenport and the Majestic Theatre at Cedar Rapids, Iowa, will play full week bills of vaudeville and pictures instead of split bills, and so the road shows will not be able to get into these houses during the coming season.

The citizens at Sandwich, Ill., voted recently almost two to one to repeal the Sunday closing ordinance. It was a real victory, for the town has been closed for eighteen years.

The W. S. Butterfield interests have secured a long term lease on property on South State street and East Liberty in Ann Arbor, Michigan, and plans are being made for a movie theatre to seat 2,000.

B. N. Nixon of West Baden has bought the Orpheum Theatre at Layfayette, Ind., from Harry Taylor, who will return to his home in Ohio. The new owners will fix the house up.

W. M. Hubbell expects to build a new movie house at Trenton, Mo., that will cost $30,000 to complete. C. Beller and Brothers have completed the plans for the house.

J. Deis of Wheaton, Ill., is having plans made for a new movie house to be erected at Elmhurst, Ill. He expects to invest at least $80,000.

Now that the Midwest Theatres organization is completed and in operation, there is talk of another combination of seven cities, Decatur, Sprinfield, Champaign, Peoria, Bloomington, Danville and Urbana. The new combination will play both movies and legitimate road shows if it is put through, according to the reports at hand.

A. B. McCullom of the Blackstone Theatre at Dwight, Ill., is booking for the Shaw Theatre at Gardner, Ill., that was recently reopened by Cora Shaw of that little city.

The Grand Theatre at Mattoon, Ill., has been taken over by Grampp and Holiday of Decatur, who will make some improvements in the house.

Leo and Harry Brunhild of Brunhild and Young have returned to the city after a pleasant two weeks motor trip through Wisconsin.

The Orpheum Theatre at Quincy, Ill., has been closed for overhauling. It will reopen on September 9.

Frederick Brothers have sold the Capitol Theatre at Pekin, Ill., to Walter Fuegel, who will fix up the house for fall business.

Ed Olmstead has been transferred from St. Louis to the McVickers Theatre to handle the publicity. Auditor Briggs has come on from New York to supervise the financial department.

Adolph Linick of Jones, Linick & Schaefer, who is spending the summer abroad, expects to sail for this country soon.

All the movie theatres in the city, including the Balaban and Katz, Lubliner and Trinz and the Ascher circuits, closed last Friday until 5 o'clock as a mark of respect during the funeral of President Harding at Marion.

R. B. Strabala has purchased the Cozy Theatre at Downing, Mo., and will fix up the house and open next month.

One of the oldest movie houses in the city is the Erie Theatre on North Clark street. The house still is doing a good business. This summer a good cooling system helped to bring in the business.

The boys want to be careful when driving a car in this city. Here is Lyman Ballard, a movie man from Milwaukee, getting thirty days in the House of Correction and a fine of $50 and costs for violating the speed laws.

FOX FILM CORPORATION WILL PAY LIBERAL PRICES FOR

short, entertaining moving pictures of actual life in any part of the world. The quaint, the picturesque, the startling and thrilling, the unique, the laughable; the adventures and eccentricities of men and women, the charm of little children, the appeal of animals, the lure of the outdoors, the romance of science and industry; the drama of sea, desert and jungle—this is what is wanted.

Subjects that run between 500 and 900 feet (after final editing and titling) are most desirable, but longer and shorter subjects are acceptable. Original negative in first class condition must be available for all subjects submitted.

Mail your pictures for review (positive print preferred) to Mr. Harry McDonald, Manager, Educational Division, Fox Film Corporation, 800 Tenth Avenue. Acceptance or rejection will be immediate, and film will be promptly returned.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Coming Season Will Stress Production as a Means of Getting Better Business

UNLESS all signs fail, the end of the 1923-24 season will find a material increase in the number of houses amplifying the film program with musical productions. It is not even too much to hope that some of the theatres now resorting to vaudeville to gain business will change over to productions with profit to themselves and to the business as a whole, for it is seldom that the three and four a day acts playing the picture houses are of a quality to match the present film productions, and many managers are beginning to realize this fact who hitherto have been content with from one to five vaudeville acts.

It stands to reason that with the vaudeville circuits able to offer longer seasons, the house able to book only three days of a split week, or at best a combination tour of three or four weeks, stands little chance of getting the good material in this class, and the rest is poor indeed.

Productions Elastic

On the other hand, even in the smaller towns, it is possible for the alert manager to build up a production staff with the aid of local music and dancing teachers that will offer clean material of reasonably good entertainment value and with the added draw of the local talent. Even in the towns of 1,500 population or less it is possible to make a presentation that will please, even though it may not approach the city standards.

The trend of opinion seems to be that it is no longer easy to sell films alone. There is as yet unvoiced demand for something more, and in the production is found the answer to the problem. This provides the necessary variety without great expense and does away with transportation costs, which the manager has to pay on a vaudeville act whether it appears as a direct expense or in the salary. You do not have to "move" the local talent, layoffs are not charged into the working salary, and the only cost is for the occasional rental of a few costumes, though even these can be contrived at home. Where there is no special lighting equipment already provided, this must be found, but a great deal can be done with a couple of small spots and some scrim and colored mediums; just how much the average manager does not realize until he has experimented a little.

But Not Prologues

But it is production and not prologue that will make the difference in the receipts. Most prologues really are productions, for that matter, and could give as much satisfaction on some other bill, but the production tortured into something supposed to be a connecting link to the film is seldom satisfying; particularly where some portion of the production about to be filmed is lifted out and anticipated.

It is the belief of this department that the production will come rapidly to the fore this season. Some of the larger houses are taking up the matter with greater care than ever before, and this will draw the attention of the smaller houses to the large possibilities of the home talent productions. In the course of the season the number of houses making some light production a regular part of the program will be doubled, if not trebled.

Send in Your Ideas

To this end, greater space will be given productions in this department, which treats of selling the picture to the public from all angles, and managers with new ideas are invited to contribute for the benefit of others, but productions and not prologues are what is wanted.

In a week or two we shall resume the publication of the program hints of the Mark-Strand Theatre, Brooklyn. This was discontinued about a year ago, but Edward L. Hyman, managing director, has consented to supply advance material.

The Mark-Strand is selected in preference to the other New York houses because this writer has found the Strand productions to be more nearly within the reach of the average manager than the more pretentious shows at the Broadway houses, while at the same time they seem to give greater audience-satisfaction. But other productions will be offered, and it is hoped that this extension of the department will aid those who most need help.

Peggy Helped

When one of the Dallas papers started a milk fund, Jack Meredith, Universalist, happened to be on the ground, and he shot in a five dollar bill on behalf of Peggy and promised to try and get the co-operation of the 25 local Baby Peggy Clubs. Unorganized youngsters and their elders were quicker to respond with the example of the little star before them and the drive went over in a hurry, with a lot of publicity that Meredith never could have won with a tiny little fivespot.

Nothing new about it, but it serves as a reminder that if you have a local drive and no time to round up an exploitation man, it is worth digging a greenback of your own and entering it in the name of some impending star.

Some Hook-up

Seven hundred and twenty-six soda bars and other soft drink emporiums in Los Angeles were tied into a bottled drink and The Ragged Edge with streamers printed: "If you are on the Ragged Edge, drink Ko-Fan. You'll like it." The play title hogged the bill, which was blue on deep orange

Historical Shawl Was Big Ballyhoo

Shawls of more or less problematical value have been widely used to advertise "The Bright Shawl," ranging from the one supposed to have been presented Miss Gish by the Cuban Government to local novelties, but one of the most authentic of these was used by E. A. Booth, of the Palace Theatre, Maryville, Tenn.

The picture does not do the general display justice, for the wings on either side of the box office suggest rough boarding where in reality they are purple with gold stripes, a colorful background to the floral display.

The shawl is a cream colored affair of crepe with an embroidered design the same on both sides. It was purchased in San Francisco in 1853 by Charles Taylor, who did much construction work in that city and Sacramento in the days of the gold rush. It cost $300 then and the valuation of $1,000 now put upon it is purely nominal. It is the property of Miss Ida Taylor, of Maryville, who loaned it to Mr. Booth. It is safe to say that this is one of the most costly lobby effects ever shown in a small town house.

It made a lot of talk and ran business up in a season when a boost is appreciated.



A First National Release

THIS SHAWL HAS AN AUTHENTIC STORY TO BACK IT

It was brought to Maryville, Tenn., from California in 1853 and then was worth $300. At present the $1,000 valuation is purely arbitrary. It was loaned the Palace Theatre for the lobby on "The Bright Shawl"

Let Merchants Sell Enemies of Women

One thousand singles to Enemies of Women were given to the merchant members of the Yamhill Market Association when Enemies of Women came to the Rivoli Theatre, Portland, Oregon.

In return for the passes the merchants not only took a full page to announce the distribution, the centre panel being given the house free, but package enclosures were used for a week before the distribution in every package and bundle sent out. The distribution itself was made the Thursday and Friday preceding the opening.

The house did little more than the usual advertising on its own account, and the passes helped to a packed business on an outlay of one thousand tickets. The passes were good only the first day, the idea being to gain the verbal advertising early in the week.

This is merely an enlarged version of the penny-ticket idea, and it worked even better than on a smaller scale.

Same Building Front Works on Two Titles

On this page are the reproductions of two fronts from the Paramount Theatre, Logansport, Ind., using the same structure but changed to give an entirely different effect. The Paramount uses First National releases, and these shows are for Norma Talmadge in Within the Law and The Bright Shawl.

Within the Law came first and the masonry is shown in regular lines of formal cut stone, with barred gates, which idea is practicable only where the front is not a part of the actual lobby. In this instance it is built over the exit doors.

Later on the structure was cut down a couple of feet in height, painted over to give the irregular stone work of the tropics and cut with a different style arch, to emphasize the change. In place of the six sheet in the center, as was used in Within the Law, an oval is cut from the paper showing Barthelmess and Miss Gish, and since the title is cared for in the streamer across the top, this gives a better result than the use of the full six sheets.

It is a good example of how a structure can be recut to fit other titles and probably this same front will appear at more or less regular intervals, but always with a sufficient change to give a new appearance.

Books Boomed

Because the public library never before had permitted the use of its bulletin board for amusement advertising, the announcement of Only 38 at the Gem Theatre, Palestine, Texas, in that position made more talk than an elopement.

The hook-up was arranged through the library donation stunt suggested by Lem Stewart. At a specified matinee anyone could come in on a reasonably modern work of fiction and more than 154 titles were added to the library through this means.

And because it was for the library, the newspaper kicked in with a lot of publicity almost unasked. The picture was put over to a nice business at a cost of only $7.

It's a great stunt in a small town for any picture with few angles of its own.

Midnight Matinee Really Was That

Most midnight matinees start at half past ten or eleven o'clock, but John P. Read, of the Gem Theatre, Palestine, Texas, really had to give a midnight matinee that started one minute past twelve, and he did not use daylight saving, either, because this was in the evening.

Taking his cue from the advance work for One Exciting Night, he decided to jump the barrier on Bavu and he announced a midnight matinee. But Palestine has a Sunday Blue Law attachment, and the theatre is closed all day, so he had to wait until 12:01 A. M. before he threw the juice into the projection motor.

He got a sizable crowd, all things considered, and the next day everyone who stayed up that late bragged about it. The result was that the Universal release played to very much better business than usual.

Useful Jazzers

Using a jazz band for special numbers at the Criterion Theatre, Oklahoma City, S. S. Wallace, Jr., makes them an advertising asset in other ways than through their billing. He hooks their chief number to some music store handling the selection, and when they featured Yes, We Have No Bananas he not only tied one of the stores to a big display but he placarded every fruit stand in town, which shows that he is alive to all the angles.

For Masters of Men he dressed the band as sailors the week before the showing and let them play a patriotic medley.



First National Releases

HOW THE PARAMOUNT THEATRE, LOGANSPORT, IND., USES THE SAME STRUCTURE

The top reproduction shows the jail front used on Within the Law, and below is the same structure, recut and with the barred gates omitted, for The Bright Shawl. The general design is much the same and yet the effect is entirely different, and it is probable that the same compo board will be used on other productions with additional changes. Both designs are very effective.

Breaks Winter High in California Heat

Pin a rose on Clem Pope. Watching his chance, he broke the existing records at the T. & D. Theatre, Oakland, Calif., and he did it in July. In spite of what the Native Sons tell you, California is hot in the summer time, and if Pope wants to bulge his chest out a little, he has every right to puff up.

The photograph tells most of the story, but here is the synopsis: The Oakland Labor Temple wanted a new building and planned to get the funds by means of a Pageant of Progress, which was a little of everything including a production on a stage in Lake Merrit, in the park in the heart of the city.

The Temple has a membership of more than 50,000 and for three months every member had been selling tickets. More than that, tickets had been sent to all neighboring towns, and nearly 200,000 admissions were sold.

It looked like a bust for the pictures, with such strong opposition, but Pope figured he could beat the drop of the flag somehow, and he proceeded to demonstrate the correctness of his theory.

Faced Chief Drive

The grandstand for the water shows faced the Lake Boulevard, chief of the automobile thoroughfares. As soon as the structure was raised, Pope built a sign 400 feet long by 12 high. The top line announced that pictures would be made daily of all the events and shown at the T. & D.. The larger line told of the merits of Harold Lloyd in Safety Last. The cost of the sign was small compared to its area and ridiculous when compared to its drawing power.

People who would not have come even to see Lloyd in his latest comedy came to see themselves or their friends or the spectacle they had just seen in reality. They wanted to see how it looked on the screen.

Probably they would have come no matter what the attraction, but Pope figured that if he gave them a roaring good show, they would come again after the pageant was done; that he could make new friends from among those in the house for the first time, so he got the best show he could instead of the cheapest. The strangers will always associate the house with the show they saw and preserve the tradition that you get a good entertainment at the T. & D. Theatre, and Pope not only made immediate money, but he will go on collecting from the stunt for a long time to come.

And, as had been said, this was done in July, which is some doing.

Australia Develops a Masquerade Dress

The unique costume may suggest a design to some manager or exchange man who may wish to send an advertiser to a masquerade ball. It comes from the Sydney, Australia, office of Paramount and shows a costume worn to a fancy dress ball there.



AN AUSTRALIAN BALL DRESS

The costume is composed wholly of Paramount accessories of various sorts of accessories from three sheets to music cues, with strips of film for trimming. Everything was used and the head dress is electrically lighted from within. For exhibitor use the paper can be confined to a single attraction and the house name substituted for the Paramount trade mark on the hat.

One Exciting Night Midnight Matinees

Bill Johnson, who looks after the exploitation of the Paramount theatres in the Texas section, reports that unusually good results have followed the use of the midnight matinee for One Exciting Night.

This was first done in that section by Jean Finley, of Dallas, as reported at the time. It worked so well that Bill broadcasted the idea and other theatres have followed it with uniform success. It even wor ed where it was not used.

This last was in Galveston, where Charles E. Sasseen invited a crowd to the special pre-showing, but had to call it off because a young cloudburst hit the town a little before the showing. So much talk had been created through the announcements that the stunt pulled about 15 per cent. more than the usual business although the show was not given.

In Houston, McFarland used the same stunt with success, but Roberts, of the Majestic Theatre, Austin, felt that he could not use a free showing, because the college is closed and the resident patrons were too limited to be wasted on an invitation event He charged an admission and not only sold some 800 admissions for an eleven o'clock showing, but did a peak business all the week.

Plath Took a Repeat

In Fort Smith, Ark., Hugo Plath did so well that on the closing night he had to put on a third show, virtually another midnight matinee, to accommodate the crowds.

Bill adds that we will remember that J. M. Edgar Hart used the midnight matinee last New Years, down in El Paso. Since Bill has started us remembering, we'll also remember that Ralph Ruffner used the first midnight matinee to be reported from a picture house. This was some years ago, also on a New Year's Eve.

Dates Away Back

But the midnight matinee seems to date back to 1889, when Harrison was inaugurated President of the United States. Kernan's Theatre, the burlesque house, gave midnight matinees, following the regular night shows, and permitted the patrons to sleep in the seats until morning. With the top of a billiard table costing $10 a night and the floor under the table held at $5, the cost of a night's sleep thrown in with a show for the price of a seat proved decidedly popular. That's how it seems to have started. Late shows were given long before that, but this was the first official midnight matinee.



A Pathe Release

A SIGN TWELVE FEET HIGH AND FOUR HUNDRED LONG USED FOR SAFETY LAST IN OAKLAND

This sign was on the back of the grandstand used by the labor organizations as a part of a big pageant. Pictures of the local production were added to the showing of Safety Last, and the result was that Clem Pope, of the Oakland T. and D. Theatre, swept the board of all existing records, and did it in July. This is one of the largest signs ever used for a picture.

To J. Emanuel

Hey, Jasper, we got that advertising novelty you sent in for the Metro 1923-24 product in and around Philadelphia. It's fine stuff, Jay, but listen! When you send out an advertising novelty with a thermometer, don't wrap it in one piece of tissue paper and expect it not to be broken. Ours came in with the tube snapped off at 30 degrees, with the general suggestion that the Metro product is two degrees below a frost, and we know it isn't, Jasper.

Send us over one of those novelties with the thermometer unbroken, Jasper, and we'll give you a nice write up in the paper, but not even you can coax a paragraph out of us on a busted thermometer. Not even you.



A First National Release

MODEL OF RIVER STEAMER FLOATS TO ISLE OF LOST SHIPS

J. Wright Brown, of the Grand Theatre, Columbus, Ga., borrowed a model of a local boat as his center of attraction in a tin tank, banked in with sand, filling in with smaller boats and some flotsam. It won unusual attention.

Ford Ad Film Real Money Maker

One solution of the advertising film seems to have been found by Claude F. Lee, of the Imperial theatre, Charlotte, N. C.

He ran the two reel picture, The Ford Age, at a special performance at half past ten the two days The Heart Raider was shown. The feature was run immediately following the showing of the advertising reels. Ford dealers not only gave out tickets for which they paid at the rate of 20 cents for adults and ten cents for children, but they framed advertising parades with Lincolns, Fords and tractors which advertised their own and the Paramount impartially.

It was frankly an advertisement for Ford cars, and was sold as such, but many persons paid at the morning performances, knowing that it was an advertisement, but desiring to see it, and the dealers paid in upward of $200 on the two performances, which was mostly velvet.

Gets Three Inches With Two Tickets

J. P. Read, of the Gem theatre, Palestine, Texas, is using a new slant on the free-tickets-in-the-want-ads idea. Instead of using the want colums, the paper gives him a three inch single each day with this copy:

"Mr. and Mrs. Tim O'Connel, whose names have been picked from the subscription list of the Herald, may present this coupon at the Herald office and receive two complimentary tickets to Lon Chaney in The Shock, today, Gem theatre."

This is a three inch display ad, run next to the house announcement, and giving just that much more space at small cost. At the same time the residents are hustling to get their names on the subscription list, so the Herald likes the idea just as well as Read does.

20 Peggy Contests Help Circulation

Tabulating the result of Baby Peggy Contests, the Universal publicity announces that in twenty contests worked in Buffalo, Cincinnati, Denver, Indianapolis, New Haven, Waterbury, Los Angeles, (2), Milwaukee, St. Louis, Seattle, Tacoma, Toronto, Dallas, Pensacola, Syracuse and Minneapolis, newspapers have built their circulations from ten to twenty per cent, while the theatres have profited proportionately. Not all of the papers were in need of circulation campaigns, but there is no newspaper that is not looking for more readers and so the Denver Post and St. Louis Post-Dispatch were included in the hook-ins.

The prizes have ranged from a five dollar gold piece to a Ford car, but there seems to be small difference in the amount of interest created. Some of the small contests got as much attention as the Ford infliction. With Peggy going in for five reel lengths, the contest idea should become even more popular. It's good publicity and can be made a direct revenue bringer in addition. Book the winner for three days or a week if local child laws permit.



A Paramount Release

A STRIKING FOYER DESIGN FROM THE TIVOLI THEATRE

F. H. Fowler, Jr., of Chattanooga, gave a punch to his banner with a spirited drawing for Children of Jazz. The departing spectators looked at the painting and could not help seeing the neatly lettered banner just below. It helped very greatly.

Had a Three Column Six Ad Hook-up Page

Some managers will not do what they can when they cannot do what they want, but when the Gem Theatre, Palestine, Texas, failed to get a full page hook-up on Poor Men's Wives, it took a three column space, and it made just about as much talk.

Six merchants came in on the display and the hook-up had the advantage of running on the page with the other theatre ads instead of being shunted off by itself.

J. P. Read worked the stunt, and he deserves credit for sticking until he got something, instead of figuring that he could not have a hook-up page without a page of ads. Passes were given as prizes to encourage the co-operation, and perhaps next time Mr. Read will make the full page, though we rather like the idea of getting on the page with other houses.



A Paramount Release

THIS WAS ALL THE "PARADE" BUT IT HELPED A LOT

An abandoned parade as part of a holiday celebration at Twin Falls, Idaho, was made use of by Kenneth Renaud, Paramounteer, to sell the day and The Exciters for the week end, as well. He trailed the crowd through the rest of the program.

Abandoned Parade Exploitation Aid

Twin Falls, Idaho, was to have a Fourth of July celebration including a parade, ball game, track meet, rodeo, swimming races and fireworks.

The Idaho theatre was to have The Exciters for the week end; the Fourth falling on Wednesday, and J. E. Madsen feared the effect of the after-holiday slump on what he knew to be a good picture.

Kenneth Renaud happened along to help put the picture over, and suggested a float for the parade, with giant crackers, bombs, a sky rocket and bunting. He borrowed a truck from a local concern in return for an advertisement, and constructed his float cheaply, but with a good flash.

At the last moment, the parade was abandoned by the committee, and Renaud had the truck follow the crowd to the other features of the program and not only held up receipts on The Exciters but sold a good business on the current feature.

Ten Enemies

According to Eddie Carrier, Goldwynner, the ten greatest Enemies of Women are lack of sleep, worry, over-eating, stimulants, fat, lack of exercise, jazz dancing in crowded rooms, lack of interests, distaste for wholesome amusements and cosmetics.

He sold the Cleveland Press the idea of offering prizes for the best list of enemies, citing this as the selection of Alma Rubens now playing at the Stillman theatre in Enemies of Women, and some 300 lists were turned in.

The cash prizes were $50, $20, and 15 of $2 each, making it cost Eddie a flat hundred for a lot of three column heads and two column cuts. And Eddie would do it again tomorrow and raise the ante to $150 if he could get as much space for that money.

Back Again

It has been several months since anyone staged a treasure hunt, chiefly because there was no treasure hunt title among the new runs, but the Pastime theatre, Ottawa, Kans., decided that Sherlock Holmes could spot treasure, so the local Sherlockers were invited to get busy when the Goldwyn picture came to town, and buried passes. It still works, if you happen to be interested.

Turned Out Early to Banner Taxis

You have to get up early in the morning to beat out M. B. Hustler, of the T. & D. theatre, Sacramento. He got up at four A. M.

He was told that he could banner the Teddy Taxis on Within the Law if he could catch them, and about the only way to catch the fleet was to get over to the garage before they turned out in the morning, so Hustler hustled at four o'clock and by six he had 20 out of 22 bannered for the Talmadge production. He had banners for the other two, but those two had all night fares and did not show up, but he figured that the twenty would help business, so he went home to breakfast. Each car had a banner completely covering the spare tire, and as each driver got a pass for the production, he was careful to keep his share of the display in shape.

Next time Hustler is going to take his brea fast and lunch along and land those two n.ght-hawks.

Collected on Reid

Most managers are laying off the Wallace Reid issues because of the death of the player, but when William E. Paschall, of the Palace Theatre, El Paso, booked in Clarence, he figured that he could make Reid a better seller than by coasting on the star name, and he did a nice summer business through offering this as the best of Reid's last plays.

This might not work in all houses, but no one seemed to find Clarence the less entertaining because of the death of the chief player.

Inexpensive

Using a stock lattice front, U. K. Rice, of the Auditorium theatre, Winston-Salem, N. C., did his exploitation very inexpensively. He painted a banner with the title in rustic letters and the slogan "A Master Picture You Can't Forget" and repeated the title on the lattice, still in rustic letters, but this time in cutout compo board, which represented the only real expense.

Got the Dippers

Down in Fort Worth, Texas, the bathing beaches are getting most of the spare change these hot days, so Barry Burke, of the Palace Theatre, got an idea that he could get the bathers to come and see Bebe Daniels in *her* bathing suit when they played her in The Exciters.

He billed all the roads to the beaches with posters and cutouts and won an appreciable increase in the business.

Bill Johnson writes that Burke also hooked the Colgate people to a distribution of several thousand sachets, but Bill took the sachets out of the sample envelope he sent in, the stingy cuss. Apparently the sachets are printed up in quantities with a space for the house and date. They are nice looking affairs.

Are you writing your Congressman about the unjust taxes? See pages 630 and 631.



A Paramount Release

GIVING THE GIRLS A RIDE ON THE GO GETTER

H. C. Eagles designed this truck for G. E. Bradley. One side gives the house name and tells of Paramount Pictures. The other says, "Here she is, boys, go getter," and Bradley writes that they almost got her but does not say which one.

Three-Plane Poster for the Second Run

Playing Safety Last as a second run, Ollie Brownlee, of the Capitol Theatre, Oklahoma City, put most of his work on a three-plane poster for the building climbing episode, making the building grotesque in outline to gain additional effect.

The building was the first plane, the front carrying the star and title and the cutout spectators, the second the building and the comedian, the third being the backing. This permitted lighting effects to help along.

It's a good stunt and it got more than an ordinary share of the attention, but with a three-plane effect we think it would be even better to rig the cutout figure of Lloyd on an eccentric and let him climb up and down the building.

The poster and the two cutouts sold the comedy to a capital business.



A Pathe Release

A THREE-PLANE POSTER FOR SAFETY LAST FROM OKLAHOMA

Playing this Lloyd picture on second run, Ollie Brownlee, of the Capitol Theatre, Oklahoma City, used a three-plane fanciful poster for this main display with a couple of head cutouts for the side features. He proved the picture was still good.

Free Cake

Oscar White, of the Rex theatre, Sumter, S. C., is another who got a free birthday cake from the local baker on Only 38. This was a plaster affair, with pink icing, and all it cost him was the credit card.

He also made use of the library hook up and let it ballyhoo by piling the books on a table in the lobby.

Children of Jazz Has Cutout Paper

Lithographs on Children of Jazz might have been specially designed for cutout use, for there are several items which work up nicely. J. P. Harrison, of the Hippodrome theatre, Waco, Texas, made very effective use of the sheets in building his lobby on this picture as the illustration shows.

The dancing figures from the one sheet are particularly good, but the 24-sheet yields a fine floor figure and the six sheet supplies the backing. Mr. Harrison used them all.

They gave him a good banner, with a two-plane floor display, and he added to this a clever French window effect that is more original than the lattice, the landscape seen through the small panes being as inviting as the combination of white with vines.

Two Sets of Judges on Coogan Contest

Getting a novel twist to a contest idea; something really new, is an achievement. The Imperial theatre, Sackville, New Brunswick, has done it on Daddy.

It was not the usual Coogan contest. In Daddy, Jackie is supposed to be a violinist, so the theatre announced a violin playing contest for boys of specified ages.

The novelty lay in the fact that it was really a double contest. There were two prizes, each a season pass. One went to the boy who was acclaimed the winner by the applause of the patrons. The other was awarded by a board of judges composed of professional musicians, who based their decision on the musicianly qualities of the playing, and the two awards did not go to the same youngster. One prize was based on technique and the other on audience-appeal, and the two seldom go together. Passes were given all entrants, and there was a large turnout.

Hula Dancer Was Big Lobby Attraction

Because they realized the difference of Black Shadows, the Cameo theatre, Pittsburgh, sought to pass this suggestion to possible patrons though an oddity of lobby display and evolved a South Seas backing for a native dancer who sat on a box and played the tomtom.



A Pathe Release

THE PITTSBURGH DISPLAY

The items in the back are all loaned by the Pathe Exchange and are authentic and interesting. The picture proved to be one of the most profitable features the theatre has had since the hot weather set in.



A Paramount Release

CLEVER WORK WITH CUTOUT PAPER HELPED CHILDREN OF JAZZ

Note how the cutouts have been used for the banner as well as for the floor stuff. The one sheet gives a splendid design for working up on fronts. Designed by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, for this title.

The Heart of Agnes

Hugo Plath, of the Palace Theatre, Fort Smith, Ark., used hearts for the letters forming the title of The Heart Raider, but he added a larger one with a keyhole cutout in the center, back of which was a cutout of Agnes Ayres and the text: "Come back and peep into her heart. Then you can't resist seeing the picture."

It set him back only $2 and brought in so many times that sum he was glad he went to the extra trouble. The heart letters were to be expected, but the peep-hole idea is new.



A Paramount Release

MASKED BATHERS ARE A BIT LATE THIS SEASON

Here's the first. She is from Harrisburg and was hired by Eli M. Orowitz, Philadelphia Paramounteer. He sent her to the local park in a borrowed car and she walked all over the place and then toured the city to sell The Heart Raider.

Masked Bather Is Late This Season

It was almost the end of June when Eli M. Orowitz woke one morning with a feeling that there was something lacking in life; a gap that should be filled, and filled promptly. Along about lunch time the Philadelphia Paramounteer realized what it was.

He had neither seen nor heard of a masked bather ballyhoo all summer. No wonder that he was feeling dull and dispirited.

Then he remembered that The Heart Raider was to play at the Colonial theatre, Harrisburg, the following week and he bought a ticket to the Capital and persuaded the Colonial theatre to rectify this oversight.

Went to the Park

Harrisburg is no shore resort, but they have a park with a bathing beach. Orowitz hired a woman bather who wasn't a dead ringer for Miss Ayers, but the best he could get, borrowed a car from a dealer, lettered the spares and the front of the car with "Who is she? The masked bathing beauty at the beach. See The Heart Raider, the Paramount picture, at the Colonial, week of July 2 and you'll find out."

All of this does not show in the photograph on account of the coloring, but it was on the spare and on the parasol the girl carried. She went out to the Park on Sunday, but the blue lawyers had her ordered out, and she came back the following day and on Tuesday, playing around in the sand with her parasol well displayed. Most of the time she wore a mask, which helped a lot. In the evening she ballyhooed the down town streets and surely earned her salary.

Risked Coat of Tar for Exploitation

Just a little thing like the chances of a coat of feather-plated tar cannot hold Goldwynner Homer Gill off an exploitation stunt.

He had "made" Pittsburg, Kans., in the interests of Souls for Sale at the Grand theatre and was well on his way when he heard of a parade of the Ku Klux Klan, so he hopped the fast freight back and got there in time to be assured by Manager Frazier that there really was to be a parade.

Working fast, he and Frazier prepared a float showing the devil booking the souls of eight local girls. This was parked in a vacant lot near the start of the parade and was horned in when the parade passed, much as they trail the calliope in a circus parade.

Not only the townfolk but the surrounding country were in to see the klansmen and no stunt ever made half the sensation in the town or spoke to as many persons.

A good lobby stunt was a shadow box painted a dead black inside. To this was pasted the girl from the six sheet and the block title, also the head from the one sheet. Scrim was stretched across the front with the words "Now showing." Inside the box were eight 40 watt lamps on a flasher. The cutouts showed only when the lights were on, and the flashing caught the eye where a straight frame would not.

These Two Old Ideas Still Display Kick

Remember back to the days when The Speed Girl was new?

Remember how they used to borrow a car from some local dealer and banner it with the announcement that The Speed Girl used that particular make of car?

The picture never played Oklahoma City, so Ollie Brownlee, of the Capitol theatre, remembered the old gag and dug it out, with a good looking girl at the steering wheel.

And to show that he could remember further back than that, he supplied a rube constable with a pair of opera glasses and a sign stating that he was looking for The Speed Girl.

And that helped, too.

A Real "Dog Story"

Because Penrod and Sam show a dog, M. A. Malaney, manager of the Loew houses in Cleveland, arranged with a local paper for a circulation stunt. A dog similar to the Duke of the play was offered for the best letter telling the sort of a dog the juvenile author felt would be the very best sort of a dog. In case he did not want the double of Duke, he could have a suit of Penrod clothes, which cheered the heart of the merchant handling this line.

A ten dollar gold piece and 25 tickets were the other prizes, and some of the letters the offer brought out were material for editorial mention, in addition to the daily run-in story. Each story carried a picture of Ben Alexander and Duke, ostensibly to show the sort of dog Duke was.

Soldiers Still

Skin Deep is not done yet. Ollie Brownlee had it at the Palace Theatre, Muskogee, Okla., lately, and he followed precedent in inviting the patients at the Soldiers Memorial Hospital to be his guests. A local auto concern supplied the cars for the 36 in the party and the bannered cars supplied the ballyhoo. The newspaper stories added to the publicity.

In the lobby he used the question mark idea, with cutout letters for star and title, both old ideas, but both good, and at a cost of $7 he put the picture over to extra business.



A First National Release

ANOTHER TREATMENT OF THE SWORD AND SHAWL IDEA

This is the work of J. Wright Brown, of the Grand Theatre, Columbus, Ga. The display is backed by a Cuban structure with potted plants to supply the foliage. Some idea of the size of the sword may be gained by comparison with the box office.

Just to Show That Boston Can Do It

Anyone familiar with the amusement page of the Boston papers will find it difficult to believe that this was lifted from a Boston paper, but it is even so. We don't know how it happened, but here is a display for the Loew house that is just as well displayed as though it were in Baltimore or Washington instead of Boston, where the



A Goldwyn Release

A GOOD ONE FROM BOSTON

hand lettering comes from. It would be good even from the star towns, but from Boston it is a pleasant surprise. It just goes to show that it can be done. This is a 150 line drop, which makes 450 lines to pay for, but it is worth while with a display like this, especially in competition with the messy sort of stuff most Boston theatres use. It comes pretty close to defying criticism and the only thing that keeps it from being 100% is that the cut is a little too fine a screen. The copy, display and layout are all top notch and cannot well be criticized with an idea of improving. The four paragraphs each pack a different punch and each is so brief that it gets over. The first tells that it was made by the studio producing When Knighthood Was in Flower. The next sells the author of Blood and Sand and the Four Horsemen, the third tells the location and the fourth adds that it contains actual European scenes. Then the space splits to two columns of narrow measure for the cast on one side and the direction and the music on the other, widening back to the signature, which is given added prominence through contrast with these two narrow columns. The same type in the same place would not be as prominent did it come directly below a paragraph set in the same measure. It is no wider than the type area, but it is twice as wide as the matter immediately above it, and so it gains in importance. It seems too good to be Boston.

Finds It Pays

The Stillman Theatre, Cleveland, is running a series of revivals. It worked so well the first week that it is being continued. If you can get good prints of last season's successes, play a new one each day and you will not have to worry about the scarcity of good new stuff. And the rentals will not bother you so much, either. This is particularly good for the summer season, and it will bring the patron in two or three times in a week instead of just once, if then. You get six chances at him.

Takes Color Scheme for Vanity Fair Ad.

Most newspaper readers know that Mayor Kohler, of Cleveland, has been getting his name in out of town papers by painting all city property orange with black letters ing; possibly taking his cue from the New York elevated trains, which recently raised their business twenty per cent. through a change in coloring.

Naturally Cleveland is talking about it two ways, for no town ever wholly approved of any mayor's actions.

Capitalizing the idea, Eddie Carrier, Goldwynner, got some turtles, painted them up and launched them in an ornamental pool in the public square. Then he got a piece in the papers about how the Mayor was renting the billboard privileges on the turtles in the park.

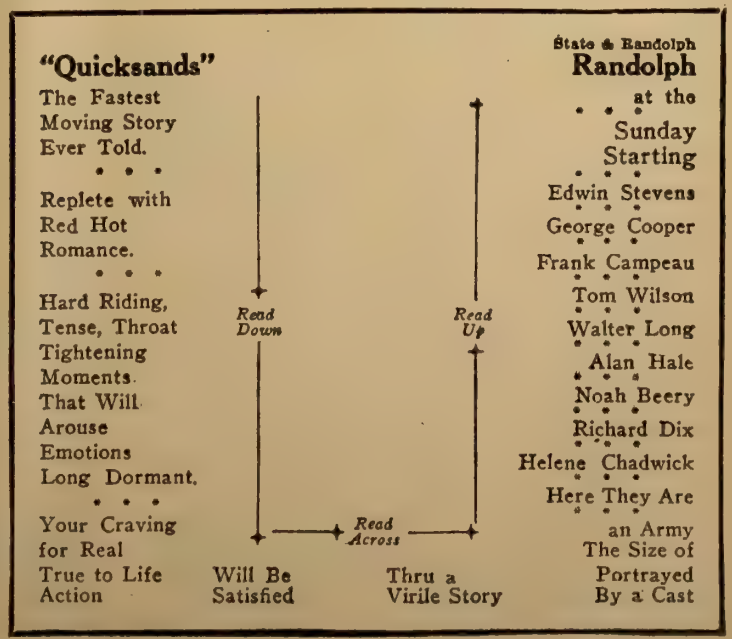
No advertiser was mentioned, but when about half the city went to see they saw "Vanity Fair, at the Hippodrome," on the back of each of twenty-five yellow shells, and they did about a million dollars worth of talking, pro and con.

Chicago House Has a New U-Shape Ad

It doesn't pay to experiment where space costs more by the line than the small towns pay for an inch, but the Randolph Theatre, Chicago, blew itself to 100 lines to try out something a little different, and got something that most readers stopped to puzzle over. If you were attracted by the display, you can figure how others took it. As the lines show, the space is to be read starting in the upper left hand corner, reading down, across and up the right hand column. There is a transposed line at the bottom of the right hand, this should have the "portrayed" below "by a cast." You can do something like this precisely once. The second time it will cost you money instead of making it for you, but once it will be enough of a novelty to hold the attention long enough to sell the idea. The reproduction is the same size as the original, but it does not show how this fifty line double held its own against a mass of black cuts and type in the Sunday pages. It was just as prominent as a big black ad set into a bed of light body type. It was the thing you saw first and turned from last. If you try this, make the three directions a little heavier than the six point italic used here. Hit it up to an eight and lead between. This is really the important part of the display.

Stockton Exchanges Theatre for Audience

A pretty piece of exploitation work is reported by N. O. Turner, of the T & D Theatre, Stockton, Calif. There was a jam on between the two big game pictures. Turner had the Snow film booked with the Johnson film at the vaudeville house. He felt that something had to be done about it. He knew that the schools were about to conduct their Music Memory Contest, whatever that may be, and he offered them the use of the T & D in return for permission to address the pupils on the film. Since this was to be classed as an educational, the school authorities gladly accepted the offer, and the result was a house filled with 1,200 children on Saturday morning, the day before the two pictures were to open. There was a short talk about the picture and 600 of the youngsters came back on Sunday, with a total of 1,500 in the three days the picture was run, or more than the original audience. This is clean-cut and effective work, and Turner should get a medal from Harry Arthur. Just to show that he is not a one-timer, he adds a couple of double deck hook-ups, one on the big game and another on Oliver Twist, and throws in a couple of photographs of the house dress, for Safety Last and Tess. For the latter he used five cutouts for the front, using two above the marquise and the other three on the cornice. It was simple, but you could not help seeing and it brought a standout for the week in spite of poor weather. The Lloyd was put over with the targets and two of the falling figures.



An American Release

A CHICAGO DISPLAY WHICH FOUGHT A PAGE OF BLACK TYPE

Two Color Page Is Coming Back Again

There was a time when the two-color page was so common as to be almost the usual thing, but lately they have been mostly ain't. This display from the Allen Theatre, Montreal, is the first in a long time.



A First National Release

A TWO COLOR FULL

The red is sparingly used for the house name, the cross line at the top, Miss Gish's name below that of Barthelmess and the line just above the date. This gives better value to the color than would come from a greater use. A second color should be used to touch up the black rather than alternate with it. This is a common mistake in both program and billboard work. The man who lays out the job seems to feel that if he is using two colors he does not get enough for his money unless he uses them in equal proportions, with the result that he gets less than he would from a more sparing use of the second printing. This is even more the case in newspaper work. Here it seems to be designed to give Miss Gish more prominence, since both mentions of her name are in red, and this is a very useful application of the idea. The page has considerable strength both as to the copy and run and the absence of too much talk. It is a very good example of saying what you have to and then having enough sense to stop talking, even if there is some white space left. It's a gift to know when to turn off the gas.

Spoils Good Space by Cut Placement

This six eight and a halfs from the Capitol Theatre, Manitoba, would be a great deal better with a different handling of the cuts. That ship cut has been effectively used in a great many displays, but here it is dwarfed by its placement. It would have been better if put over into one corner, in which case a lighter border would have to be used, and it would be better still in a four column space, the cut itself being three columns wide. This would jam it too closely against the sides, but in four columns it would have a little white space to set it off, and it would have looked larger and more important than here, where it is only half the width of the space. It does not always hold true that a small cut should go into a small space, but a cut depicting a *big* scene should be proportioned to the space used or it will dwarf the idea. A smaller tableau might have worked in that spot to advantage, though the entire space is too formal in its layout. There is no boldness to the display; nothing to command attention. If you would get the idea, cover the ends so that only the center shows and you will probably be surprised at the difference. You will be if you have the proper sense of proportion. The two heads, the side drops and the side signatures all pull away from the center and kill that section down, and the result is weak and non-selling as compared with some of the excellent displays we have shown on the same title. Those portraits will not sell much, and since one is in half tone and the other in line, they serve to pull the general balance still further out of proportion. The display does not hold together, but rather seems to be three separate displays, each killing off the others. All of that side stuff could have been dropped below the main cut with a signature at the top. That signature is stock in all of the Canadian Paramount houses, apparently, and they should have a supply on hand to run in when one gets battered down—or else the printer should be encouraged to wash them up now and then. These are very muddy. It is a tricky sort of cut and should be watched carefully, particularly where the press work is no better than it should be.

Fancy Rule Work Replaces a Cut

Lacking a cut for The Christian, the Luna Theatre, La Fayette, Ind., resorted to rule and border work for a display in a two sixes. The idea is all right, but the compositor has held the design too small. He could have taken an additional inch for that lower panel without sacrificing the display effect of the white space and with a resultant appreciation in the display value of the title line. A three point border would have been better than the one and two point used, and even a six would not have been out of place. This is too light to possess the proper boldness. The big idea in anything of this sort is to hit the eye, and there is no punch to this very polite lightline stuff. The idea is there, but the printer apparently did not carry out the design. With precisely the same layout, a good man could have made this ten times as striking, but there are few good compositors these days. The linotype is killing them off. Even the big offices seldom boast a man who is really an artist in typesetting. All of the stuff is done on the linotype and if they get all the letters in they figure that they have done a good job. They simply do not know, and never will, what even the village job man had to know in the days of movable types. The machine is a great invention for body type, but when they started to set heads and display lines on the machine the art of printing received an incurable black eye. It's a pity.



A Goldwyn Release

HOME MADE DECORATION

Led Hearts

Digging out all the hearts he had used for previous pictures, William Bedell, of the Rialto Theatre, Atlanta, painted them on one side with The Heart Raider and put Miss Ayres' name on the other. Then he strung them under the marquise over each of his two entrances and around the lobby.

Hearts were the distinctive design in his above-the-canopy displays.

The combination went far toward offsetting four days' rain on a six-day run.



A First National Release

A POOR CUT PLACEMENT

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O.

CALL OF HOME. (6,000 feet). Star cast. Crowd divided on this one; some enjoyed it immensely, others walked out. Too much padding. Know your type of people before you buy this one. Ones, threes, telephone, brought good attendance. Draw from rural class and town of 100. Admission 10-25. George J. Heller, Pastime Theatre (124 seats), Kanona, Kansas.

COLLEEN OF THE PINES. (4,733 feet). Star, Jane Novak. Just an ordinary Northern. Highly improbable. Sold to me as a big picture, but it sure was a stinger. Used ones, threes, slide, telephone to secure fair attendance. Draw rural and town of 100. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

First National

BELLBOY 13. (3,940 feet). Star, Douglas MacLean. Not as good as "Hottentot," but a very good comedy at that. Unusual advertising returned good results. Draw country class and from town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. This, and "Voice from the Minaret," have about killed this star for our crowd. It's the case of magnificent settings and talented star wasted on a tiresome story. Drags terribly toward the end. Didn't stand for two days at raised prices. Attendance poorest this season, drawing college students and railroad men in town of 6,000. Jean Dagle, Barth Theatre, Carbondale, Illinois.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. A very, very good picture that will take in smaller towns. Got good attendance with usual advertising. Draw country class and from town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

KINDRED OF THE DUST. (8,500 feet). Star, Miriam Cooper. Not a special but we collected more compliments on this than on most "specials." This one's good, human stuff, finely acted, and the crowd never gets bored. Ought to be a good buy anywhere. Advertising slants, director, story. Had just fair attendance in college and railroad town of 6,000. Jean Dagle, Barth Theatre, Carbondale, Illinois.

MIGHTY LAK A ROSE. (8,036 feet) Star cast. Excellent. Play this one up big and it will not only draw but will make satisfied patrons. You'll get compliments on this one. Had good attendance. Draw good class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

PENROD AND SAM. (6,275 feet). Star cast. All the fun in a lifetime in one fleeting hour of glee, will be seen in "Penrod and Sam," which picture is one of Ben Alexander's best. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. Not a great picture, but still a splendid attraction. Its locale being the far North makes it a good summer offering. Why doesn't Miss Phillips make more pictures? A few good ones and she would be a great drawing card. Had good attendance. Used newspapers, slide, lobby. Draw general class in city of 238,000. Admission, 10-15, 10-20. Earle Hall, Kentucky Theatre (796 seats), Louisville, Kentucky.

WHITE SHOULDERS. (5,966 feet). Star, Katherine MacDonald. This is about the best one of the MacDonald's. It has a pretty fair plot and we did fairly well for three days. Used newspapers, slide, lobby. Had fair attendance. Draw general class in city of 238,000. Admission 10-15, 10-20. Earle Hall, Kentucky Theatre (796 seats), Louisville, Kentucky.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. An excellent picture, but why did they put Norma in a "re-make?" Vitagraph made this about seven years ago with Alice Joyce and Harry Morey. It was some picture, too. Used newspapers and slide. Had fair attendance. Draw general class in city of 238,000. Admission 10-20, 10-15. Earle Hall, Kentucky Theatre (796 seats), Louisville, Kentucky.

The Index to Reports is here again and this time for July and August.

With this issue and the issue of Moving Picture World for June 30, you have a complete reference guide to all reports since the beginning of the year.

Mr. O. J. Ramey, of the Lyons Theatre, Lyons, Colorado, says that he booked Doris May in "The Foolish Age" on the strength of brother F. P. Werner's report (Trinity, Texas), and got just what report said. Tell them when they help you—help them when they tell you.

Our good friend Jack Kaplan has changed the name of his Royal Theatre in South Fallsburgh, New York, to the Rivoli, so you'll see him reporting from the same house but under the new name from now on—and you know his reports are worth while.

Charles Martin, who reports with wisdom and good sense, has added another theatre, in Dansville, N. Y., so now you'll get his good tips from there as well as from his Family Theatre in Mt. Morris. Let's all wish him good luck with his new venture. VAN.

Fox

CUSTARD CUP. (6,166 feet). Star cast. No special to this except the special rental charged. We actually took in less than we had to pay for the film rental. The public just would not come out. Used sixes, threes, ones, newspapers. Had rotten attendance. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

FRIENDLY HUSBAND. (4,527 feet). Star, Lupino Lane. In two or three reels it would have been a fine, short subject, but in five reels, used as a feature, it did not suit. Many new stunts and plenty of action in it. Drawing general class in town of 2,500, had fair attendance. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

GOOD-BYE GIRLS. (4,746 feet). Star, William Russell. A nice little comedy-drama. Pleased almost a hundred per cent. Suitable for Sunday. Fair attendance, drawing mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

LIGHTS OF NEW YORK. Star cast. While this is listed as a special by Fox, it hardly measures up to that standard. However, our patrons were well pleased with it and many commented upon its high moral tone. Price too high. Usual advertising brought poor attendance. Draw mostly family class in city of 80,000. Admission ten cents. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

MIXED FACES. (4,400 feet). Star, William Russell. Program picture of the better type, but Russell should be starred in more vigorous plots; putting him in comedy dramas will surely kill him off, as fans admire him best in outdoor pictures where he has a chance to pull off a little rough stuff. Moral tone, excellent. Used ones, threes, slide. Good attendance. Draw general class in town of about 1,000. Admission 10-20, 20-40. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

MIXED FACES. (4,400 feet). Star, William Russell. Fair only; very cheap program picture. Usual advertising brought fair attendance. Draw country class and from town of 1,700. Admission 10-20-25. H. Tapp, Hippodrome Theatre (462 seats), Sheridan, Indiana.

NERO. (11,500 feet) Star cast. This class of picture will not go in a small town. Too long for one thing, and public now want modern stuff. Didn't take in enough to pay for rental and advertising. Had poor attendance. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

Goldwyn

ALL'S FAIR IN LOVE. (5,000 feet). Star cast. Rather weak. Love titles don't seem to draw. Have small town trade and fair attendance. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

BACKBONE. (6,750 feet). Stars, Alfred Lunt, Edith Roberts. Just a program, and opinion divided; good and poor. I used it July 4 with a celebration in the city putting on other attractions, so cannot state drawing power. Draw general class in town of 2,500. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Hodkinson

DESERT GOLD. Like the usual Zane Grey picture, this was a good Western. The villain runs off with the picture. We're speaking of Walter Long. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

DOWN TO THE SEA IN SHIPS. (8,000 feet. Stars, Raymond McKee and the Whale. A crackerjack picture. Play it—and if you know how to advertise, look for capacity business. I used everything and had excellent attendance, drawing health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Stars, Lon Chaney, Billie Dove. A good sea story about which I feel that a better title could have made it still better. No drawing power. Hardly suited for Sunday. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

BROADWAY ROSE. (7,277 feet). Star, Mae Murray. Drew a fair house at advance of ten cents, but pleased only about seventy per cent. of my audience. Paid about five dollars too much. Could have been cut from about eight to about six reels. Moral tone: not much. Not suitable for Sunday. Fair attendance, drawing mixed class in town of 3,000. Usual admission 10-20 (advance on this). Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

HEARTS AFLAME. (8,110 feet). Star cast. This is a very good picture. Pleased one hundred per cent. For my business couldn't be beat. A picture that you don't have to be afraid to boost. Film in good shape. Used mailing list, ones, photos. Had fair attendance. Draw rural class in town of 450. Admission 10-25. R. J. Tyson, T. & E. Theatre, Ohiowa, Nebraska

HER FATAL MILLIONS. (6,000 feet). Star, Viola Dana. An excellent program comedy-drama; pleasing in every way but not a special. Many good laughable situations. Used tie-up with jewelers; had fair attendance. Draw general class in town of 2,500. Admission 10-20, 10-25. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

JAZZMANIA. (8 reels). Star cast. An excellent picture. We have played all Miss Murray's pictures and this is by far the best. Appeals to a high class audience. Used trailer, sixes, threes, ones. Had good attendance. Draw summer resort class. Holeman & Shaw, Auditorium Theatre, Dawson Springs, Kentucky.

Paramount

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Good picture, but some will call it "bunk." Its plot is merely for entertainment purposes and is just a lot of impossible stuff. Usual advertising brought fair attendance. Draw mixed class in town of 5,000. Admission 5-10, 17-25. Walter F. James, Coliseum Theatre (400 seats), Cherokee, Iowa.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Fair picture. High-brow comedy. Just gets by with the average. Usual advertising brought poor attendance. Draw mixed class in town of 5,000. Admission 5-10, 17-25. Walter F. James, Coliseum Theatre (400 seats), Cherokee, Iowa.

OLD HOMESTEAD. (7,600 feet). Star cast includes Theodore Roberts. Consider this better than "Way Down East," as none of the types are overdrawn. It was real, and that helps put it over with the ordinary "stay-at-homes." Storm scene is tremendous. A sure bet for the little fellows. Used slide, cards, heralds and boards to secure fine attendance. Draw summer visitors, farmers and townspeople in town of 800. Admission on this 20-30. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

OLD HOMESTEAD. (7,606 feet). Star cast includes Theodore Roberts. This drew extra goood for me, but could not be classed as a "special" by the greatest stretch of the imagination. Just a program picture with a lot of wind at the tail end. Roberts very good. Barnes did the best he could with his face all covered with whiskers. They gave me a beautiful slap on the price on this one. Draw mostly farmers now in town of 2,000. Admission 10-25. William E. Tragsdorf, Trag's Theatre (425 seats), Neillsville, Wisconsin.

OVER THE BORDER. (6,837 feet). Star, Betty Compson. Good snow "stuff" for hot weather. Seemed to satisfy generally, but not "big." Will do for a program picture. Usual advertising brought fair attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Theatre, (225 seats), Grand Gorge, New York.

PINK GODS. (7,062 feet). Star, Bebe Daniels. Did not seem to appeal to our audience. No comment about this one at all. I would class this one as a very ordinary program production. Usual advertising brought poor attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. About the best Swanson picture we have ever had. Gloria does some very convincing acting in this and puts over the part of a jazz mad modern girl in a remarkable manner. Balance of cast is up to standard. Settings and costumes are most elaborate, and where this type of a high class society drama is liked the picture will go over big. It pleased here for three days. Draw town business section in city of 15,000. Admission 10-40. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

SIREN CALL. (5,417 feet). Star cast. Nothing to this picture. It is not much good in building up your business. Used lobby, daily papers. Had fair attendance. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

SIXTY CENTS AN HOUR. (5,638 feet). Star, Walter Heirs. Heirs wants to make good, but he can't do it with these bed time stories. Let Paramount pick something better next time. Give Heirs a chance. Used newspaper, lobby. Had fair attendance. Draw mixed class in town of 8,000. Admission 10-30. E. E. Bair, State Theatre (900 seats), Uhrichsville, Ohio.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A very convincing crook story in which a girl goes straight to please a man. Miss Compson and Richard Dix put over very pleasing parts, and for the many who like this type of story it will please immensely. Draw down town business section in city of 15,000. Admission 10-40. Ben I. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. A distinct disappointment from the public point of view. I knew the picture was a "flop," but my patrons asked for it and I played it. It will draw to a limited extent before they "wise up," after that, beware. This is merely a question of how little you can buy this for. A discriminating patronage will pick it to pieces and there's lots of opportunity to do so. Advertised with everything imaginable, but was very cautious in my promising entertainment; I simply talked Rodolph Valentino and his last Paramount picture. Attendance was poor, drawing health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Strayer, Stand Up—Haynes, Where Are You?

This should have followed "Between Ourselves" last week. It got lost somewhere in the printery—but here it is at last!

"I look forward with pleasure to reading the reports of Mr. Strayer of Monarch Treatre, Mt. Joy, Pennsylvania, and have missed the reports of Mr. Haynes of Old Lyme, Connecticut.—Guy G. Sawyer, Town Hall Theatre, Chester, Vermont."

Tell the boys when they help you. Help them when they tell you.

Preferred

POOR MEN'S WIVES. (6,963 feet). Star, Barbara LaMarr. Excellent picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. A fine picture, but the title kills it's box office value. Had fair attendance. Draw family and students class in town of 4,000. Admission, 10-22, 10-25. R. J. Relf, Star Theatre (600 seats), Decorah Iowa.

ALTAR STAIRS. (4,641 feet). Star, Frank Mayo. Not much for Mayo. Mayo is usually good. Used photos, ones, slide. Draw town, country and oil field class in town of 1,500. Admission, 10-22. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

BEARCAT. (4,550 feet). Star, Hoot Gibson. Pleased a Saturday audience. Print good. Used ones, slide, photos. Had excellent attendance. Draw town, country and oil field class in town of 1,500. Admission, 10-22. W. F. Jones, Queen Theatre (280 seats), Olney, Texas.

BEARCAT. (4,550 feet). Star, Hoot Gibson. Not so good. Play it if you have to, but don't pay too much. Double up on something else with this feature. Film fair. Used ones, photos, heralds. Had poor attendance. Draw rural class in town of 450. Admission, 10-25. R. J. Tyson, T & E Theatre, Ohiowa, Nebraska.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. This is a second (Hoot) picture I played and drew fairly good. Gibson rapidly gains on Tom Mix with my audience. Used slides, photos, one three. Had good attendance. Draw workers and small merchants in city of 55,000. Max Babitz, Grant Theatre (300 seats), Cicero, Illinois.

Vitagraph

COURAGE OF MARGE O'DOONE. Star, Pauline Starke. Pretty good Northern feature. Most all Curwood pictures are O. K. Best fight my patrons ever saw on the screen. Film good. Used mailing list, ones, photos. Had good attendance. Draw rural class in town of 450. Admission, 10-25. R. J. Tyson, T. & E. Theatre, Ohiowa, Nebraska.

FIGHTING GUIDE. (4,905 feet). Star,

William Duncan. Some of my male patrons told me this was one of the best pictures they have ever seen. Wish they were all as easy to please as that. Draw all classes in city of 110,000. Admission, 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

State Rights

CALL FROM THE WILD. (James Wharton). Star, Frankie Lee. (5,000 feet). Boys, it's a genuine pleasure for me to report on pictures of this type. This production is O. K. in every respect. The acting of little Frankie Lee is genuinely natural. The majority of our patrons liked this picture and a few even stopped to tell us how good it was. Advertising angles, title and star. Had good attendance first night, fair second. Draw better class in town of 443. Admission 15-25. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

DETERMINATION. (U. S. Moving Pict. Corp.). Star cast. (8 reels). Very good. Liked by all. Kept the audience in suspense all the time. Action throughout. Fine cast. Used posters. Had good attendance. Draw mixed class in town of 3,000. Admission 15-25. J. L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

FLAMES OF PASSION. (5,000 feet). Star cast. A good program picture. Should get by if well advertised. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

FLESH AND BLOOD. (Western Pictures). Star, Lon Chaney. (5,300 feet). A very good picture from every standpoint. Good acting, good story and good photography make it more than an average program. Should please those who like pictures which are out of the ordinary. Advertising slants, star and story. Had poor attendance. Draw small town and rural class in town of 443. Admission 10-20. Kenneth Thompson, M. W. A. Theatre, Hancock, Wisconsin.

FLESH AND BLOOD. (Western Pictures Expl.). Star cast. (5,500 feet). A good picture. Draw well. Used threes, sixes, ones, 11x14, cards, heralds, newspapers. Had good attendance. Draw oil town class in town of 700. Admission 10-20, 10-25, 15-75. George Tockey, Dixie Theatre (250 seats), Wynona, Oklahoma.

GUN SHY. (William Steiner). Star, Franklin Farnum. A good program picture. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

LAST OF THE STAGE COACH BANDITS. (Enterprise). Star, William S. Hart. Fair western, but Hart is losing his grip here. Used ones, threes, 11x14s, heralds. Had poor attendance. Draw oil town class in town of 700. Admission 10-20, 10-25, 15-75. George Tockey, Dixie Theatre (250 seats), Wynona, Oklahoma.

LAST OF THE STAGE COACH BANLITS. About on an average with good many other westerners. Gave fair satisfaction. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

LIFE'S GREATEST QUESTION. (C. B. C.). (5,000 feet). Star, Louise Lovely. A good program picture, neither very good nor very bad. Just average. That's all. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

LUCK. (C. C. Burr). Star, Johnny Hines. (6 reels). Good comedy entertainment for average program. T. H. Whittemore, Newcastle, California.

MAN WITHOUT A COUNTRY. (6,000 feet). Played this for the benefit of local American Legion Post. Drew good houses at both matinee and evening. Everyone seemed to like it. The photography was extremely dark. Film was in good condition. Draw small town and rural class in town of 443. Admission 10-20. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

MAN FROM HELLS RIVER. (Western Pictures). Star cast. (5 reels). A good enough picture for anybody. Regular advertising brought good attendance. Draw working class in city of 13,500. Admission ten cents. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

NIGHT LIFE IN HOLLYWOOD. (Arrow). Awful. The poorest picture shown here for a long time. Drags. People were restless and walked out. Baby Peggy in "Sweetie" helped save the show. Don't boost it. Had poor attendance. Draw farmers and town people in town of 1,000. J. L. Seites, Lyric Theatre, Manteca, California.

RIDIN' THROUGH. (Preferred). A light western subject that will go with a serial or a good comedy. It's nothing to brag about. Usual advertising brought fair attendance. Draw all classes in town of 450. Admission 10-25. R. Mason Hall, Grand Theatre (300 seats), Northfork, West Virginia.

SERVANT IN THE HOUSE. (H. O. Davis). Star cast. (7,000 feet). This is the second time this picture has been shown here and it seemed to please all who saw it. Personally I thought it was a splendid picture and patrons seemed to agree with me. It has a good moral. Advertising slants, title theme. Had poor attendance. Draw small town and rural class in town of 443. Admission 10-25. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

Here's "Brass"

Mr. Sawyer wanted reports on "Brass" and "Main Street."

Mr. Collins sent in the first answer to the appeal. Here it is:

BRASS (Warner Brothers). A very fine picture that pleased one hundred per cent. and grossed much more than average. Used extra exploitation including a week's run of the very good trailer furnished by exchange. Why can we not have trailers on all specials? They reach the theatre-goer and make business. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Straight From the Shoulder Index

For July and August

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Abysmal Brute (Universal). Aug. 4-Aug. 11.
Across the Border (Paramount). July 21.
Across the Continent (Paramount). July 14.
Adam and Eva (Paramount). July 7-July 14-Aug. 11.
Adam's Rib (Paramount). July 14-July 21-July 28.
Adventures of Tom Mix (Aywon). July 14.
Affinities (Hodkinson). July 28.
Afraid to Fight (Universal). July 7.
After The Show (Paramount). Aug. 11.
All Brothers Were Valiant (Metro). Aug. 4-Aug. 11.
Altar Stairs (Universal). July 14-July 21-July 28.
An Unwilling Hero (Goldwyn). Aug. 4.
Anna Ascends (Paramount). July 7. Aug. 11.
Another Man's Shoes (Universal). July 14-July 21.
Any Night (East Coast Prod.). July 28.
Arabia (Fox). July 21-July 28-Aug. 4-Aug. 11.

B

Bachelor Daddy (Paramount). July 7.
Back Home and Broke (Paramount). July 7-July 28-Aug. 11.
Barnstormer (First National). July 7-July 28.
Beating the Game (Goldwyn). July 7-Aug. 4.
Beautiful and Damned (Warner Brothers). July 21.
Beauty Shop (Paramount). Aug. 11.
Be My Wife (Goldwyn). Aug. 11.
Bella Donna (Paramount). July 7-July 14.
Bellboy 13 (First National). July 7.
Bells of San Juan (Fox). July 28.
Billy Jim (F. B. O.) Aug. 11.
Bishop of The Ozarks (F. B. O.) Aug. 4.
Black Beauty (Vitagraph). July 28.
Blind Bargain (Goldwyn). July 14.
Blood and Sand (Paramount). July 14-July 21-Aug. 11.
Bobbed Hair (Paramount). July 14.
Bond Boy (First National). Aug. 18.
Bonded Woman (Paramount). Aug. 11.
Boss of Camp 4 (Fox). July 7-July 14-July 28-Aug. 4-Aug. 18.
Boston Blackie (Fox). July 7-Aug. 11.
Bought and Paid For (Paramount). July 14-July 21.
Brass (Warner Bros.). July 14.
Brass Commandments (Fox). Aug. 4.
Brass Bottle (First National). Aug. 11, page 486.
Brawn of the North (First National). July 14-July 28-Aug. 11-Aug. 18.
Bride's Play (Paramount). July 28.
Bright Shawl (First National). July 7-July 21.
Broadway Gold (Truart). July 14, page 151.
Broadway Madonna (F. B. O.). July 14.
Broadway Rose (Metro). July 28-Aug. 4.
Broken Chains (Goldwyn). July 14-July 21-July 28-Aug. 11.
Brothers Under the Skin (Goldwyn). July 14.
Brute Master (Hodkinson). July 7.
Bucking the Barrier (Fox). July 7-Aug. 4.
Bulldog Drummond (Hodkinson). July 14-Aug. 18.
Burning Sands (Paramount). July 21-July 28.
Burning Words (Universal). July 14-Aug. 11.
By Right of Purchase (Selznick). July 14.

C

California Romance (Fox). July 14.
Calvert's Valley (Fox). July 21.
Camille (Metro). July 21-July 28.
Can A Woman Love Twice? (F. B. O.). Aug. 4.
Canyon of the Fools (F. B. O.). July 28-Aug. 11.
Cappy Ricks (Paramount). July 14.
Captain Fly-By-Night (F. B. O.). July 7-July 28.
Cardigan (American Releasing). July 21.
Carnival (United Artists). Aug. 11.
Catch My Smoke (Fox). July 7-Aug. 4-Aug. 11.

Caught Bluffing (Universal). Aug. 18.
Chasing the Moon (Fox). July 21-July 28.
Child Thou Gavest Me (First National). July 14-Aug. 4.
Children of Jazz (Paramount). Aug. 11, page 486.
Christian (Goldwyn). Aug. 4-Aug. 18.
Civilian Clothes (Paramount). July 28.
Clarence (Paramount). July 14.
Clouded Name (Playgoers). July 21.
Come On Over (Goldwyn). July 21.
Conflict (Universal). July 14.
Connecticut Yankee in King Arthur's Court (Fox). July 7-July 14.
Cordelia the Magnificent (Metro). July 21, page 231.
Cowboy and the Lady (Paramount). July 14-July 28-Aug. 11.
Cradle (Paramount). July 28.
Cradle of Courage (Paramount). Aug. 11.
Crashing Through (F. B. O.). July 21-Aug. 4-Aug. 11.
Crimson Challenge (Paramount), July 21-July 28.
Crinoline and Romance (Metro). July 21-July 28.
Critical Age (Hodkinson). Aug. 11.
Crossed Wires (Universal). July 21-Aug. 11-Aug 18.
Crossroads of New York (First National). July 7-July 28-Aug. 4.
Crusader (Fox). July 7-July 14-July 28.
Cup of Life (First National). July 21.
Curse of Drink (Apollo). Aug. 11.
Custard Cup (Fox). July 28-Aug. 18.

D

Daddy (First National). July 7-July 14-July 28-Aug. 4.
Dangerous Age (First National). July 21-Aug. 11-Aug. 18.
Dangerous Game (Universal). July 14.
Dark Secrets (Paramount). July 14.
Darling of the Rich (Whitman Bennett). Aug. 11.
Daughter Pays (Selznick). July 28.
Dead Game (Universal). July 14.
Dead Men Tell No Tales (Vitagraph). July 28-Aug. 4.
Dead or Alive (Arrow). July 7.
DeLuxe Annie (Selznick). July 14.
Desert Driven (F. B. O.). Aug. 11.
Desert Gold (Hodkinson). Aug. 18.
Deserted at the Altar (Goldstone). July 7.
Determination (Lee-Bradford). July 7.
Devil's Bowl (Arrow). July 28.
Devil's Garden (First National). July 7.
Devil Within (Fox). July 14.
Dictator (Paramount). July 14-July 21.
Dinty (First National). July 7.
Divorce Coupons (Vitagraph). Aug. 11.
Do and Dare (Fox). July 14-Aug. 4-Aug. 18.
Dollar Devils (Hodkinson) Aug. 18.
Don Quickshot of Rio Grande (Universal). Aug. 11.
Don't Shoot (Universal). July 14-July 28.
Don't Tell Everything (Paramount). July 14-Aug. 11.
Doubling for Romeo (Goldwyn). July 14.
Down On the Farm (United Artists). July 28.
Down to the Sea in Ships (Hodkinson). July 21.
Dr. Jack (Pathe). July 7-July 28-Aug. 4-Aug. 11.

E

East Is West (First National). July 7-Aug. 4-Aug. 18.
Easy Road (Paramount). Aug. 11.
Ebb Tide (Paramount). July 21-Aug. 11.
Empty Cradle (Truart). Aug. 18.
Enchantment (Paramount). July 14-July 28.
End of the World (Paramount). July 28-Aug. 18.
Enemies of Women (Goldwyn-Cos.). Aug 11. Page 485.
Enter Madame (Metro). Aug. 11-Aug. 18.
Environment (Principal Pictures). July 21.
Exciters (Paramount). July 21, page 231.
Eternal Flame (First National). July 14-Aug. 11.
Evangeline (Fox). July 14.

F

Face in the Fog (Paramount). July 7-July 14.
Face of The World (Hodkinson). Aug. 11.
False Brands (World). July 21.
Famous Mrs. Fair (Metro). July 28-Aug. 4-Aug. 11.
Fascination (Metro). July 7.
Fightin' Mad (Metro). July 7-July 28.
First Degree (Universal). July 21-Aug. 11.
Five Dollar Baby (Metro). July 28-Aug. 4-Aug. 11.
Flame of Life (Universal). July 14.
Flaming Hour (Universal). July 14-July 28.
Flash (Arrow). Aug. 18.
Flesh and Blood (Western Pic. Exploitn.). Aug. 4-Aug. 18.
Flirt (Universal). July 14.
Fogbound (Paramount). July 28.
Fools First (First National). Aug. 11.
Fool There Was (Fox). Aug. 11.
Foolish Wives (Universal). July 14.
Fools and Riches (Universal). July 21.
Fool's Paradise (Paramount). July 14-July 21-July 28.
Footlight Ranger (Fox). July 14-July 21.
Footlights (Paramount). July 21.
Forbidden Fruit (Paramount). July 14.
Forbidden Trail (Sunset). July 21.
Forget Me Not (Metro). Aug. 4.
Forgotten Law (Metro). Aug. 18.
For Big Stakes (Fox). July 21-Aug. 4.
Forsaking All Others (Universal). July 7-July 14-July 28.
Four Horsemen (Metro). Aug. 11.
Fourth Musketeer (F. B. O.). July 14.
Fox (Universal). July 21.
Friendly Husband (Fox). July 14-Aug. 4-Aug. 11.
From the Ground Up (Goldwyn). July 21.
Front Page Story (Vitagraph). July 7-July 14-July 21-July 28.
Fury (First National). July 14-Aug. 11.

G

Gallopin' Kid (Universal). July 21.
Gallopin' Through (Arrow). July 7.
Game Chicken (Paramount). July 28.
Garrison's Finish (United Artists). July 7-Aug. 4.
Gas, Oil and Water (First National). Aug. 11.
Get-Rich-Quick-Wallingford (Paramount). July 14-July 21.
Ghost Breaker (Paramount). July 21-July 28-Aug. 11.
Ghost in the Garret (Paramount). July 7.
Ghost Patrol (Universal). Aug. 11.
Gimme (Goldwyn). July 7-July 14-Aug. 4.
Girl I Loved (United Artists). July 7, page 80, July 28-Aug. 11.
Girl of the Golden West (First National). July 7, page 80, Aug. 4.
Girl's Desire (Vitagraph). July 7.
Glass Houses (Metro). Aug. 11.
Glimpses of the Moon (Paramount). July 14-July 21-July 28-Aug. 4-Aug. 11.
Godless Men (Goldwyn). Aug. 4.
Go-Getter (Paramount). July 28-Aug. 4.
Golden Dreams (Goldwyn). Aug. 4.
Golden Snare (First National). Aug. 4.
Good-Bye Girls (Fox). July 21-Aug. 11.
Gossip (Universal). July 21.
Grandma's Boy (Associated Exhibitors). July 7-July 21-July 28-Aug. 4-Aug. 18.
Great Alone (American Releasing). July 7.
Greatest Truth (Paramount). July 7.
Great Night (Fox). July 28.
Green Temptation (Paramount). Aug. 11.
Grumpy (Paramount). July 14-July 21-July 28-Aug. 11.
Gypsy Passion (Vitagraph). Aug. 18.

H

Hands of Nara (Metro). July 14.
Has The World Gone Mad (Equity). Aug. 18.
Hate Trail (Clark-Cornelius). Aug. 18.
Headless Horesman (Goldwyn). July 28-Aug. 4.
Headin' West (Universal). July 28.
Head Over Heels (Goldwyn). July 7-Aug. 4.
Hearts Aflame (Metro). Aug. 4-Aug. 18.
Heart of Maryland (Vitagraph). July 28-Aug. 18.
Heedless Moths (Audrey Munson). Aug. 18.
Held by the Enemy (Paramount). July 7.
Heliotrope (Paramount). July 7.
Her Face Value (Paramount). Aug. 11.
Her Fatal Millions (Metro). July 14-Aug. 4.
Her Gilded Cage (Paramount). July 7-July 14-July 21-July 28.
Her Husband's Trademark (Paramount). July 28.
Hero (Preferred). July 7-July 21-Aug. 18.
Heroes of The Street (Warner). Aug. 4-Aug. 18.
His Back Against The Wall (Goldwyn). Aug. 18.
His Wife's Money (Selznick). Aug. 4.
Homespun Folks (First National). July 21.
Homespun Vamp (Paramount). July 21.
Home Talent (First National). July 21.
Honor First (Fox). Aug. 11.
Hottentot (First National). July 14-July 21-July 28-Aug. 4-Aug. 18.
Hound of the Baskervilles (F. B. O.). July 14-July 21.
Human Hearts (Universal). July 7-July 28-Aug. 11.
Humoresque (Paramount). July 28.
Hungry Hearts (Goldwyn). July 7-July 28.
Hunting Big Game in Africa (Universal). July 7-July 14-July 21.
Hurricane's Gal (First National). Aug. 11.

I

I Can Explain (Metro). July 28.
Idol of the North (Paramount). July 21.
If You Believe It, It's So (Paramount). July 14.
Impossible Mrs. Bellew (Paramount). July 14-July 21.
In the Name of the Law (F. B. O.). July 7-July 14.
Invisible Power (Goldwyn). July 28.
Iron Trail (United Artists). July 7.
Isle of Lost Ships (First National). July 14-July 28-Aug. 18.
Is Matrimony a Failure? (Paramount). July 7-July 14-July 28-Aug. 11.

J

Java Head (Paramount). July 14-July 21-July 28
Jim the Penman (First National). July 14.
June Madness (Metro.). Aug. 11.
Just Around the Corner (Paramount). July 28-Aug. 11.
Just Tony (Fox). July 21-Aug. 18.

K

Kentucky Derby (Universal). July 21-July 28.
Kick In (Paramount). July 14-July 21-July 28.
Kickback F. B. O.). Aug. 11.
Kid (First National). July 14.
Killer (Pathe). Aug. 18.
Kindred of the Dust (First National). July 21.
Kingdom Within (Hodkinson). Aug. 11.

L

Ladies Must Live (Paramount). July 28.
Lahoma (Pathe). July 7.
Last Moment (Goldwyn). Aug. 11.
Lavender Bath Lady (Universal). July 7-Aug. 4.
Law and the Woman (Paramount). July 7-July 21-July 28-Aug. 11.
Law of The Lawless (Paramount). Aug. 11, page 485.
Leopardess (Paramount). July 14-July 21-Aug. 11.
Light in The Dark (First National). Aug. 4.
Life's Greatest Question (C. B. C.). July 28.
Light of the Desert (Fox). July 21
Lights of New York (Fox). July 21-Aug. 18.
Lone Hand (Universal). Aug. 4.
Lonely Road (First National). Aug. 11.
Long Chance (Universal). Aug. 4.
Lorna Doone (First National). July 7-July 14-Aug. 4.
Lost and Found (Goldwyn). July 28.
Lotus Eater (First National). July 14.
Lovebound (Fox). Aug. 4-Aug. 11.
Love Charm (Paramount). July 28.
Love Gambler (Fox). July 21-July 28-Aug. 11.
Love in the Dark (Metro). July 28-Aug. 18.
Love In The Dark (Metro.). Aug. 18.
Love Is An Awful Thing (Selznick). Aug. 11.
Loves of Pharaoh (Paramount). July 7.
Love Special (Paramount). July 21.
Luck (C. C. Burr). July 14-Aug. 4-Aug. 18.

M

Madness of Youth (Fox). July 14.
Main Street (Warner Bros.) July 14. page 183.
Man From Hell's River (Western Pic. Exploitn). Aug. 4-Aug. 11.
Man Size (Fox). Aug. 4.
Man Who Saw Tomorrow (Paramount). Aug. 4-Aug. 11.
Making a Man (Paramount). July 7-July 28.
Man from Home (Paramount). July 7-July 21.
Man Killer (Paramount). July 21-Aug. 4, page 382.
Man of Action (First National). July 21, page 231.
Manslaughter (Paramount). July 21-July 28-Aug. 4.
Man to Man (Universal). July 7-Aug. 18.
Man Unconquerable (Paramount). July 14-July 21-July 28.
Marriage Chance (American Releasing). July 14.
Married Flapper (Universal). July 28.
Mary of The Movies (F. B. O.). Aug. 4.
Masked Avenger (Western Pic. Exploitn.). Aug. 4.
Masters of Men (Vitagraph). July 7, page 80, July 28-Aug. 4-Aug. 18.
McGuire of The Mounted (Universal). Aug. 18.
Midnight Bell (First National). July 14.
Mighty Lak' a Rose (First National). July 7-July 14-July 28-Aug. 11.
Missing Husbands (Metro). July 14.
Missing Millions (Paramount). July 7-Aug. 4.
Miss Lulu Bett (Paramount). July 7-July 28.
Mixed Faces (Fox). July 21.
Money - Money - Money (First National). Aug. 4.
Monte Cristo (Fox). July 28-Aug. 11-Aug. 18.
Moonlight Follies (Universal). July 28.
Moonshine Valley (Fox). July 21-July 28.
Mother o' Mine (First National). July 21.
Mr. Barnes of New York (Goldwyn). July 14-July 28.
Mr. Billings Spends His Dime (Paramount). July 7-July 14-July 28.
My American Wife (Paramount). July 14-Aug. 4.

My Boy (First National). July 7-July 21-July 28.
My Friend the Devil (Fox). July 21.
My Wild Irish Rose (Vitagraph). July 7-July 28.

N

Ne'er Do Well (Paramount). July 28-Aug. 4.
Nero (Fox). Aug. 11.
New Teacher (Fox). July 21.
Nice People (Paramount). July 21-Aug. 4.
Night Horseman (Fox). Aug. 18.
Ninety and Nine (Vitagraph). July 7-July 14-Aug. 11-Aug. 18.
N'th Commandment (Paramount). Aug. 4.
Nobody's Money (Paramount). July 7-July 14-July 28.
Noise in Newboro (Metro). July 21.
North of Rio Grande (Paramount). July 28.
No Woman Knows (Universal). July 28.

O

Old Homestead (Paramount). July 7-Aug. 4.
Oliver Twist (First National). July 21.
Omar The Tentmaker (First National) Aug. 4-Aug. 11.
One a Minute (Paramount). July 7.
One Clear Call (First National). July 14.
One Exciting Night (United Artists). July 7.
One Glorious Day (Paramount). July 7.
One Wonderful Night (Universal). July 21.
On the High Seas (Paramount). July 7-July 14-July 21.
Only 38 (Paramount). Aug. 11.
Our Leading Citizen (Paramount). Aug. 4.
Out of The Dust (J. P. McCarthy). Aug. 11.
Outcast (Paramount). July 21-Aug. 4-Aug. 11.
Over the Border (Paramount). July 28-Aug. 4-Aug. 11-Aug. 18.
Over the Hill (Fox). July 7-July 21- July 28-Aug. 18.

P

Pair of Silk Stockings (Selznick). July 28-Aug. 11.
Pardon My French (Goldwyn). July 14-July 28.
Parish Priest (Garfield). July 21-Aug. 4.
Parted Curtains (Warner Brothers). July 7.
Passion's Playground (First National). Aug. 4.
Pauper Millionaire (Playgoers). Aug. 11.
Pawn Ticket 210 (Fox). Aug. 4.
Penrod (First National). July 7-July 14.
Perjury (Fox). Aug. 4.
Pilgrim (First National). July 7-July 14-July 28-Aug. 4.
Pink Gods (Paramount). July 28.
Playing It Wild (Vitagraph). July 28.
Polly of the Follies (First National). July 7-Aug. 11.
Power of A Lie (Universal). Aug. 4.
Pride of Palomar (Paramount). July 7-July 21.
Primitive Lover (First National). July 28-Aug. 4-Aug. 18.
Prisoner (Universal). July 7.
Prisoner of Zenda (Metro). July 14-July 28.
Prodigal Judge (Vitagraph). July 28.

Q

Question of Honor (First National). July 14-July 21-Aug. 4.
Quincy Adams Sawyer (Metro). July 7-July 14-July 21-July 28-Aug. 11-Aug. 18.
Queen of Sheba (Fox). July 28-Aug. 11.

R

Racing Hearts (Paramount). July 7-July 21-July 28-Aug. 18.
Rags to Riches (Warner Brothers). July 7-July 14-Aug. 4.
Ranger and The Law (Capitol). Aug. 11.
Rapids (Hodkinson). July 28.
Reckless Youth (Selznick). July 21.
Red Hot Romance (First National). July 21.
Refuge (First National). July 21.
Remittance Woman (F. B. O.). July 7-Aug. 4.
Rent Free (Paramount). July 7-July 21-Aug. 4.
Reputation (Universal). July 28.
Restless Souls (Vitagraph). July 7.
Rich Men's Wives (Preferred). July 28-Aug. 4-Aug. 18.
Riders of the Dawn (Hodkinson). July 14.
Ridin' Wild (Universal). July 21-Aug. 4.
Robin Hood (United Artists). July 7-July 14.
Romance Land (Fox). July 28.
Rosary (First National). Aug. 18.
Rough Shod (Fox). July 7.
R. S. V. P. (First National). July 7.
Ruling Passion (United Artists). July 21.
Ruse of the Rattler (Playgoers). July 14.
Rustle of Silk (Paramount). July 7, page 81, Aug. 11.

S

Safety Last (Pathe). July 7-July 14-July 21-Aug. 4-Aug. 18.
Salvation Nell (First National). July 28.
Scars of Jealousy (First National). July 28-Aug.
School Days (Paul Powell Brothers). July 7-Aug. 11.
Sea Lion (First National). July 7.
Secret of the Pueblo (Arrow). July 21.
Secrets of Paris (C. C. Burr). July 21.
Seein's Believing (Metro). July 21-Aug. 4-Aug. 18.
Seventh Day (First National). July 28.
Shadows (Preferred). July 14-July 21-Aug. 4.
Shame (Fox). July 28.
Sheik of Araby (F. B. O.). July 7.
Shirley of the Circus (Fox). July 14-July 21-July 28-Aug. 4-Aug. 11.
Shock (Universal). July 7-Aug. 11.
Shootin' for Love (Universal). July 28.
Sign of the Jack O'Lantern (Hodkinson). July 7.
Silent Call (First National). July 7-July 21.
Silver Wings (Fox). July 7-Aug. 18.
Sin Flood (Goldwyn). July 28.
Singed Wings (Paramount). July 7-July 21-Aug. 4-Aug. 11.
Single Handed (Universal). July 7-July 21-Aug. 11.
Sawdust (Universal). Aug. 18.
Scarlet Car (Universal). Aug. 4.
Second Fiddle (Hodkinson). Aug. 4.
Shadows of Conscience (J. P. McCarthy). Aug. 18.
Sheik (Paramount). Aug. 4-Aug. 18.
Silas Marner (Associated Exhbitors). Aug. 11.
Single Track (Vitagraph). Aug. 4.
Siren Call (Paramount). July 21-Aug. 18.
Sixty Cents An Hour (Paramount). July 7, page 80-July 21, page 231.
Skin Deep (First National). July 14-July 21-July 28-Aug. 4-Aug. 18.
Sky Pilot (First National). July 21.
Slander the Woman (First National). July 14, page 151.
Slim Shoulders (First National). Aug. 4.
Smilin' Through (First National). July 7-July 14-Aug. 11.
Snowblind (Goldwyn). July 14.
Snow Bride (Paramount). July 14, page 151. Aug. 4.
Snowdrift (Fox). July 28-Aug. 18.
Snowshoe Trail (F. B. O.). July 7-July 14.
So This is Arizona (W. H. Smith). Aug. 18.
Something to Think About (Paramount). July 21.
Sonny (First National). July 21-July 28.
Son of Wallingford (Vitagraph). July 14.
Soul of The Beast (Metro.). Aug. 4.
Souls For Sale (Goldwyn). Aug. 18.
South of Suva (Paramount). July 7-Aug. 18.
Sowing The Wind (First National). Aug. 11.
Sparks of Flint (Arrow). Aug. 4.
Stardust (First National). Aug. 4-Aug. 18.
Sting of The Lash (F. B. O.). Aug. 18.
Steelheart (Vitagraph). July 7-Aug. 18.
Step On It (Universal). July 21.
Stepping Fast (Fox). July 7-Aug. 11-Aug. 18.
Storm (Universal). July 14-July 21-Aug. 18.
Stormswept (F. B. O.). July 21.
Strange Idols (Fox). July 14.
Stranger in Canyon Valley (Arrow). Aug. 18.
Success (Metro.). Aug. 18.
Sunshine Trail (First National). Aug. 11, page 485-Aug. 18.
Super Sex (American Releasing). Aug. 18.
Sure Fire Flint (C. C. Burr). Aug. 11.
Suzanna (United Artists). July 21, page 233.

T

Tailor-Made Man (United Artists). July 7.
Temptation (C. B. C.). July 21.
Ten Nights in a Barroom (Arrow). July 7.
Tess of the Storm Country (United Artists). July 14.
Testing Block (Paramount). Aug. 4.
Texan (Fox). Aug. 18.
That Girl Montana (Pathe). July 21.
Theodora (Goldwyn). July 28.
Third Alarm (F. B. O.). July 7-July 14-July 21-Aug. 4-Aug. 11-Aug. 18.
Third Leather Pushers (Universal). July 14, page 154.
Thirty Days (Paramount). Aug. 18.
Three Jumps Ahead (Fox). July 14-July 28.
Three Live Ghosts (Paramount). Aug. 18.
Three Musketeers (United Artists). July 7.
Three Who Paid (Fox). July 14-July 21.
Thru a Glass Window (Paramount). July 21.
Thunderclap (Fox). July 21.
Tiger's Claw (Paramount). Aug. 4-Aug. 11.
To Have and to Hold (Paramount). July 14-Aug. 4.
Tol-able David (First National). Aug. 4.
Toll of the Sea (Metro). July 7-July 21.
Too Much Business (Vitagraph). Aug. 11-Aug. 18.
Top o' the Morning (Universal). July 7.
Top of New York (Paramount). Aug. 4.
Town Scandal (Universal). Aug. 4.
Town That Forgot God (Fox). July 7.
Trail of The Law (Crescent). Aug. 11.
Trailing African Wild Animals (Metro). July 21-Aug. 4-Aug. 11.
Trail of the Lonesome Pine (Paramount). July 7-July 21-Aug. 4-Aug. 11-Aug. 18.
Trap (Universal). July 21.
Travelin' On (Paramount). July 21-Aug. 18.
Trifling With Honor (Universal). Aug. 18.
Trimmed (Universal). July 7.
Trimmed in Scarlet (Universal). Aug. 4.
Trooper O'Neil (Fox). July 14.
Trouble (First National). Aug. 4.
Trouper (Universal). July 7.
Truthful Liar (Paramount). Aug. 11.
Truxton King (Fox). July 7.

U

Up and At 'Em (F. B. O.). July 21.
Under the Lash (Paramount). July 7.
Under Two Flags (Universal). July 7-July 21.
Unknown (Goldstone). Aug. 4.

V

Valley of Lost Souls (Independent). Aug. 18.
Valley of Silent Men (Paramount). July 7-July 14.
Vengeance of Pierre (Independent). Aug. 18.
Vengeance of The Deep (American Releasing). Aug. 11.
Vermillion Pencil (F. B. O.). Aug. 18.
Very Truly Yours (Fox). July 7.
Village Blacksmith (Fox). July 7.
Virgin Paradise (Fox). July 21.
Voice from the Minaret (First National). July 14-July 21.
Voice in the Dark (Goldwyn). July 14.

W

Watch Your Step (Goldwyn). July 7-July 14-July 21.
Way Down East (United Artists). July 14.
Westbound Limited (F. B. O.). July 14, page 151. Aug. 4-Aug. 11.
West of Chicago (Fox). July 7-July 14-Aug. 11.
What a Wife Learned (First National). July 21-Aug. 4.
What Fools Men Are (American Releasing). July 28.
What No Man Knows (Equity). July 14.
What's Wrong With The Women? (Equity). Aug. 4.
What's Your Hurry? (Paramount). July 21-Aug. 11.
What Wives Want (Universal). July 14.
When Danger Smiles (Vitagraph). Aug. 18.
When Dawn Came (Producers' Security). Aug. 4.
When Knighthood Was in Flower (Paramount). July 7-Aug. 4.
When Romance Rides (Goldwyn). July 21.
Where the Pavement Ends (Metro). July 7-July 14.
Where is My Wandering Boy Tonight? (Equity). Aug. 4-Aug. 18.
Where Men Are Men (Vitagraph). Aug. 11.
While Justice Waits (Fox). Aug. 18.
While Satan Sleeps (Paramount). July 14-July 21-Aug. 4-Aug. 18.
White Flower (Paramount). Aug. 4.
White Masks (W. H. Smith). Aug. 11.
White Oak (Paramount). Aug. 4.
Who Am I? (Selznick). July 14.
Who Are My Parents? (Fox). July 14-Aug. 4.
Why Change Your Wife (Paramount). July 14.
Why Girls Leave Home (Warner). Aug. 11.
Wild Honey (Universal). July 21-Aug. 4.
Wild Oats (U. S.) Aug. 18.
Within the Law (First National). July 14.
Without Compromise (Fox). July 21-Aug. 4-Aug. 11.
Without Fear (Fox). July 14.
Wolf Fangs (Principal). Aug. 18.
Wolf Law (Universal). July 7.
Woman Conquers (First National). July 21.
Woman In His House (First National). July 21.
Woman With Four Faces (Paramount). July 21, page 231, Aug. 18.
World's Applause (Paramount). July 14.

Y

Yellow Men and Gold (Goldwyn). July 28.
Yosemite Trail (Fox). July 14-Aug. 11.
You Can't Fool Your Wife (Paramount). July 7-July 14-Aug. 4.
You never Know (Vitagraph). Aug. 4-Aug. 11.
Young Diana (Paramount). July 21.
Young Rajah (Paramount). July 21-Aug. 4.
Your Friend and Mine (Metro). Aug. 4.
Youth Must Have Love (Fox). Aug. 18.
Youth to Youth (Metro). July 14.

Short Subjects. July 7, page 84-July 14, page 155-July 21, page 234. Aug 4, page 382-Aug. 11, page 488-Aug. 18, page 569.
Serials. July 7, page 84-July 14, page 155-July 21, page 234. Aug. 4, page 382-Aug. 11, page 488-Aug. 18, page 569.
Comedies. July 7, page 83-July 14, page 155-July 21, page 234 July 28, page 350-Aug. 4, page 381-Aug. 11, page 487-Aug. 18, page 560.

CONSENSUS of PUBLISHED REVIEWS

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors Herald (E.H.); Motion Picture News (N.); Exhibitors Trade Review (T.R.); Film Daily (F.D.).

Temporary Marriage

(Mildred Davis—Principal Picture—7,000 feet)

M. P. W.—The picture averages as an attraction of dependable box-office value in most theatres.

F. D.—Another moral containing picture exposing modern living with the dangers lavishly pointed; mediocre offering.

N.—An interesting domestic drama. Is quite convincing.

T. R.—Mighty good domestic drama of a kind calculated to catch and hold the fancy of a large percentage of movie goers.

Three Wise Fools

(Eleanor Boardman—Goldwyn—6,946 feet)

M. P. W.—A superior attraction, one that will be remembered among the finest of the year.

N.—We can recommend it without reservation.

F. D.—A real thriller for mystery lovers. Should be happy choice for your box office.

T. R.—A beautifully produced and finely acted screen version. Gives a final impression that the picture is completely interesting.

E. H.—A splendid screen entertainment. An intensely human and thoroughly enjoyable comedy-drama.

Wandering Daughters

(Marguerite de LaMotte—First National—5,471 feet)

M. P. W.—Not especially strong from an entertainment standpoint and will probably prove of only average box-office value.

E. H.—An exceptionally pleasing screen play based on the present-day jazz craze of the modern flapper.

N.—Doesn't seem to measure up to modern requirements. May be a demand for pictures of this kind in smaller houses.

F. D.—Very likely to prove interesting to the usual fan crowd for whom it has elements of appeal.

T. R.—Box office value is a doubtful quantity and it cannot be listed as an attraction likely to please critical audiences.

Mysterious Witness

(Robert Gordon—F. B. C.—4,850 feet)

M. P. W.—Is not entirely convincing. Will hardly pass for more than an average attraction.

E. H.—Mystery element fairly well sustained. Story is rather depress.ng, conventional entertainment.

N.—Nothing original or unconventional about this western except a slight novel touch in the climax.

T. R.—Will satisfy the demands of an uncritical audience.

F. D.—All right on a program with good short reels or with the average second or third run house audience.

Alice Adams

(Florence Vidor—Associated Exhibitors—6 reels)

M. P. W.—Above the ordinary in dramatic skill and in the delineation of character. There is an appeal which will be felt by all.

E. H.—Not in a long time has a more delightful story of American family life been produced upon the screen. It will appeal strongly to the better class of theatre patrons and should prove a "best seller" as a film.

F. D.—Should be a decidedly worth while entertainment particularly in the smaller towns.

N.—A fine, human document, which intelligent and appreciative audiences will take to their hearts.

T. R.—An epic of Main Street, and all audiences everywhere will like it. It should not be missed.

Westbound Limited

(Ralph Lewis—F. B. O.—5,100 feet)

M. P. W.—Railroad thriller, splendidly adaptable to exploitation.

F. D.—A pleasing offering with some good action, heart interest touches and romantic twist.

T. R.—Offers nothing new in picture dramatics, but all the old reliable tricks are there in their most potent form.

E. H.—Looks like another knockout for the F. B. O. schedule. Has everything in the way of thrills and heart appeal.

N.—Tells an interesting story, though by no means a new one, and it provides a number of thrills.

The Nth Commandment

(Colleen Moore—Paramount—Cosmopolitan—7,339 feet)

M. P. W.—Tremendous heart interest story that holds your sympathy and attention and should prove a big box office attraction in every class of house.

E. H.—A well done city life story of somewhat familiar pattern. Ably produced and very well acted.

T. R.—Sure to find favor with that large portion of the public which is swayed by elemental emotions and responds readily to the touch.

N.—Here's another "Humoresque." Just as human, just as true to life, just as finely acted.

F. D.—Human interest story with slim plot but well acted.

Prodigal Son

(Frank Wilson—Stoll Film Co.—8,500 feet)

M. P. W.—Its unusually vigorous drama should make this picture appeal to a majority of audiences.

N.—Something off the beaten path—a picture vivid and vital, carrying tone and quality.

T. R.—An English production which grades right up to the top-notch American box office standard.

F. D.—Impressive presentation of Hall Caine's forceful story with the interest somewhat lessened because of length.

E. H.—One of the best English importations of the season. Will make a very acceptable special feature.

Merry-Go-Round

(Universal Jewel—9,178 feet)

M. P. W.—A big picture in every way and one of season's best productions.

T. R.—Intensely interesting and delightfully human. Can be safely exploited as a super-film

E. H.—A showman's picture. Uniformly fine production makes this a big one from the box office angle.

F. D.—A gem of an entertainment that will surely be given a hearty reception everywhere.

N.—Should be chalked up as one of the most entertaining pictures of this or any other season.

The Little Red Schoolhouse

(E. K. Lincoln—Arrow—5760 feet)

M. P. W.—Timely and if your audiences enjoy melodramatic thrillers snapped up with up-to-date material, you should book this one up.

F. D.—Fast action meller with rather too much incident and by-plot.

T. R.—If your patrons are strong for out-and-out melodrama we advise you to see this subject.

N.—Those who do not care how incoherent and far-fetched a story may be, just so long as it keeps moving, will doubtless find moments of interest in it.

The Man Next Door

(Alice Calhoun—Vitagraph—6,937 feet)

M. P. W.—Fairly entertaining, a little slow at times but conceived in a genial spirit that is generally appealing.

N.—Contains sufficient romantic flavor and character sketching to please the majority of picture patrons.

F. D.—Commonplace material that suffers from poor continuity; will hardly satisfy.

T. R.—Pleasingly done and should prove to be a good attraction in any house.

E. H.—Good wholesome screen entertainment with fine pictorial qualities and some very good characterizations.

Slippy McGee

(Colleen Moore—First National—6,309 feet)

M. P. W.—Some unexpected twists to the story make it an attraction which should please a majority of your patrons.

E. H.—Slow moving for the most part and offers but fair screen entertainment.

M. P. N.—The story has been well handled, the cast well adapted to the rspective roles and the photography could not be much improved upon.

F. D.—Should give average satisfaction; will please a majority.

T. R.—Will assuredly please the great majority of patrons and ought to prove of considerable value as a box office proposition.

Railroaded

(Herbert Rawlinson—Universal—5,390 feet)

M. P. W.—On the whole it is sufficiently interesting to be of value to the average showman.

T. R.—Best plan is to play up the name of the star in localities where Rawlinson has a following, but the less said about the plot the better.

F. D.—Far too complicated to prove satisfying * * * seldom makes things convincing.

N.—Started out a highly interesting exposition of crook melodrama but falters and never regains sparkle—too much left to imagination.

E. H.—A good program feature, which will no doubt satisfy the star's admirers.

Within the Law

(Norma Talmadge—First National—8,034 feet)

M. P. W.—Promises to duplicate its stage success. Should prove a tremendous box-office attraction.

E. H.—Will doubtless prove one of the outstanding successes of the year for this popular actress.

T. R.—Is composed of just the right sort of melodramatic stuff to suit the taste of nine out of ten seekers after amusement.

F. D.—A forceful and convincing rendition of the famous stage play, with star at her very best.

N.—A splendid adaptation, identical with the stage version and fully as interesting in the skillful hands of Frank Lloyd, the director, and Norma Talmadge.

Black Shadows

(Salisbury Pictures—Pathe)

M. P. W.—Some new sights and many of those formerly seen in South Sea Island pictures. Contains interesting information for almost everyone.

F. D.—Plenty of interesting detail and pictorial appeal.

T. R.—Thrilling, humorous, beautiful and educational—should appeal to any class of patronage.

N.—Is all highly [illegible] July 28. [illegible] and possesses a real educational value. There isn't one dull moment once civilization is left behind.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Green Goddess"

Goldwyn-Distinctive Feature Starring George Arliss Provides Remarkably Fine Entertainment

Reviewed by C. S. Sewell

When William Archer, the celebrated English dramatic critic, set out to write the play, "The Green Goddess," he sought to provide an entertainment which would have sufficient stirring dramatic situations to hold the ordinary theatregoer, combined with subtle humor and clever satirical lines that would appeal to the fastidious and intellectual. That he succeeded is evidenced by the fact that with George Arliss in the title role the stage production ran for fifteen months in New York and was successful on the road.

This story has now reached the screen as a Distinctive production, released by Goldwyn-Cosmopolitan, and is being presented on Broadway at two dollars top. The picture version is an exceptionally faithful adaptation of the play even to a duplication of the stage sets on a larger scale, the only real change being in the utilization of the larger possibilities of the camera for big exteriors, aeroplane flights, and mob scenes which could only be suggested or shown in a limited way on the stage.

Mr. Arliss is also the star of the screen version and with him is Ivan Simpson as the valet who added greatly to the enjoyment of the play. The cleverest and most amusing lines have been retained, and really the only thing missing is the star's wonderful speaking voice.

The net result is a picture that ranks unusually high in entertainment value. It has thrills, tremendous suspense, fine comedy and excellent acting. It should even eclipse its stage record, and prove a tremendous box-office winner. Frankly a melodrama, it is a wonderful example of the type that does not depend on stunts for thrills but builds up to its thrills through ever-increasing dramatic force. It is a superb piece of dramatic construction, the situations build up and up with increasing power to a tremendous finish with no anti-climaxes, and the film ends with a particularly clever subtitle that will send them away smiling. As a consequence the interest of the audience is held in a vise-like grip.

George Arliss gives a wonderful performance. Nothing finer has been seen on the screen than his delineation of the character of the East Indian Rajah, a potentate who combines the veneer of white civilization with the cunning, craftiness and cynicism of the Oriental topping it all with an excellent sense of humor. He would appear to be the perfect embodiment of the author's conception. His calm, reserved and carefully modulated portrayal of a role that could easily be overacted adds a tremendous force and realism to the melodramatic story.

After an absence of many months, Alice Joyce makes her reappearance on the screen as Mr. Arliss' leading woman and gives a thoroughly satisfactory performance. Ivan Simpson as a typical English valet in Oriental surroundings, contributes a fine piece of acting; Harry Morey is excellent as a British Major, Paul Powell gives a good account of himself in a role that has very limited possibilities, and Jetta Goudal is particularly well cast as an Oriental servant, and William Worthington as the native high priest.

Sidney Olcott's direction of this picture is distinctly high class from his handling of the mob scenes to the fine way in which he has developed the purely dramatic side. He has injected some remarkable aeroplane shots and the scene in the temple where the English are about to be sacrificed to the green goddess are unusually weird and effective.

Make no mistake, here is a picture that should immensely please any audience. It will both thrill and amuse them, and should prove a tremendous box-office success.

Cast

Rajah of Rukh.....George Arliss
Lucilla Crespin.....Alice Joyce
Dr. Traherne.....David Powell
Major Crespin.....Harry T. Morey
Ayah.....Jetta Goudal
Watkins.....Ivan Simpson
High Priest.....Wm. Worthington

Based on stage play by William Archer.
Adapted by Forrest Halsey.
Photographed by Harry Fischbeck.
Directed by Sidney Olcott.
Length, 9,160 feet.

Story

Dr. Traherne starts out in an aeroplane from a point in the mountains of India to transport Major Crespin and his wife to a distant point where their children are staying. The plane breaks down and the three find themselves in the little known country of Rukh. While hospitably received by the Rajah, who is an Oxford graduate, they soon find they will be sacrificed to appease the wrath of the Green Goddess, as the English government is about to execute the Rajah's three brothers. The Rajah offers to save them if Mrs. Crespin will become his queen. She refuses. After a succession of nerve-racking experiences the Major succeeds in sending a wireless message for help, but is shot by the Rajah. The other two are about to be offered up as sacrifices when help arrives, Dr. Traherne declares his love for Mrs. Crespin and all bids fair to end happily.

"Shadows of the North"

Universal Offers Outdoor Picture of Northwest With William Desmond

Reviewed by Mary Kelly

A familiar story of the Northwest proves hardly more than average entertainment in this Universal adaptation. It is a typical Canadian outdoor picture with a strong man, a canoe trip down the rapids and the villainy of claim jumpers as high lights. It has not been too well constructed but because of its action will interest some program audiences.

Neither the directing nor the story has emphasized the most salable qualities of the star, William Desmond. There are many scenes showing him in rather commanding poses and a few moments or vigorous action, but on the whole there seems to be little for him to do in an effective dramatic way. The story has plenty of situations but they are not developed to any great extent. The progress of the action lacks that smoothness and thoroughness that is necessary to keep up the suspense. Most of the performers rise to some extent above the limitations of the material, however. Virginia Browne Faire has some vivid moments, although her part is stereotyped.

The picture has considerable scenic appeal at times. The escape down the rapids is managed picturesquely and the wooded settings throughout will please. Good photography is noticeable. The fight in the cafe is a spirited opening and the dog, Rin-Tin-Tin, deserves special comment.

Cast

Ben "Wolf" Darby.....William Desmond
Beatrice Neilson.....Virginia Browne Faire
Ray Brent.....Fred Kohler
Jeffrey Neilson.....William Welsh
Hemingway.....Albert Hart
Ezra "Pancake" Darby....James O. Barrows
King, the dog.....Rin-Tin-Tin
Based upon novel, "The Skyline of Spruce."
Scenario by Paul Schofield.
Direction by Robert Hill.
Photography by Harry Fowler.
Length, 4,943 feet.

Story

Ben Darby was the most feared and respected young fellow in the snowy gulch country. He was called "Wolf" because of the fighting power that he was known to possess upon occasion. Among the claim jumpers who sought the property worked by Wolf and his dad, Pancake, was a big roughneck who also loved the pretty daughter of the leader of the claim jumpers. While Wolf is away the claim jumpers send Pancake over the falls in a canoe and jump his claim. He is not killed and meets Wolf in Montreal and tells him about it. Eventually Wolf wins back the claim and his girl—but Pancake is killed by the crooks.

"Where the North Begins"

Warner Brothers Offer Splendid and Interesting "Dog" Picture With Beautiful Photography

Reviewed by W. E. Keefe

Harry Rapf has produced for Warner Brothers a fast-moving spectacular melodrama of the far North with Rin-Tin-Tin, the intelligent police dog, in the leading role. It will make good with any audience no matter how discriminating it may be. There are no slow moments from the start to the final fade-out where the dog brings his mate and five little puppies home for approval.

Rin-Tin-Tin is practically the whole show and at times his intelligence is almost uncanny. This dog's acting is marvelous in its naturalness and the scenes where he springs at the "heavy" and tears him off a horse traveling at tremendous speed provide a big thrill.

The plot is colorful with the dog as a

FEATURES REVIEWED IN THIS ISSUE

Alias the Night Wind (Fox)
Bag and Baggage (Finis Fox)
Devil's Dooryard (Arrow)
Green Goddess, The (Goldwyn)
Little Johnny Jones (Warner Brothers)
Mothers-In-Law (Preferred)
Shadows of the North (Universal)
Skid Proof (Fox)
Where the North Begins (Warner Brothers)

home protector, avenger and detective. The scenario has been well constructed and the picture builds splendidly and logically to the climax. The outdoor photography is beautiful, some of the scenes resembling moving paintings.

Walter McGrail is finely cast as the young trapper. Claire Adams does excellent work as his sweetheart, while Pat Hartigan proves to be one of the best heavies seen on the screen in a long time. Charles Stevens "registers" well as the "Fox."

Although some of the scenes in the cabin in the final episodes are played at too slow a tempo and a few of the sub-titles could be improved by rewriting, this does not detract from the general appeal of the production which is a splendid all round audience picture, which because of its beautiful snow scenes should go especially good during the warm weather.

Rin-Tin-Tin will make just as big a hit with the grown-ups as with the kiddies, and good, broad touches of comedy are well balanced with the melodramatic features.

Cast

Felice McTavish ..... **Claire Adams**
Gabriel Dupre ..... **Walter McGrail**
Shad Galloway ..... **Pat Hartigan**
Marie ..... **Myrtle Owen**
The Fox ..... **Charles Stevens**
Scotty McTavish ..... **Fred Huntley**
The Wolf-Dog ..... **Rin-Tin-Tin**

Scenario by Fred Myton and Chester M. Franklin.
Length, 6,200 feet.
Directed by Chester M. Franklin.

Story

When five fur carriers disappear without a trace, the Hudson Bay factory offers a reward to whoever will carry through. Gabriel Dupre, a young French-Canadian, accepts and sets out with his team. After being attacked by some mysterious figures he is abandoned for dead, his team taken away. Rin-Tin-Tin comes upon him and eventually the two become friends. In various encounters with danger the dog proves himself a staunch defender, eventually saving the hero's sweetheart from the villain and brining the lovers together as well as bringing his own family, a mate and five pups, to share the happy fireside.

"Bag and Baggage"

Finis Fox Production is Rich in Human Interest and General Audience Appeal
Reviewed by W. E. Keefe

A vital human story rich in love interest and deft comedy touches is "Bag and Baggage," a Finis Fox production. It is enacted by a capable cast and serves to introduce Gloria Grey to the screen. She has beauty, grace and charm and acts with appealing sincerity.

The story is strong and possess a theme of universal appeal, the love conflict of two girls, one rich, the other poor. It starts with a slow tempo but gathers momentum until the climax when it is hitting on all six, traveling at tremendous speed.

The opening scenes, showing the home life of the aged musician and his daughter, have rare sweetness and charm. In the big climactic scene at the police station Gloria Grey and Paul Weigel, as father and daughter, get over some work that will make a hit with any audience.

The cafe scenes representing an underwater grotto with its myriad of lights, and dancing girls in bizarre costumes, are beautiful and artistically staged. The general lavishness and care is pleasing and shows considerable time and money have been expended.

The human note in "Bag and Baggage" should get over with any audience. The story is well constructed and dramatically directed with suspense never lacking, and the photography is excellent. There are many exteriors as beautiful and artistic as anything ever shown on the screen. The production is clean and possesses dignity and refinement. Finis Fox has handled his cast and situations well.

Carmelita Geraghty is splendid as the rich and spoiled daughter and the work of the entire cast, which also includes John Roche, Arthur Stuart Hull, Adele Farrington, Fred Kelsey and Harry Dunkinson, is good.

Cast

Hope Anthony ..... **Gloria Grey**
Philip Anthony ..... **Paul Weigel**
Lola Cooper ..... **Carmelita Geraghty**
Mrs. Cooper ..... **Adele Farrington**
Jathrow Billings ..... **Arthur Stuart Hull**
House Detective ..... **Harry Dunkinson**
Police Inspector ..... **Fred Kelsey**
Marion Irwin ..... **Edna Mae Cooper**
Cyrus Irwin ..... **R. D. MacLean**
The boy ..... **Ned Grey**
The girl ..... **Doreen Turner**
Skinflint ..... **Wilbur Highby**

Story by Finis Fox and Lois Zellner.
Direction by Finis Fox.
Photographed by Hal Mohr.
Length, 6,000 feet.

Story

The old music master of Goldendale has a daughter Hope whose mother died at her birth. When she secured fifty dollars young Hope went to the city in quest of adventure where she rented the big, gorgeous bridal suite in the leading hotel. Unable to pay her bill, she leaves what money she has left in her room and returns home.

She is wrongfully accused of stealing some valuable jewels and later imprisoned, but is released when the real culprit confesses.

"The Devil's Dooryard"

Arrow's Latest Western for William Fairbanks Is Conservative but Pleasing Entertainment
Reviewed by Mary Kelly

Ben Wilson's latest, with William Fairbanks, is good entertainment for those who like their Westerns not too sensational but more logically constructed. It affords the star a pleasing and convincing role. The story is one of W. C. Tuttle's, taken from Adventure Magazine, and contains an average amount of interesting incident with an effective, if familiar, climax.

Suspense starts early when the hero assumes charge of a large sum of money which he has just witnessed being hid by three thieves. The usual course of action is avoided somewhat at this point. Instead of being discovered with the money and branded as a thief, he restores it to the owner before trouble starts.

A bit of comedy is introduced in showing the ranchmen's confident preparations for the arrival of the heir to the ranch whom they mistakenly believe to be a man. It happens to be a girl. None of the picture is done in an especially heavy mood. The climax is the most exciting moment, the scene being a burning shack with the girl inside and the hero forced to manage the three bandits outside. William Fairbanks acts in a direct, natural way, reflecting credit in part upon the good direction which the entire picture has received. As the picture is smoother and more probable than others of this type frequently are, it makes a slightly superior appeal.

Cast

Paul Stevens ..... **William Fairbanks**
Mary Jane Haley ..... **Enid Gregory**
Snag Thorn ..... **Joseph Girard**
Windy Woods ..... **Bob McKenzie**
Fred Bradley ..... **Claude Payton**
Bill Bowers ..... **Wilbur McGaugh**
Sheriff Allen ..... **William White**

Story by W. C. Tuttle.
Direction by Lewis King.
Length, 4,838 feet.

Paul Stevens catches three men in the act of hiding money which they have stolen. He takes the money after they have disappeared and plans to find the real owner. He discovers that he has been murdered and that the money belongs to a relative who is not in town. Paul sends for the relative, known as M. J. Haley, and is surprised to find that M. J. stands for Mary Jane. The thieves attempt to get Paul out of the way, but in a thrilling battle for Mary and himself he holds his own until the sheriff arrives.

"Skid-Proof"

Fast and Entertaining Action in Fox Production with Charles Jones
Reviewed by Mary Kelly

One of the best automobile pictures ever shown is now being released by Fox. "Skid-Proof" is fast enough and entertaining enough to enjoy successful runs at all theatres from the first-class houses down.

It is one of those features which is so packed with action that it commands a never-lessening interest. At the same time there is a good story and a stirring performance by Charles Jones to prevent the picture from belonging in the serial class. As automobile racing is a legitimate medium for exciting drama, the picture is minus the far-fetched effects which frequently result in the picture of action. It is thrilling, but it is convincing.

Admirers of Charles Jones will particularly appreciate this. He has given plenty of indication that his talents are suited to something above the average program picture and here is the proof. He throws himself into the action with a vigor and lack of self-consciousness that marks his work as superior. He will appeal to both men and women. Many of the scenes, including the fight, are emphatically of the he-man type.

The opening race is a big thrill. Aeroplanes patrol the race to witness any foul play and the scenic effects shifting from the track to panoramic shots viewed from the heights are very good. There are moments of comedy and a romance with a moving picture actress. It is neatly planned, cleverly directed entertainment that has the well-known punch.

Cast

Jack Darwin ..... **Charles Jones**
Nadine ..... **Lura Anson**
Dutton Hardmere ..... **Fred Eric**
Lorraine Hardmere ..... **Jacqueline Gadsdon**
Marie Hardmere ..... **Peggy Shaw**
Rufus Tyler ..... **Earl Metcalf**
Masters ..... **Claude Peyton**
Dancing Joe ..... **Harry Tracey**

Story by Byron Morgan.
Scenario by Harvey Gates.
Directed by Scott Dunlap.
Length, 5,565 feet.

Story

When the transcontinental auto race is half way over, Hardmere, owner of the Dorado car, discovers foul play and gets a new driver, Jack Darwin, an ex-champion. Darwin loses because he is shot by another contestant but becomes moving picture actor on the strength of his part in the race. He falls in love with Nadine, an actress living with Hardmere's daughter. Darwin enters the next big race, after some thrilling adventures in saving Hardmere's daughter from marrying a scoundrel, and wins.

"Mothers-in-Law"

Preferred Pictures Releases Another Elaborate Gasnier Production
Reviewed by Mary Kelly

A variation of the mother-picture is offered by Preferred Pictures in this Gasnier production. Those who have learned to associate elaborate display with this director's accomplishments will not be disappointed in "Mothers-in-Law." It is grand and dazzling at times, with the conflict between the ultra-sophisticated and the simple-hearted, that has made so many screen features interesting to the masses.

Edith Yorke's characterization is the most essential dramatic note. She plays a woman whose duties as mother, mother-in-law, and grandmother are all equally important. She eventually reforms a wayward wife and by stern measures restores peace between her son and his wife. Miss Yorke's performance is quiet and effective, the type of work that will appeal regardless of whether the theme pleases or not. While the story may ascribe unwonted privileges to a mother-in-

(*Continued on page* 686)

IN THE INDEPENDENT FIELD

EDITED BY ROGER FERRI

The Passing Week in Review

IF there is any doubt in the mind of anybody regarding the stability of the independent market as it exists today let him consult newspapers of various cities where independent pictures are being shown in representative first run houses. The independent man, three and four years ago, dared not even think of having his picture shown in such houses as the Strand, Capitol, Rivoli or Rialto in New York, Metropolitan in Washington, Capitol in Chicago and the like.

But all these houses and many more just as important locally have opened their doors to independent productions of quality.

In other words it is quality that counts. Improved pictures, pictures with high quality value plus box office magnetism, have won for independents.

Keep them coming. Exhibitors want independent pictures.

We believe the independent market has only started to grow. It is truly the infant of the "infant" industry.

WE are "sold" on the independent market. For five years we have studied it from every angle. We have gone out with pictures on the occasion of their premier showing. We have studied the men in the business. We have studied production. We have met personally most all the exchangemen. We have talked intimately with them all.

We have studied the exhibitor in order that we might pass on to the producer information that would have helped him in getting out the proper material.

We have talked, written and even dreamed independents. And we have grown to love the independent market. We believe it is going to be a much bigger factor than most film men care to admit.

Look around you and see how independents have progressed. We are sorry we can not jot down right here the great number of important first run showings of independent pictures that are recorded this week alone.

This is a new season—a season that promises to be the greatest ever. We believe that the independent a year from today will be 200 percent. stronger, because 1923-24 productions are of the calibre that cannot help but make money for exhibitors—and so long as independents turn out pictures that make money at the box office just so long will he enjoy the patronage of the theatre owner.

FIVE weeks ago Clifford S. Elfelt, who has been turning out independent productions for the past few years, came to New York. He invited the writer to luncheon, during which he went into details concerning an independent distribution plan that was so fair, equitable and straightforward we enthused over it for days.

Mr. Elfelt had worked on his plan for several years and has finally perfected it. He put it to a test by placing it squarely up to independent exchangemen all over the country. Like the writer the latter characterized it as one of the most stable and most equitable brought to their attention. They lost no time in lining up with Mr. Elfelt, who a month ago organized the Clifford S. Elfelt Productions to distribute his eight productions starring Jane Thomas and others.

On his return Mr. Elfelt again invited us to lunch with him. We accepted. And we were agreeably amazed by the results of his countrywide tour of exchange centres. It convinced us beyond any doubt that he had hit upon an independent distribution plan that could stand any test.

We told him so.

WE were invited to join Mr. Elfelt's organization. We were invited to take absolute charge of distribution of his pictures that will be made at the Clifford S. Elfelt studios in Hollywood.

We saw possibilities in that kind offer of Mr. Elfelt. We were one hundred per cent. sold on Mr. Elfelt, his plan, Miss Thomas and his organization.

The proposition put the matter squarely up to us.

We considered every angle. We looked into the future and realized that we alone would be held responsible for what the future would bring. We had cherished a longing to enter the distribution end of the business for some time. And we prepared ourself to realize that ambition by studying distribution from every angle.

We realize that the independent market is truly the "infant" member of the industry. We realize that this is just the beginning of a far more prosperous era. We have painstakingly studied the market from every angle. We have studied various exchange distribution systems. We have studied exchangemen.

SO when Mr. Elfelt came along with his offer, we saw in it the opportunity of realizing an ambition we had long cherished. We saw in it the opportunity of proving our confidence and belief in the independent market by personally going into it.

And so we have accepted Mr. Elfelt's offer to act as his distribution and eastern manager.

We enter the new field, fully cognizant of what is expected of us. We will put to practical use what we have preached.

We hope to be instrumental in building a business that five years hence we can look back to with pride and the satisfaction of knowing that we worked hard and that our success was the success of those associated with us.

WE regret having to resign our post as Independent Editor of Moving Picture World. We have enjoyed every minute of our stay on the M. P. W., and we know a no finer crowd of gentlemen than those with whom we have been associated on this publication.

We have given Moving Picture World and the independent market the best that was in us. Our heart is with independents—and we are going to prove it by becoming one of them.

We want to take this opportunity of thanking our readers for the splendid cooperation given us, for without your cooperation we could never have turned out the newsy department we have striven to publish week in and week out.

We regret leaving the trade paper field, for it is crowded with "regular fellows"—men who are heart and soul with the industry, men who are unafraid to keep the lamp burning in order to discharge their duties to the very best of their ability.

THIS will be our first exit from the writing "game," for even while we were associated with legitimate stage attractions our duties were such that brought us in constant touch with newspapermen.

We're going to miss the task of grinding out copy. We're going to miss the smell of printer's ink.

But we're looking into the future—and we are taking the opportunity we had looked forward to.

We are going to work hard and knowing Mr. Elfelt's plans we are confident that within a reasonable length of time we will have helped build an organization that will enjoy the confidence and support of the trade in general.

AND, so we'll say au revoir insofar as trade journalism is concerned. We thank everybody. If we have been of any service to you we are happy. If we have furnished you with news that has kept you abreast of the times we retire with the satisfaction of knowing that we did our duty.

We regret leaving the company of the Chalmers Publishing Corporation, the best we have worked for; Bob Welsh, our princely editor-in-chief; the good Chalmers family, Business Manager Ervin L. Hall, Ben Grimm, Johnny Archer, Epes Sargent, Van Powell, Charley Sewell, Mary Kelly, Jim Milligan, Klem Kracht, our own happy Gus Fausel, T. S. DaPonte, Sumner Smith and all the rest of them too numerous to mention.

And, last, but far from least, we heartily thank every reader for his co-operation.

We leave Moving Picture World with happy memories.

We're tackling a new job—and we'll do our darndest to live up to the confidence of Mr. Elfelt and the well wishes of our friends.

Thank you—and best to everybody.

Amsterdam Boosts "The Daring Years"

Ben Amsterdam, the noted independent showman in Philadelphia, paid high tribute during the week of "The Daring Years," the latest Daniel Carson Goodman special which he purchased for his territory from Equity Pictures Corporation. At the Equity office, Mr. Amsterdam said that his sales force were highly pleased over the new picture and all were of the opinion that it would prove to be a remarkable box-office attraction for his exhibitors.

"Equity," said Mr. Amsterdam, "has a fine production in 'The Daring Years' and to my mind, it is a safe buy for any discriminating showman in the country. It has class, a wonderful cast, a powerful story and it is beautifully done. I vouchsafe to say that I will do more business and better business with this latest Goodman feature than I did with 'What's Wrong With the Women,' which was a big success for me. Equity and Daniel Carson Goodman are to be congratulated upon giving such a box-office picture to the independent market."

J. S. Jossey, of Progress Pictures Exchanges of Cleveland and Cincinnati, reports that he is working out a campaign on "The Sante Fe Trail" that is going to be a real knockout and adds that: "It looks as though we were going to put it over with a bang, as we have them all talking."

Bob Lynch, of the Philadelphia Metro Exchange, was a visitor at the Arrow offices in New York, where he was the guest of W. Ray Johnston. Another visitor was W. F. Donahue, of Imperial Film Exchange of Philadelphia. Both report business as improving.

Detroit film exchanges, according to a World representative who is in the Ford metropolis, are coming along splendidly. He states that Harry Charnas' new Warner distributing agency has somewhat started things moving there and that Al Lichtman and Warner Brothers will wage a bitter battle for independent supremacy there.

Al Lichtman, president of Al Lichtman Corporation, was in Cleveland last week, where he held a series of conferences with Harry Charnas, of the Al Lichtman Exchanges in that city, Pittsburgh, Detroit and Cincinnati. The Charnas territory is one of the richest in the business and Lichtman's organization plans elaborating their exploitation campaign in those cities.

Tom Curran, the Arrow special representative from Pittsburgh, reports business in that city as improving. "Jacqueline, or Blazing Barriers," the Arrow special, he writes his home office, is doing unusually good business there.

Frank Zambreno, of Progress Film Exchange of Chicago, is very optimistic regarding the future. He is going to double his efforts in exploitation of his productions and already has arranged for several Loop showings of his productions this season.

Alexander S. Aronson, general manager of sales for Truart Film Corporation, left New York this week on an extended trip about the country to confer with Truart franchise-holders. He will visit Pittsburgh, Cleveland, Detroit, Chicago, Des Moines, Omaha, Kansas City, St. Louis and Minneapolis. Truart is planning on having representatives in the field right along to help exchanges handling its product.

Ferdinand L. Luporini, Inc., this week purchased the Italian rights to the Elaine Hammerstein production, "Broadway Gold." Negotiations are also under way for the sale of other foreign territory on this production which ran two weeks at the Cameo Theatre in New York.

Celebrated Players Film Corporation, of Milwaukee, this week closed a deal with C. B. C. Film Sales Corporation for the Wisconsin rights to the four Columbia series. The series includes "Yesterday's Wife," which is ready; "The Marriage Market," "Discontented Husbands" and "Traffic in Hearts."

C. B. C. Will Test Film Popularity

Greatly interested in various and widespread controversies as to whether stories which have appeared in book or magazine form and have been scenarioized, or original stories which are written especially for the screen, make the most successful material for feature productions, and which appeals most to the public, the C. B. C. Film Sales Corporation is putting the question to a practical test.

It has arranged that of the first two feature productions on its season's program, the first, "Yesterday's Wife," is a film version of a successful and widely read magazine story; while the second, "Forgive and Forget," is an original story for the screen. It is their intention to study these two features thoroughly after they are released; to ask franchise holders to give their opinions as to the possibilities of each story; to keep in touch with exhibitors everywhere so their opinion may be gained; and to weigh and contrast both from an audience and box-office point of view, in every detail.

Another thing they have planned is a questionnaire which franchise holders and exhibitors shall help them distribute to the public, and receive answers on, with a view to finding out whether the film-going public prefers to see on the screen a picturization of a story it knows about, has read, or heard discussed; or one that comes to it absolutely new.

Arrangements have already been completed for the sending of detailed reports into the home C. B. C. office in New York and it is planned that when "Forgive and Forget" is released a special road man shall be assigned to watching the progress of the two pictures and discussing them with franchise holders and exhibitors.

The Press Agents Tell Us That—

The coming season will be the greatest ever for independents. Exchangemen and exhibitors will establish that into a fact provided they are given the proper pictures.

Earl Olim, technical art director for the Grand-Ascher studios in Los Angeles, has left for Northwestern Canada where he will travel through the great pine forest in search of suitable settings for a new Ben Wilson production for Grand-Ascher distribution.

The board of directors of Independent Pictures Corporation at its monthly meeting held last week declared a quarter annual dividend of five per cent. on its outstanding stock, payable to stockholders of record as of August 1st. This company has been in business since January, 1923, and its record of achievements and financial condition are evidenced by the action of the direction and declaration of a dividend.

Joe Miller, well-known in the film industry in upper New York territory, has been engaged by Renown Exchange in Buffalo. Manager Edwin O. Weinberg, of that exchange, has assigned Miller to do special field work.

Truart Film Corporation has established an eastern scenario unit with headquarters at the New York office of the organization. It is under the direction of Arthur Hoerl, who adapted Harold MacGrath's "Drums of Jeopardy" for Elaine Hammerstein.

In order to catch up on his schedule of production of two-reelers for Export & Import Film Company, Inc., Col. W. N. Selig has added a second producing unit to his operating staff at the Selig studios on the coast.

The forthcoming Warner Brothers' Classic, "Lucretia Lombard," is being prepared to go into production at the Warner studio on the West Coast. Monte Blue and Irene Rich will have the two leading roles.

The National Board of Review, in their Photoplay Guide of this month, issued by the National Committee for Better Films, have selected in the group of especially good pictures for the month of July the two Warner pictures, "Little Johnny Jones" and "Where the North Begins."

William Horne left the contract department of Warner Brothers this week to take charge of the New Haven offices of the Franklin Film Corporation, New England distributors of the Warner 1923-24 productions. Horne had been with Warner Brothers for three years.

Independent producers and distributors will co-operate to the fullest extent with the officials of the Motion Picture Theatre Owners of America in making Motion Picture Day, November 19, a huge financial success.

Warner Brothers are breaking the independent booking record this month, judging from clippings that come to this department this week from first-run cities.

Jesse Weil has resigned from the publicity department of Selznick Productions to join L. Lawrence Weber and Bobby North in handling special exploitation for their two pictures, "Marriage Morals" and "Don't Marry for Money," both of which will be shown at the Central Theatre in New York.

Nathan Hirsh, president of Aywon Film Corporation, upon his return from a country-wide tour, this week said that he had disposed of virtually all his product and that he will shortly announce two new pictures.

According to an announcement made this week by the Hepworth Distributing Corporation, Cecil M. Hepworth will start work on his next picture, "A Daughter in Revolt," immediately upon the completion of the current picture, "Comin' Through the Rye."

W. E. Shallenberger, president of Arrow Film Corporation, started on a trip that will take him to the coast. He will be gone about six weeks, according to present plans.

Joe Brandt, of C. B. C. Film Sales Corporation, returned to New York this week from a trip to the Middle-west, where he closed several important sales deals.

"Where the North Begins," a Warner feature starring Rin-tin-tin, the dog, will be shown at the Capitol Theatre in New York next month.

Sam Saxe, sales manager for L. Lawrence Weber and Bobby North, returned this week from a sales tour, during which he disposed of rights to that firm's Bill Nigh picture, "Marriage Morals."

Harry D. Wilson, publicity director for Principal Pictures Corporation, arrived this week from the coast and got right down to brass tacks with many important and newsy items that found their way into print. Harry will be here for quite a spell, this department understands.

Standard Laboratories out in Los Angeles have moved the executive offices into new and more spacious quarters, just south of the plant.

A stunt worked in conjunction with an independent picture aroused the indignation of the trade. Certainly neither the picture nor industry gains anything by such insulting exploitation, for it was absolutely not exploitation. The stunt was so rotten it cannot be described in print.

Judgments against the Second National Pictures Corporation for $3,001.30 and $2,059 were filed in the New York County Clerk's office this week in favor of the Chalmers Publishing Company (Moving Picture World) and the Motion Picture News, Inc., respectively. Earl H. Gale, of 200 Broadway, represented the plaintiffs.

Webster Campbell will direct a series of historical pictures for the American Pictures Corporation of New York City. The pictures have the financial backing of Yale University.

Clifford S. Elfelt, head of the Clifford S. Elfelt Productions, Inc., of Los Angeles, left this week for the Coast to start production on the first of the eight Jane Thomas specials that he is State righting. Jane Thomas, the star, also left this week for the Coast.

The first Constance Binney picture that Charles C. Burr has been making at his Glendale, L. I., studio, has been completed.

May McAvoy arrived in town last week to start working opposite Glenn Hunter in "West of the Water Tower."

Doris Kenyon will be one of the stars in Charles C. Burr's "Restless Wives."

Charles (Chic) Sale has started production on his first special at the Glendale, L. I., studio.

A complete vaudeville bill was injected into one of the big scenes in a picture that is being made at the Glendale, L. I., studio. Yes, sir, and the orchestra struck up "Yes, We Have No Bananas."

Here's a publicity story from the Glendale, L. I., studios: "Sixteen hundred pieces of mirror glass were hammered into millions of tiny bits on Friday the 13th of July at the C. C. Burr studios to be used in studding with brilliancy Alex Hall's 'Mirror Mosaic,' especially designed for the Cafe Grotesque scene in Constance Binney's initial Burr picture."

There is very little independent production going on in the East. Production in the East during the past three weeks has taken a decided flop, according to observations made by this department.

Roger Ferri
—M.P. World— says

"Daniel Carson Goodman does a "Babe Ruth" for Equity—"

"The DARING YEARS" a four base smash

There's the Whole Story



Read It!

"THE DARING YEARS"

Daniel Carson Goodman Does a Babe Ruth for Equity with This Excellent Bet

Reviewed by Roger Ferri

Put Daniel Carson Goodman down as the "Babe" Ruth among independent producers. His latest production, "The Daring Years," is the third consecutive home run he has scored with Equity Pictures Corporation scoring with him. Here is a melodramatic gem that is far better than either "What's Wrong with the Women?" or "Has the World Gone Mad?" "The Daring Years" has everything.

Daniel Carson Goodman is a showman—a darn good showman, if his pictures can be taken as a criterion. He produces showman pictures for showmen, for that's precisely what he did when he made "The Daring Years." He has given the showman a good first-class artistic melodramatic production with pretentiously luxurious scenes, with Riverside Drive for the background, Broadway's Tenderloin the inspiration, and the dingy East Side the cause. That's taking in a lot of territory, but he had his eyes wide open and brought into play real humans that combine to make his fascinating story genuine first-rate entertainment. The cast is excellent, including Mary Carr, who never did better work; Charles Emmett Mack, a David Wark Griffith protege, who seemingly steps out of the silver sheet into real life his work is so realistically appealing; Mildred Harris, a typical cabaret siren with the way of an East Sider, but the craving of the Riversider—and she runs away with this role, which is something new to her, but fitting to her; Clara Bow, Brandon Tynan, Jack Richardson and others.

The picture is packed with thrills. There is a stiff fight down a flight of stairs, a free-for-all clash between college students, a humorous boxing match with two "frame" pugilists the principals, and an excellent court scene. The cabaret scenes are richly enacted with a special number devised on a circular staircase that is typically Weyburnish.

Opportunities galore, while the story and production in general will entertain superbly.

50% of All Territory Already Sold
That's Evidence of Quality

"Little Johnny Jones" and "Marriage Morals" Open Broadway Year

The next three months will be notable ones for independent producers insofar as Broadway runs are concerned, for many of them have been arranged. The Broadway independent season opened auspiciously this week at the Central Theatre where Will Nigh's picture, "Marriage Morals," that L. Lawrence Weber and Bobby North are state righting, opened Sunday night. At the Strand Theatre Warner Brothers' initial 1923-24 production, "Little Johnny Jones," starring Johnny Hines, in the George M. Cohan vehicle, attracted attention.

As a matter of fact the two independent pictures were the only new attractions at the regular Broadway picture palaces, for "The Spoilers" continued a second week at the Capitol; "Hollywood" started its third week at the Rivoli, while Gloria Swanson in "Bluebeard's Eighth Wife" played a second week at the Rialto, and "The Covered Wagon" continues playing to capacity audiences at the Criterion, at $1.50 top.

Newspaper reviewers dwelled at considerable length on the two productions. "Marriage Morals" is considered the best picture Will Nigh has made and opened to particularly splendid business. "Little Johnny Jones" was given unusual space because of the popularity of George M. Cohan coupled with the fact that the piece was dear to the heart of that producer-actor-composer-author.

Business continues about even, despite the break in weather during the past week or so. In the Middlewest business is seemingly brisk, while up in New England it is improving encouragingly. In New York any break in weather helps, but out on the coast conditions remain unchanged, while in the South they are much better than they were a year ago this time.

"The Rip Tide," Arrow Film Corporation's 1923-24 classic, is playing at William Mahoney's Rialto Theatre in Providence, R. I., this week, with the takings up to Wednesday night the best that house has grossed during the past three months.

It is rumored, but not confirmed, that something like nine independent productions have already been booked for showings at the Rialto and Rivoli theatres, Famous Players theatres, in New York City. The Strand, too, will show about three pictures. This is a happy outlook for independents.

Independents are going to splash on exploitation this coming season, according to the announced plans of several of the distributors in New York. All of them are appropriating liberal amounts for the advertising and exploitation of productions.

That independent exchanges, too, intend to spread themselves on exploitation is evidenced by the fact that quite a number of exchangemen who have come to New York during the past few weeks have been seeking exploitation men for their respective territories.

Cleveland Shows Good Improvement

CLEVELAND—(Special)—Given the right sort of pictures, there is no visible reason why the coming season shouldn't be the biggest in the history of independents, for certainly there is a great exhibitor demand for productions.

The Skirboll Brothers' Gold Seal Productions, Inc., will continue to handle Charles C. Burr's pictures in Cleveland and Western Pennsylvania.

It is estimated here that Harry Charnas' enterprises will be called upon next season to distribute something like 80 productions. Harry is the head of Screen Classics, which will handle the Warner product, and of the Al Lichtman Corporation which will distribute the Preferred Pictures, while through Standard Film Service he will have something like 20 outside features made by independents.

J. S. Jossey, of Progress Film Exchange, reports big prospects for a money-making 1923-24 season. Dick Weil, the Progress' exploiter, is making a splendid showing for Progress.

Bookings on "Little Johnny Jones," the first Warner 1923-24 feature, already are coming in, according to Harry Charnas' local manager.

CURRENT NEWS

John Kunsky, of Detroit, has booked Principal Pictures' "Temporary Marriage" in his beautiful Capitol Theatre, which has a seating capacity of 4,000, for the week of July 30th.

Arthur Levey, of Pathe Freres Cinema, Ltd., has arrived in this country to confer with Max Roth, manager of the foreign department of Principal Pictures; he is buying for the United Kingdom and some countries on the continent. He is making his headquarters at 276 Fifth Avenue while in New York.

Irving M. Lesser, general manager of distribution of Principal Pictures, left New York on the 31st for a two weeks' vacation. When asked where and how he expected to while away the hours he replied that he expected to devote his entire vacation to shooting and visiting his relatives and friends.

A. H. Blank's Des Moines Theatre has booked all of the Principal Pictures product for early showing; the first engagement will be "Temporary Marriage," which features Milred Davis, (Mrs. Harold Lloyd), Kenneth Harlan, Tully Marshall, Maude George, Myrtle Stedman and Stuart Holmes.

E. A. Sherwood, general manager of Harry Crandall's Exhibitors' Film Exchange, in Washington, D. C., is a visitor in New York, and is making arrangements for the presentation of his recently acquired Principal Pictures Product, all of which will have early playing dates in the Crandall theatres. These include "Bright Lights of Broadway," "The Spider and the Rose," "Temporary Marriage," "Gold Madness," "East Side, West Side" and "Environment."

Charles Trampe, of Mid West Distributing Co. in Milwaukee, announces that he has closed for all of the key towns in Wisconsin for Principal Pictures' latest group of five pictures, "Temporary Marriage," "Gold Madness," "The Spider and the Rose," "Bright Lights of Broadway" and "East Side, West Side."

Al Rosenberg, of De Luxe Feature Film Co. in Seattle and Portland, sends in a similar report on his bookings of these pictures in Washington, Oregon, Idado, Montana and Alaska.

Trixie Friganza, the effervescent comedienne, shared honors with herself last week at the Golden Gate Theatre in San Francisco, where she appeared on the stage in a sketch entitled "A Little Bag of Tricks," and on the screen in "Mind Over Motor," a Saturday Evening Post story produced by Principal Pictures.

"No Middle Ground" Grand Contention

"There is no middle ground in motion pictures today," says Samuel V. Grand, president of the Grand-Asher company, after a survey of exhibiting conditions throughout the country.

"Either moderately priced productions; short subjects or tremendous features worthy of road-showing, are demanded," he continues. "A picture costing forty or fifty thousand dollars to make has as good a chance to make money—and can bring in just as large returns to the producer—as the film that costs one hundred thousand. In other words there is no need to spend the latter amount to make a popular picture and a great spectacle cannot be made for that sum.

"Our plans, which are shortly to be announced in full, will contemplate the production of photoplays with a popular appeal costing a sum that will enable us to sell them at a rate that will give the exhibitor a chance to make money and not force him to increase his admissions beyond the pocketbook of the average citizen.

"After all is said and done, pictures are the entertainment and relaxation of the man of moderate means. The people who can pay big admission prices to see films are in the minority. To these the spectacle appeals and they will pay to see it. But they, also, will go to see the reasonably priced films which win the undivided support of the man in moderate circumstances.

"Short subjects, such as Monty Banks, Sid Smith and Joe Rock comedies which we are now making, will always have their place because they serve to brighten a program and fill in the evening's show. Features, such as those produced by Ben Wilson for release by Grand-Asher, are of the highest grade, yet they do not entail a tremendous expenditure in production. The characters of stories must remain of the popular sort. We cannot go into wild orgies of the imagination and expect to please the average picture-goer; people want pictures they can understand and common sense is the greatest attribute to successful pictures. I have a number of very interesting announcements to make shortly along the lines I have indicated."

Goldburg Announces 1923-24 Productions

Jesse J. Goldburg, president of the Independent Pictures Corporation, has just returned from a tour of the west taking in the principal exchanges from New York to California, and as far south as Kansas City, for the purpose largely of ascertaining the demand of the independent market and incidentally to dispose of the unsold territories on the twelve semi-western productions featuring George Larkin, Jack Livingston, Mary Wynn and Norma Shearer. Contracts were entered into with the Tri-State Film Company of Minneapolis for Minnesota and North and South Dakota, and the Standard Film Exchange for Western Missouri and Kansas.

The result of his study of the conditions confirmed the opinion of Mr. Goldburg that special feature productions built upon a large scale and containing a cast of screen notables are in greater demand than at any time heretofore in the history of independent production.

W. A. Bowman Production Manager

Supplementing his announcement of the engagement of Roger Ferri as distribution manager, in charge of the New York offices in the Candler Building, Clifford S. Elfelt of Clifford S. Elfelt Productions, this week announced the appointment of William A. Bowman as production manager. Mr. Bowman will leave for the Coast in company with Mr. Elfelt and Miss Jane Thomas on Saturday. His headquarters will be in Los Angeles.

Zierler Buys Burr Specials in Advance

Samuel Zierler, president of the Commonwealth Film Corporation of New York, has shown his great confidence in Burr pictures by signing with C. C. Burr for his Big Four Specials for the 1923-24 season, in advance of production. The pictures involved in the transaction are "Restless Wives," "Youth to Sell," "The Average Woman" and "Lend Me Your Husband."

"Contrary to my usual method of buying pictures," said Mr. Zierler, in commenting upon the transaction, "I am contracting with C. C. Burr for his new series in advance of production because I have made money on every picture I ever bought from him."

Jane Thomas Leaves for Coast

Accompanied by Clifford S. Elfelt, head of Clifford S. Elfelt Productions, Jane Thomas, who will be starred in a series of eight productions, leaves for Los Angeles on Saturday on the Twentieth Century Limited. Miss Thomas will start production on the first of the series, "The Third Warning," on August 28, at the Clifford S. Elfelt studios.

"Gold Diggers" Scores At Preview Showing

"Previewed 'Gold Diggers' last night at Glendale and audience received picture immensely," H. M. Warner wired A. Warner and the Home Office staff from Los Angeles. "It is a laugh from start to finish and we are to be congratulated on having a production as great as this. It will knock them cold. Want to be in New York when Broadway gets this one."

Before shipping the film to New York this preview was arranged by H. M. Warner, and according to all of the reports from the studio, combined with the above, the Home Office is looking forward to the David Belasco production, based upon the big Broadway hit by Avery Hopwood with great expectations.

Business in New York Promises to Be Record-Breaker

Judging from information given out by the various independent exchanges in New York City the coming season promises to be the greatest in the history of the business insofar as important independent picture bookings are concerned. Reports from the big exchanges indicate a heavy demand for independent productions, a demand that far exceeds that of any previous season at this time.

When the new season opens on September first New York will have been introduced to two new distributors. They are the Dependable Pictures Corporation and the Al Lichtman Corporation. The former will handle all the Warner Brothers' 1923-24 Classics, while the latter will handle the Preferred Pictures.

L. Lawrence Weber and Bobby North expect great things from their New York Apollo Exchange. The latter has booked two North and Weber pictures into the Central Theatre, Broadway and Forty-seventh street. Will Nigh's "Marriage Morals" is at the Central this week, while next week Bennie Fineman's "Don't Marry for Money" will be the attraction.

Dependable Pictures Exchange, of which Charles Goetz is manager, is not handling the 1922-23 releases of Warner Brothers. The W-L Exchange, located on the ninth floor of 1600 Broadway, is handling those pictures and is in the market for other pictures for metropolitan distribution.

I. K. Chadwick, of Merit-Arrow Film Exchange, is literally mopping up with Arrow's "The Little Red Schoolhouse" and "The Broken Violin," both of which have been booked one hundred per cent. "Jacqueline" and "The Streets of New York" are doing a splendid business, too, reports Mr. Chadwick who is also entering the independent distribution business next month, producing on several series already being under way.

Nathan Hirsh, of Aywon Film Corporation, will continue handling the "Big Boy" Williams' Westerns. He is also dickering for additional product for his exchange.

Victor Fischer, the coast producer, is in New York.

Capital Film Exchange has purchased the New York rights to Phil Goldstone's "The Last Race," with an all-star cast. Capital has also purchased Irving Cummings' "Broken Hearts of Broadway."

The exploitation campaign on "Marriage Morals" at the Central certainly was a credit to the North and Weber organization. The float sent about the city advertising "Don't Marry for Money" was the best of its kind the hard-boiled Broadwayites have seen in many, many a day.

Smith Prepares

Sid Smith is preparing to start his eleventh comedy for Grand-Asher under direction of Charles Lamont. The title is as yet undecided. Duane Thompson is leading woman; Jack Henderson and Fatty Alexander are in the cast also. There will be a bear in the picture this time. Recently, Sid had his inning with lions and says it's a toss up between them.

George Fecke, who is making his headquarters at the Los Angeles Athletic Club in Los Angeles, postal cards this department to the effect that he is rapidly rounding out his independent production plans.

The title of Warner Brothers' "Lucretia Lombard" has been changed to "Loveless Marriage," according to a publicity note received from that firm this week.

Charles C. Burr, who will produce extensively this season, both for the independent and program companies, wants it generally understood that there is only one "s" in Charles (Chic) Sale's last name. It is Sale, not Sales. But the sales will count, eh, Charley?

Lester F. Scott, Jr., in charge of sales for Mastodon Films, Inc., of which C. C. Burr is the head, is enjoying a two-week vacation preparatory to a sales drive on the Burr independent specials, "Restless Wives," "Youth to Sell," "The Average Woman" and "Lend Me Your Husband."

Sam Zierler of Commonwealth Pictures Corporation of New York, is conducting an extensive advertising campaign on his releases for next season.

Herman Rifkin of Eastern Film Corporation of Boston this week contracted with Clifford S. Elfelt Productions, Inc., for the distribution of the eight Jane Thomas 1923-24 specials, and the three J. B. Warner pictures, "Crimson Gold," "Flaming Hearts" and "Danger."

Victor B. Fischer, the independent Coast producer, has established distributing headquarters in the Loew-State Theatre Building in New York City.

Jesse Weil's press and exploitation campaign book on "Yesterday's Wife," a C. B. C. Film Sales Corporation special, is one of the most practical and niftiest of its kind this department has seen this season.

The title of "Youth Triumphant," a Victor Fischer special, will be changed, according to announcement made this week.

The Sunday opening of Weber & North's "Marriage Morals," Will Nigh's latest production, at the Central Theatre in New York, was the best that house had in many months.

So far as this department has been able to ascertain there will be no independent productions sent out this coming season over the so-called "legit" route.

Cubberly Back With Good News

MINNEAPOLIS—(Special)—J. Fred Cubberly, of the Finkelstein & Rubin Film Exchange, has returned to Minneapolis from New York, where he had conferences with Warner Brothers' officials. Mr. Cubberly is very optimistic concerning prospects for the coming year and is lining up his forces preparatory to an aggressive exploitation campaign on Warner's Classic Eighteen.

Exhibitors in this territory, according to reports from exchanges, are leaving considerable open dates for the booking of independent pictures.

There is a report here that several independents from New York, unable to get the deal they sought from local exchangemen, have pooled their interest for the purpose of distributing here locally.

Herman Rifkin, of Eastern Film Distributing Corporation of Boston, was a New York visitor this week.

Anthony Xydias, who is in New York, announced this week that he will make a series of westerns starring J. B. Warner.

Morris Schlank, of Anchor Film Distributing Corporation of Hollywood, Cal., is recovering from an illness that confined him to his bed for several weeks.

COAST NEWS

Warner Brothers, according to a note from the Coast, has been loaned to Jesse Lasky for a role in Douglas Fairbanks, Jr.'s, first picture.

There has been a wholesale invasion of the Coast by free-lance publicity men, who now wish they had never left Broadway, according to the "dope" this department has received.

David G. Fischer, who has produced for the independent market, has been signed by Joseph Schenck to serve as assistant to Frances Marion and Chester Franklin, who will direct Norma Talmadge's next picture, "Dust of Desire."

Harry Myers, a Warner star, has been loaned to Jesse Lasky for the first picture Paramount will make, starring Douglas Fairbanks, Jr.

Lou Marangella, Warner Brothers' new studio publicity director, is set and very much pleased with his position. Lou has many friends here and will make hundreds more, for his magnetic personality already is making him popular.

William Seiter has been engaged to produce three pictures for Warner Brothers. They are "Daddies," "How to Educate a Wife" and "Cornered."

The following will appear in "Forgive and Forget," a special made for C. B. C. Film Sales Corporation distribution: Pauline Garon, Wyndham Standing, Philo McCullough, and others of equal prominence.

The following cast has been selected by Ernest Lubitsch for his first all-star Warner Brothers' super special: Florence Vidor, Marie Prevost, Warner Baxter, Adolph Menjou and Creighton Hale.

By the way, it was discovered here this week that Marie Prevost was actually married. The discovery came about as the result of the filing of divorce papers by Miss Prevost against her husband.

The Western picture units have been working overtime this summer with the result that the independent market next season should not find a dearth of Westerns.

According to George Fecke, he has signed "Big Boy" Williams for a series of Westerns. They will be State righted.

A number of independent exchangemen have visited the Coast. It is rumored here that the Warners intend holding a sales conference on the Coast some time late in the Fall.

The Grand-Asher studios are working overtime. Monty Banks, Sid Smith and Joe Rock are all busy turning out comedies on which good reports have been received here. Ben Wilson also is turning out features for Grand-Asher.

Two unusually big independent productions are being secretly made here. One of them is expected to be ready about the middle of September. No distribution arrangements have been made for either picture, although the producers have decided on the independent distribution plan.



20,000,000 FILM FANS ARE WAITING TO SEE THE NEW 1923-24 SERIES

THE BIG LITTLE FEATURE A BOX-OFFICE MAGNET

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BEST STATE RIGHT EXCHANGES

Get Your Dates at Your Exchange or Wire

C. B. C. FILM SALES CORP.

1600 BROADWAY NEW YORK

Blue Ribbon List of Independent Exchanges

NEW YORK

RENOWN EXCHANGES. 729 Seventh Avenue. The Empty Cradle. Women Men Marry. East Side, West Side. The Spider and the Rose. Temporary Marriage. The Man From Ten Strike. Bright Lights of Broadway. Elaine Hammerstein specials.

COMMONWEALTH FILM CORP. 729 Seventh Avenue. Preferred Pictures specials. Clara Kimball Young series. Johnny Hines features. Miscellaneous features; Eddie Polo and Adventures of Tarzan serials; Eddie Lyons and Billy West comedies; Prizma and Burlingham educationals.

CAPITAL FILM EXCHANGE. 729 Seventh Avenue. Richard Talmadge productions, second series.

AYWON FILM CORP. 729 Seventh Avenue. Big Boy Williams series.

APOLLO EXCHANGES. 1600 Broadway. Notoriety. I am the Law, and other features. Twelve reissue Chaplins, two reels. Joe Rock, Hall Room Boys, Monty Banks and Bill Franey short subjects.

BOSTON

FRANKLIN FILM CO. 78 Broadway. Warner Bros. Screen Classics. Coming: Warner Brothers 18 Classics of the Screen.

PHILADELPHIA

MASTERPIECE FILM ATTRACTIONS. 1329 Vine Street. Eight Preferred Specials. Beginning Sept. 1: "Thirty and Two" Specials.

DE LUXE FILM CO. 1318 Vine Street. Miscellaneous big features. Watch for coming announcements.

ROYAL PICTURES. 1337 Vine Street. Sure Fire Flint. Man From Hell's River. Unconquered Woman. Love's Old Sweet Song. Women's Home Companion two-reel subjects.

TWENTIETH CENTURY FILM CO. 256 N. 13th Street. The Empty Cradle. (Cheating Wives.) With Mary Alden and Harry Morey.

PITTSBURGH

QUALITY FILM CORP. 1022 Forbes Street. C. B. C. Specials, serials, short subjects, novelties. (Also Lande Film Dist. Co., Cleveland, Cincinnati.)

SUPREME PHOTOPLAY CO. 1022 Forbes Street. Warner Brothers' Screen Classics, What's Wrong With the Women? etc.

PROGRESS PICTURES CORP. 1028 Forbes Street. Man and Wife. None So Blind. The Broken Violin. The Little Red Schoolhouse. The Rip Tide. Streets of New York, etc.

COLUMBIA FILM CORP. 1010 Forbes Street. Notoriety. Sure-Fire Flint. Luck. Jacqueline or Blazing Barriers and Why Girls Leave Home.

CHICAGO

CELEBRATED PLAYERS FILM CORP. 808 South Wabash Avenue. Preferred Pictures. What's Wrong With the Women? etc.

PROGRESS PICTURES CO. 808 South Wabash Avenue. Jacqueline or Blazing Barriers. One Eighth Apache. Chain Lightning. The Innocent Cheat. Streets of New York. Ten Nights in a Barroom. Night Life in Hollywood.

RENOWN PICTURES, INC. 831 South Wabash Avenue. See Renown, New York City. Same product.

BUFFALO

RENOWN PICTURES, INC. 505 Pearl Street. See Renown, New York City. Same product.

MILWAUKEE

MID-WEST DISTRIBUTING CO. Toy Building. Environment. World's a Stage. Flesh and Blood. Man From Hell's River. Sage Brush Trail. The Drug Traffic, and David Butler series.

TUNSTALL FILM EXCHANGE, INC. 715 Wells Street. School Days. Ashamed of Parents. Why Girls Leave Home. Parted Curtains. Your Best Friend.

CELEBRATED PLAYERS FILM CORP. Toy Building. See Celebrated, Chicago. Same product.

INDIANAPOLIS

PROGRESS PICTURES CO. 144 West Vermont Street. See Progress, Chicago. Same product.

CELEBRATED PLAYERS FILM CORP. See Celebrated, Chicago. Same product.

CLEVELAND

PROGRESS PICTURES CO. 518 Film Building. Streets of New York. Night Life in Hollywood and entire Arrow product.

SKIRBOLL BROS.' GOLD SEAL PRODUCTIONS. 413 Film Building. Warner Brothers' Screen Classics. I Am the Law. Secrets of Paris. Entire C. C. Burr product.

CINCINNATI, O.

PROGRESS PICTURES CO. 505 Broadway. Streets of New York. Night Life in Hollywood, and Arrow product.

WASHINGTON, D. C.

SUPER FILM ATTRACTIONS, INC. Mather Building. Seven Richard Talmadges. Seven Franklyn Farnums. Eight Jack Hoxies and six Neal Harts. Charles Chaplin revivals. "Deserted at the Altar."

ATLANTA

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Arrow specials, including "Jacqueline or Blazing Barriers," "The Little Red Schoolhouse," "Lost in a Big City," "The Rip Tide," "Man and Wife," "The Streets of New York," "The Broken Violin" and "None So Blind."

CHARLOTTE, N. C.

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta.

NEW ORLEANS

PROGRESS PICTURES, INC., A. C. Bromberg, manager. Same product as Progress, Atlanta and Charlotte.

Chicago Finds Big Films Are Wanted

CHICAGO—(Special)—Chicago's independent exchanges are seeking the biggest pictures available, for the cry among independent exhibitors in this territory is for big exploitation productions. Virtually all of the concededly big independent product has been tied up in this city.

A. R. Aronson, manager of sales for Truart Film Corporation, was here this week making preparations for the exploitation of his firm's product.

Truart Film Exchange, by the way, is thinking seriously of augmenting its present personnel, for judging from the announced lineup that firm will have approximately 18 productions for distribution.

Frank Zambreno, of Progress Pictures Corporation, has ordered 15,000 Indian heads that J. Charles Davis, 2nd, exploitation head of Arrow, conceived for the exploitation of Arrow's serial, "The Sante Fe Trail."

"Main Street" is at McVicker's Theatre this week. It is believed that all the Warner pictures will have their premiere showings at this house.

The Al Lichtman Exchange's organization here is rapidly being perfected. Al Lichtman was here for a few days on his way East from the coast and made a number of important moves. He is expected here again this week.

Many Bookings on Renown Films

Following the successful run of Elaine Hammerstein's first Truart production, "Broadway Gold," at the Cameo Theatre, New York, Jack Bellman, manager of the Renown Exchange, which handle the distribution of all Truart product in the New York territory, has booked this feature in all B. F. Keith, Proctor's and B. S. Moss houses. The same chain of theatres have also booked "Temporary Marriage" and "Bright Lights of Broadway."

Jacob Fabian has booked "Bright Lights of Broadway" into the first-run Rialto Theatre, Newark, N. J., for a week's showing and Elaine Hammerstein in "Broadway Gold" and "Temporary Marriage" will have their first-run showing in the Northern New Jersey territory in the Newark Theatre, Newark.

Many First Runs On Warner Films

The Capitol Theatre, New York City, has booked the big Warner Classic, "Where the North Begins," starring Rin-tin-tin, the police dog hero, following the highly successful world's premiere at Loew's State Theatre in Los Angeles—so successful that the picture will move to the Alhambra Theatre for an extended run. "Where the North Begins" will be shown at the Capitol early in September.

Other important bookings on this Harry Rapf production have flooded the Warner Home Office, important among them being the Loew Circuit in New York's metropolitan district, the Bijou on Atlantic City's Boardwalk, the West Coast Theatres Circuit, the Paramount Circuit throughout the South and Southwest, the Rialto in Washington, D. C., the Alhambra in Milwaukee, the Modern and Beacon Theatres in Boston, the Gordon Circuit in Boston, the Rialto or Princess Theatre in Denver, and affiliated houses in Boulder, Pueblo, Greeley and Colorado Springs, Colorado; and Joe Phillips Rialto Theatre, Fort Worth, Texas.

Coast Paper Lauds "Temptation"

"Temptation," the C. B. C. Film Sales Corporation feature starring Eva Novak and Bryant Washburn, recently ran a week in Grauman's Million Dollar Los Angeles Theatre.

The Los Angeles Examiner said of it: "Displays remarkable aptitude in building up logical situations; very deft; thrills provided in forceful set of sequences; characterization that will long be remembered; entirely satisfactory."

Doris Kenyon with C. C. Burr

Doris Kenyon, one of the most popular stars of the screen and stage, has been engaged by C. C. Burr to appear in a series of special feature pictures, which he will produce for the Independent market, and she will make her reappearance under the Burr banner in "Restless Wives."

Hirsh Has New Feature

In preparation for the Fall rush of business, Nathan Hirsh, president of the Aywon Film Corporation, announced this week a new Donald Crisp production entitled "Is Love for Sale?" which is bound to meet with the quick approval of the state right buyers who are looking for timely productions that will bring in the money.

Buyers Arrive At Arrow Offices

The home office of the Arrow Film Corporation, 220 West 42nd street, New York, has been extremely active during the past week entertaining visitors and buyers from out of town. Among those who dropped in to say hello to President Shallenberger and his staff were Morris Schlank from Los Angeles; J. S. Jossey, president of Progress Pictures Company of Ohio, who was accompanied by Norman C. Vibbard, manager of the Cincinnati branch of that company, and Lou Sultzer, also of Progress; Bell Henderson, who is to shoot the big Arrow special, "Gambling Wives," dropped in to talk things over. Other guests were Miss Jane Thomas, Miss Anne Brody and Baby Ivy Ward, the latter three just having completed work in John Lowell's next picture now being filmed at the Blazed Trail studios in Gloversville, New York.

W. E. Shallenberger, president of the Arrow Film Corporation, announces the closing of a contract between his organization and Mr. Sam Flax, representing the Liberty Film Exchange, Washington, D. C., whereby that organization secures the rights to the two Arrow serials, "The Fighting Skipper," starring Peggy O'Day, and "The Santa Fe Trail," starring Neva Gerber and Jack Perrin.

With two Nordisk pictures, Dickens' "Great Expectations" and Captain Marryat's "The Flying Dutchman" set for New York territory, Hopp Hadley has acquired the American rights for "The House of Fatal Love," which he has finished re-editing and has had passed by the Motion Picture Commission for the State of New York.

Start Picture

Active preparation for the start in a few days of "Leave It to Gerry," Billie Rhodes' first feature vehicle for Grand-Asher, is now under way at the Berwilla Studio where Ben Wilson will produce the six-reel special by Adam Hull Shirk.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

English Paper Likes "Dog Sense"

"Dog Sense," the Educational-Cameo Comedy, received extraordinary comment in Great Britain. The Manchester Guardian says in part:

"Let the producer take for a pattern the little one-reel comedy called 'Dog Sense.' The actors are two dogs and a lop-eared pup, a complete cattery and a horse, with a few humans in the 'crowd' scenes. Perhaps there is a story—it is immaterial. But the direction of the cast, the four-footed mimicry of life on two feet, the absurd solemnity of it all, would wring a smile from Buster Keaton himself. It tickles the ribs with no uncertain hand; it disarms criticism and makes carping shamefaced."

F. B. O. Picture for September

The Film Booking Offices announce the release of "The Fair Cheat," the Burton Kings' latest photo-drama, starring Dorothy MacKaill and featuring Edmund Breese. The production is in five-reel length, with a story concerning the daughter of a wealthy man, who leaves her to shift for herself in New York to prove she is capable of picking her own husband. The story was written by William B. Lamb, and will be released by F. B. O. as a special September 16.

Buddy's Latest

Buddy Messinger's latest Century Comedy, which was tentatively known as "A Lead Pipe Cinch," has been changed to "He's a She."

This title conforms best with the action of the play, which centers around Buddy's activities as a female impersonator at an early age. The story was written by Al Herman, who likewise directed it. The cast includes Sadie Campbell, Fred Spencer and Emily Gerdes.

A Splendid Opening

The world's premiere of the Distinctive Pictures Corporation's production of "The Green Goddess," starring George Arliss, at the famous Sam H. Harris Theatre, New York, is to be invested with a splendor and magnificence which will be thoroughly in keeping with the lavish scale on which the story has been produced.

Grace Morse in Lee Cast

Grace Morse has been engaged for a role in the Rowland V. Lee special, "You Can't Get Away with It," being made at the Fox West Coast Studios.

Nine Fox Films Slated for Week of August 19

Fox Film Corporation announces nine productions on its release schedule for the week of August 19. This list is headed by two special productions, "If Winter Comes," the screen adaptation of A. S. M. Hutchinson's best seller, and "Soft Boiled," a J. G. Blystone photoplay starring the popular Tom Mix.

"If Winter Comes" is now in its third week of a run at the Columbia Theatre, San Francisco, where it has been attended by record crowds. The picture opens at the Times Square Theatre, New York, for an indefinite engagement beginning September 3, and the day prior to that at the Harris Theatre in Chicago. The general release date, however, is August 19. "Soft Boiled," one of Mix's best, according to New York reviewers, will be ready for distribution August 26.

"The Man Who Won" and "Alias the Night Wind" are the two star series features, the former starring Dustin Farnum and the latter William Russell. They are both to be released August 26, and represent the first of the productions with these stars under the "no program picture" policy which Fox announced in his recent 72-page insert in national and local trade papers.

There are four special two-reel comedies on the week's array. "The Rainstorm," dated August 19, is the first of the new Imperial brand of comedies which were also announced in the insert. Al St. John, the nimble buffoon of the Fox fun fold, will be seen in "The Tailor," another special comedy release, on August 26. Clyde Cook is starred in "The Cyclist," which makes its appearance on the 19th.

The Sunshine Comedy for the week is "Jungle Pals," a "half animal, half human" feature with more thrills than many serials. The Fox Educational Entertainment, August 26, is "A Goldfish Story," which deals interestingly with the gold fish industry in its various phases.

Principal Film Breaks Records of Box Office

"The Meanest Man in the World," adapted from the stage play of George M. Cohan and produced in feature length by Principal Pictures Corporation, was given an intial showing in San Francisco last week. The Loew's Warfield Theatre was selected for the engagement.

Telegraphic reports from Sol Lesser, president of Principal Pictures Corporation, advise that the production shattered every record held by the theatre since its erection. When the final receipts were totalled, the picture netted $19,000 on the week, beating the house record by several thousands of dollars.

This record is more remarkable when it is learned that the picture opened its San Francisco engagement the day following the President's death in the California city and at a time when all of San Francisco was depressed. Sol Lesser will give a premiere showing of the picture in New York City late this month.

"The Spoilers" Given Longer Run at Capitol

Both of Goldwyn Cosmopolitan's earliest releases have been retained for a second week at the Capitol Theatre, New York. The Jesse D. Hampton production of "The Spoilers" by Rex Beach did such a big business on Sunday, despite the heat, and on the Monday and Tuesday following, that Manager S. L. Rothafel decided to hold it for a second week without waiting to see what the picture did on Wednesday, as is the usual proceeding when there is a likelihood of holding a production over.

"Three Wise Fools," the first Goldwyn Cosmopolitan release, was the sixth picture which was held over for a second week at the Capitol, which has a weekly seating capacity of 250,000. "The Spoilers' is the seventh to join that honor roll.

Badger Will Direct "Swamp Angel"

Clarence Badger, who directed "Potash and Perlmutter" for Samuel Goldwyn, has returned to Los Angeles from New York and will direct "The Swamp Angel" for First National release. Badger spent only three months in the East, where he cast, directed and assisted in the editing of "Potash and Perlmutter," which is also a forthcoming First National picture.

Edward Montagne, in collaboration with Mr. Badger, has scenarized the story and as soon as the casting is complete production will start at the United Studios.

Aileen Pringle and Nagel Chosen

Conrad Nagel and Aileen Pringle have definitely been decided upon to play the two leading roles in Goldwyn's picturization of Elinor Glyn's sensational novel, "Three Weeks," which is about ready to go into production at the Goldwyn studios under the direction of Alan Crosland, with the close co-operation of the author herself.

Both of these players are members of Goldwyn's permanent acting organization and have had important roles in other big productions.

T. H. Ince Praises Miss King

The third anniversary of her connection with the Thomas H. Ince studio as head of the scenario department was celebrated by Miss Bradley King, August 1.

"One of the most talented young women the industry has, and one who may be depended on to raise the standard of pictures ever better," was Mr. Ince's hearty praise of Miss King's work.

Goldwyn Films to Open Season

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., which has booked the entire Goldwyn Cosmopolitan list of releases for 1923-1924 for first-run showings in the Stillman, State and Allen theatres in Cleveland, has selected two big Goldwyn pictures to open the fall season—"Three Wise Fools" and "The Spoilers."

Clyde Cook's Next

Cylde Cook soon will be seen in a new William Fox comedy, "The Cyclist." In his own imitable style, Cook cavorts in the title role of this comedy.

New York Critics Enthuse Over Bare Fist Fight in "Spoilers"

Goldwyn's Jesse D. Hampton production of "The Spoilers," by Rex Beach, has scored a most emphatic hit in New York. It was shown at the Capitol Theatre last Sunday, attracting the biggest summer crowds that theatre has ever had. Hundreds of persons were turned away at each of the Sunday showings. The reviews in the Monday newspapers were of the kind to pack the Capitol for the rest of the showing. The critics were unanimous in praising the red-blooded story and the two-fisted fighting quality of the action, produced with great authenticity of detail, and splendidly cast.

The New York Times said: 'The Spoilers' is a splendid fighting film, in which there are tense and gripping situations that will undoubtedly stir the audiences at the Capitol this week. . . . A feature of this production is the faithful way in which the director has clung to the local color for his settings. The great thrill is where Noah Beery has a terrific bare-knuckle encounter with Glenister which lasts for ten minutes on the screen. It is one of the most realistic fights ever depicted, and both Sills and Beery are unusually competent in the tense struggle."

New York Herald: "The most red-blooded, two-fisted, hairy-chested of all the melodramas that the movies have produced. . . . An exceptionally good picture. Lambert Hillyer has concentrated on the high spots and made them stand out vividly. 'The Spoilers' is thrilling, it is interesting as a picture, and it packs a greater wallop than any of its multitudinous imitators. In fewer words, it's grand entertainment."

Tribune: "We do not care for Alaskan stories but we had an idea that all the rest of the people in the theatre were reveling in 'The Spoilers.'"

Morning Telegraph: "Success should be the fate of 'The Spoilers.' The film certainly gives any one his money's worth."

Journal of Commerce: "The greatest story about the Klondike gold-rush ever written. . . . It is a true and wonderfully dramatic presentation of one of the most picturesque epochs in our national life."

Evening Journal: "One of the most realistic screen fights ever shown is on view at the Capitol this week. Fight fans, who are forbidden by the censors to see real fight pictures, should get their fill by witnessing this man-to-man battle between Milton Sills and Noah Beery."

Evening Mail: "Those who see 'The Spoilers' will remember it for the fight. . . . There was no faking here. . . . This particular scene had more action than any we saw in the Leonard-Tendler pictures."

Sun and Globe: "A rattling good story. . . . The sets and the action never smell of the studio. The battle between the hero and the villain is done with masterly variety of detail and a wealth of blows that must have led to real black and blue marks. The actors in this picture are almost all of stellar quality."

Evening Telegram: "'The Spoilers' in its new form is a cinema masterpiece. Its pictorial value is of the highest. Its dramatic quality equals the best."

Buys Eleven

Baltimore, Md., is the latest big town where a contract for the Goldwyn Cosmopolitan product has been closed. C. E. Whitehurst, owner of the big Century and the New Theatres in that town, has just booked the first group of eleven releases at one of those theatres.

The productions are "Three Wise Fools," "The Spoilers," "Enemies of Women," "Six Days," "The Green Goddess," "Red Lights," "The Steadfast Heart," "The Eternal Three," "The Day of Faith," "In the Palace of the King" and "Slave of Desire," a picturization of Balzac's "The Magic Skin."

Walter J. Price, resident manager of the Goldwyn Cosmopolitan branch office in Washington, D. C., arranged the contract with Mr. Whitehurst.

"Daytime Wives" to Be at the Central

Andrew Cobe, managing director of the Central Theatre, New York, announces that he will play the Film Booking Offices' latest production, "Daytime Wives," at his theatre the week beginning August 6. This decision was made by Cobe following a successful advance teaser campaign. The story is based on an office romance. Therefore Cobe is scattering his advertising broadside among the bigger business houses with an idea of a special tie-up with these concerns.

With organizations of business women calling themselves "Daytime Wives" springing up all over the country, with their activities being given widespread prominence in some of the greatest daily and Sunday newspapers of the nation, one of the most unusual and far-reaching exploitation campaigns for F. B. O.'s forthcoming attraction, "Daytime Wives," has been launched.

Tied up with the Hearst Sunday papers serving more than 3,000,000 readers, with the New York Sunday Herald, syndicated to hundreds of other widely read publications, with the New York Sunday World and all of the big feature and news syndicates that girdle the world, the "Daytime Wives" propaganda in connection with the "Daytime Wives" organizations is combining to create widespread advertising.

Middle West Tale Now in Production

Glenn Hunter began work this week at the Paramount Long Island Studio in "West of the Water Tower," a picturization of the much-talked-of novel of small town life in the Middle West, by Homer Croy. This will be Mr. Hunter's first picture under the long-term contract he recently signed with Famous Players-Lasky. He will continue to play the leading role in "Merton of the Movies" at the Cort Theatre during the filming of the picture.

Rollin Sturgeon, the director, and Lucien Hubbard, production editor, have selected a stellar cast to support Mr. Hunter in his first production for Paramount.

Apfel to Direct

Oscar Apfel will direct Viola Dana in her newest Metro picture, "In Search of a Thrill," which was adapted from Kate Jordan's famous story, "The Spirit of the Road."

Fox Seeks Contributions from Many Cameramen

When Fox Film Corporation added an educational division to its already big production activities more than a year ago, it made the confident prediction that it intended to make "two blades grow where one grew before" in this new field. One of the best proofs that it is fulfilling this promise comes this week in an announcement from Fox stating that liberal prices will be paid for all sorts of unique, thrilling, picturesque and humorous short film subjects submitted and accepted, and that come under the head of Educational Entertainments.

Since organizing its Educational Entertainments Enterprise a little more than a year ago, the Fox company has been combing the four and sectional points of the compass in filming high class and unusual short reel subjects for theatres and other outlets for this type of picture. Fox cameramen have been detailed to all parts of the world to make these pictures. During the past season eighteen of these Educational Entertainments have been released. They found a ready market among exhibitors with such subjects as "Volcanoes of the World," "The Runaway Dog," "Sentinels of the Sea," "Wild Waters" and others.

For the coming season the Fox Corporation has already announced a program of 26 Educational Entertainments, all of them, Fox says, warranted to be of greater pictorial interest and beauty than anything heretofore released.

Now, with this new department enlarged and fully manned, Fox anticipates a growing demand and is making ready to meet it by seeking outside its own production activities for suitable educational pictures. Thousands of motion picture cameras besides its own are busy in all parts of the world filming material available for this particular type of picture. It is to those free lance cameramen and others, who are recording the adventures and eccentricities of men and women, the appeal of animals, the lure of the outdoors, the charm of little children, the romance of industry and the drama of the sea, desert and jungle that the Fox company wishes to reach with this offer.

Subjects may be submitted in negative form and should range in length from 500 to 900 feet after editing and titling. Only film of which original negative in first class condition is available will be considered. Harry McDonald, well known in American motion picture circles for experienced judgment of entertainment values, is manager of the Educational Entertainments division of Fox, and to him subjects must be submitted.

A Broadway Run

David R. Blyth, director of sales for Selznick Distributing Corporation, announces another Broadway run for "Rupert of Hentzau" at the Broadway Theatre, for the week starting August 20, negotiations having been closed with Arthur C. White this week.

"Rupert" enjoyed a successful two weeks' engagement at the Strand Theatre a few weeks ago, and now the United Booking Offices has booked the picture for its entire circuit, of which the Broadway forms the lead.

"April Showers" an October Release

"April Showers," a Preferred Picture featuring Colleen Moore and Kenneth Harlan, to be released October 21, had its first trade showing in London under the auspices of Walturdaw Co., Ltd., July 30, and was enthusiastically greeted by the exhibitors.

The first review of this production appears in the London Cinema, which says: "A fascinating picture that should prove a good box-office attraction."

Cast Is Chosen

In "Stephen Steps Out," Douglas Fairbanks, Jr.'s first starring picture, Theodore Roberts is featured with the thirteen-year-old star, with Noah Beery and Harry Myers heading the list of supporting players.

"If Winter Comes" Is Given Elaborate Advertising by Fox

One of the most elaborate exploitation and advertising campaigns that ever attended the opening of a motion picture in New York City characterizes the efforts of Fox Film Corporation for the opening of "If Winter Comes," the screen version of A. S. M. Hutchinson's famous novel, at the Times Square Theatre, Monday, September 3.

The big metropolitan campaign was designed with the distinct mission of so constructing it as to make every element adaptable for use in communities throughout the nation regardless of size or limitations. In addition a 20-page press book, replete with every type of newspaper story and a 24-page exhibitor's service folio have been prepared to assist the showman in "putting over" what critics have termed "one of the greatest pictures of the decade."

In New York every available billboard has been plastered with the large court-room scene 24-sheet. Hardly a single street in the great city has been overlooked in the publicizing from the boards. Along the Great White Way "If Winter Comes" looms majestically in its multi-colored appearance from the roofs of the skyscrapers. These posters cover not only the metropolitan district but every small and large town within a radius of fifty miles from Broadway.

Newspapers throughout this entire district are carrying daily news stories and advertising displays covering the advent of the A. S. M. Hutchinson novel-adaptation to Broadway. Fox Film Corporation has effected a tie-up with the newspaper syndicates which distributed to newspapers throughout the country the famous book in serial form.

Another feature of the campaign in the east is the covering of thousands of store windows in all the localities mentioned with large lobby cards and one-sheets. Tie-ups have also been effected with dealers selling the Hutchinson book. The Times Square Theatre is to house a motion picture presentation for the first time with the Fox engagement.

"Drifting" to Be at the Capitol Theatre

"Drifting," Universal's next big Jewel release, will have its world's premiere next week in the Capitol Theatre, New York City. It is a Priscilla Dean production, and is her first Jewel in Universal's 1923-1924 schedule.

The picture was adopted from William A. Brady's stage success from the pen of John Colton, who also wrote the Broadway sensation of the present season—"Rain."

Following its run at the Capitol Theatre "Drifting" will be shown over the entire U. B. O. Circuit in and around New York City, embracing all Keith, Moss and Proctor houses. It will follow in the footsteps of "Merry Go Round," Universal's initial Fall offering, which is proving a record-breaker on Broadway, being now on the screen of its fourth Broadway first run house.

"Three Ages" Makes Big Hit on the Coast

Harry Arthur, general manager of the West Coast Theatres, which controls more than 100 motion picture theatres on the Pacific Coast, has announced that as a result of the big success which Buster Keaton's first full length Metro feature comedy, "Three Ages," achieved in San Francisco, this picture will be featured as the greatest comedy of the season in every theatre of the West Coast chain.

"Three Ages" was first presented at Loew's Warfield in San Francisco. Because of its immediate popularity and the unprecedented business which it drew it was moved to the Tivoli, another first run house in San Francisco devoted only to big feature attractions.

Harlan Is Wounded Working on Picture

Screen tragedy almost became real tragedy recently when a revolver in the hands of Kenneth Harlan exploded prematurely, seriously injuring the screen hero and temporarily stopping production work on "The Virginian," in which he is playing the leading role.

The accident occurred during the final scene to be shot on the reconstructed town, erected by the Preferred Pictures organization near Foothill Boulevard, about seven miles from Los Angeles. Harlan, in accordance with the plot, was to make a "hair trigger" draw, and fire at the villain.

But something happened to the revolver. As Harlan's fingers closed about the butt of the weapon it suddenly exploded in his holster, sending a tongue of flame down and into his leg. Bits of overall were blown into the wound leaving a threat of blood poisoning, or more serious results, according to Dr. J. J. O'Brien, who was called immediately.

B. P. Schulberg, who is producing "The Virginian, arrived at the location shortly after the accident and ordered shooting of the picture stopped for the day. A few interior scenes can be shot during the convalescence of the actor, but the picture cannot be completed until his recovery.

Handsome Magazine

The Paramount advertising department, under the supervision of A. M. Botsford, is issuing on each of its special productions a handsome rotogravure magazine for distribution to exhibitors at a nominal price. The magazine, which bears the title, "Screen Scrapbook," consists of eight pages in tabloid or quarter-sheet form and is profusely illustrated with photographs of fan interest.

Crowds at Opening

An enthusiastic opening has been reported from Chicago at the showing of Elmer Clifton's "Down to the Sea in Ships," distributed by the W. W. Hodkinson Corporation, at the Roosevelt Theatre. Two cashiers were busy all day.

LUDWIG G.B. ERB,
PRESIDENT



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Producers' Trust Fund Plan Told of by W.C. J. Doolittle

Considerable curiosity has been expressed by the industry in general, and exhibitors in particular, as to the plans of the Selznick Distributing Corporation for the coming year. It has refrained up to this time from giving public expression to its aim and ideals.

"Our seeming reticence has not been due to any disinclination on our part to take our friends into our confidence," says President W. C. J. Doolittle. "It has been impossible for us to explain the full scope of our ambitions, with justice to ourselves. I can say now that we will release not less than forty pictures during the coming year and probably will exceed that number by a wide margin.

"There is one feature of our plans, however, that is very close to the hearts of all of our executives. I feel that the outstanding feature of our policy for the coming season is our already functioning Producers' Trust Fund. While this plan is of vital importance to producers, it is also of more than passing interest to exhibitors. After all, exhibitor success is largely dependent on producer success, and vice versa.

"Our Producers' Trust Fund was a sadly needed inovation in the motion picture industry," Mr. Doolittle continues. "It was conceived by us for the specific purpose of affording producers that protection which heretofore has been denied them when their product went through the usual distributing channels. Under this system they can sleep nights and devote their waking hours to the creation of really worth while pictures, unhampered by the financial worries which have been their portion in the past.

"They are secure in the knowledge that their money is awaiting them on settlement days, because they know that as soon as rentals are collected on their pictures by the branches it is forwarded to the home office where it is immediately deposited in a Trust Fund in any bank mutually agreed upon. It is inviolate to the distributor. This Trust Fund is so carefully safeguarded that, regardless of any attempt that might be made by the distributor, it cannot be drawn against except to meet payments mutually agreed to by the producers and ourselves.

"Our standard form of contract with producers carries under the heading 'Terms' a special space for the name of the bank designated as the depositary of the Trust Fund and is just as religiously filled in in every case as the space for sharing terms.

"That our plan is a popular one with producers is best attested by the offers of product we have received during the short time this policy has been in effect and also by the number of successful producers who have signed contracts to produce series of pictures for us. Among those we are at liberty to name are Major Maurice Campbell, J. Searle Dawley, Burton King, and others.

"A complete outline of our plans and policies is in preparation and will be issued in the near future."

Big Bookings for Preferred

Dominion Films, Ltd., who distribute Preferred Pictures throughout Canada, report that the first eight Preferred features are going exceptionally well. They announce that "The Girl Who Came Back" and "Daughters of the Rich" have just been booked for the Allen Theatres. "Poor Men's Wives" and "Thorns and Orange Blossoms" have been booked for first runs in Quebec City at the Victoria.

A Metro Poster

Louis Fancher, one of the most noted poster artists in the world, has created a remarkable painting which will be used by Metro Pictures Corporation as a 24-sheet for the Fred Niblo production of "Strangers of the Night."

Selects Cast

In a wire received at the home office of Preferred Pictures, B. P. Schulberg, producer, announces that he has completed selecting the cast for "Maytime," the adaptation of Rida Johnson Young's famous play to be directed by Gasnier. The cast follows:

Harrison Ford, Ethel Shannon, William Norris, Clara Bow, Wallace MacDonald, Netta Westcott, Josef Swickard, Martha Mattox, Robert McKim, Betty Francisco, Edna Tichenor, Mertha Sterling.

Stallings Changes

Charles P. Stallings, formerly production manager for over two years at Universal City, has been appointed in a similar capacity at the Louis B. Mayer studios, where he will be in active charge of all stage preparations for the John M. Stahl and Reginald Barker productions.

Premiere of "The Green Goddess" Meets with Exceptional Success

"The Green Goddess," long heralded feature production of the Distinctive Pictures Corporation, featuring George Arliss, had its world premiere at the Sam H. Harris Theatre, New York, on Tuesday night, August 14. The photoplay was hailed by the audience and by New York's critics as the biggest and best thing of its kind ever put on the screen. The New York Times declares in its review that "The Green Goddess" marks a new era in the industry.

One of the largest first night crowds in the history of Broadway attended the opening. The motion picture and theatrical world —managers and stars alike—were there, many celebrities standing throughout the entire showing.

"The Green Goddess" was directed by Sidney Olcott, who was responsible for another big current attraction, "Little Old New York," while the continuity, which won the praise of the newspaper critics, was prepared by Forrest Halsey. Karl Breil, who wrote many of the scores for D. W. Griffith openings, supplied the musical accompaniment. Clark Robinson prepared the settings and decorative effects while the Oriental details were supervised by Roshanara.

New York American—"Thrills, beauty, drama and tense appeal predominate in 'The Green Goddess'; it is a vital, gripping play . . The entire production is a screen triumph."

New York Times—"It is not only beautifully staged, but the acting is excellent and the direction faultless. . . . All players in the cast, and this includes even those who served as extras, have done their bits to make this the best photoplay of its kind ever produced . . . Here is a photoplay that shows the dawn of a new era in the motion picture world."

New York Tribune — "'The Green Goddess' on the screen is much more effective than ever it was on the stage. . . . We are ready to call 'The Green Goddess' the perfect picture if you like thrilling melodrama . . . . anyway, don't miss it."

Daily News—"The fascinating splendor, the thrilling mystery holds its audience in a grip of iron."

New York Herald—"One glorious moment in 'The Green Goddess' is calculated to pull the audience out of its seats."

New York World—"George Arliss may be easily ranked among the first ten in motion picture pantomime. . . . A strong and well sustained story with beauty and detail in the background."

New York Morning Telegraph: "The production is a highly artistic one and the cast is so excellent that the familiar play has become one of the most thoroughly worthwhile pictures that has been given to us this year."

New York Evening Mail: "A melodrama done in the best style. In its film form 'The Green Goddess' deserves all the success it had while on the stage."

New York Evening Journal: "An epic of photoplays. Every moment was tense."

New York Evening World: "An evening full of entertainment. Sidney Olcott's direction is wellnigh perfect. Buy tickets for 'The Green Goddess.'"

New York Evening Telegram: "Another Arliss screen triumph. The Rajah is a much finer conception than the same actor's Disraeli."

Three Big Productions Acquired by Selznick

The Selznick Distributing Corporation, through Myron Selznick, vice-president, announces the acquisition of the first production starring Dinky Dean, the child actor who scored such a big triumph with Charlie Chaplin in "The Pilgrim." The picture as yet has not been titled.

Produced by Z. A. Stegmuller and directed by Albert Austin, it is a tale of fifteenth century life taken from the story by Abbie Farwell Brown, titled "John of the Woods."

The Selznick Distributing Corporation also announces the acquisition and early release of the latest Murray Garson production titled, "Broadway Broke."

Though having been widely advertised before negotiations were completed with Selznick, a more elaborate and extensive campaign than ever is now planned. "Broadway Broke" is from the Saturday Evening Post story of the same name and is from the pen of Earl Derr Biggers.

Directed by J. Searle Dawley it deals with the life of a former Broadway favorite who has gone broke on the street that once carried her name in electric lights, and how she stages a come back. Mary Carr is starred.

Another production acquired by the Selznick Distributing Corporation for early release is the Hugh Dierker production, "Cause for Divorce."

It is a tale of modern marriage from the specially written screen story by Thelma Lanier and deals with the trials and tribulations of two young married couples of the idle rich. The cast includes David Butler, Fritzi Brunette, Pat O'Malley, Helene Lynch, Charles Clary and Edward Kimball.

"Ashes of Vengeance" Makes a Big Hit with Critics and Public

"Ashes of Vengeance," Norma Talmadge's ten-reel period photoplay, which Joseph M. Schenck is presenting in New York for an indefinite pre-release run, is completing a highly successful second week at the Apollo Theatre. The picture enjoyed a formal world's premiere on the evening of August 6 before a distinguished gathering of film folk and stage celebrities.

New York critics devoted considerable space to an elaborate description of the production. Its accuracy in depicting the life of sixteenth century France, the magnitude of its sets, and the excellence of the cast won the praise of all reviewers.

Among the comments of representative critics were: Evening Mail: "A moving picture of beauty seldom seen on the screen is 'Ashes of Vengeance.' It combines a marvelous spectacle of France in the sixteenth century and a love story of delicate charm executed in a thoroughly entertaining manner." Daily News: "'Ashes of Vengeance' is in the full sense of the word a masterpiece of film production." Herald: "'Ashes of Vengeance' is unquestionably thrilling." Evening Sun and Globe: "Norma Talmadge is that rare woman who sways the hearts of men with the same grace and ease she moves her feathered fan." World: "As a whole 'Ashes of Vengeance' is a notable mountain among the myriad molehills of the cinema." New York American: "There is much dramatic and emotional action in 'Ashes of Vengeance' and the reproduction of court scenes and dresses are magnificent."

"Ashes of Vengeance" is scheduled for late September release through Associated First National Pictures. It was directed by Frank Lloyd, who has since started his first Frank Lloyd Production for First National, "Black Oxen," in which Conway Tearle, the male lead in "Ashes of Vengeance," will play a prominent part.

All-Star Cast for Goldwyn Film

The cast for Rupert Hughes' new photoplay, an original story of divorce and the varying laws in the different states, is going to have another one of the great, all-star casts which have characterized all of Goldwyn's Rupert Hughes' pictures.

Helene Chadwick will have the leading feminine role. Lew Cody, George Walsh and Carmel Meyers also will have leading roles.

Cruze Finishes Film

James Cruze has completed "Ruggles of Red Gap," his production for Paramount of Harry Leon Wilson's popular novel, with Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgeway, Charles Ogle and Louise Dresser featured.

"Merry-Go-Round" in Fourth Broadway House

"Merry Go Round," the Universal Super-Jewel production of life romance and adventure in Vienna, made by Rupert Julian as one of the biggest pictures of the year, has smashed the summer bugaboo in New York City, according to reports from the several Broadway theatres which have shown it during the past seven weeks. It has convincingly demonstrated that a really big picture will get the crowds and keep them coming, despite the season.

After playing two record breaking weeks at the Rivoli "Merry Go Round" was transferred to the Rialto, then to the Central Theatre at popular prices, and now it is showing in the Cameo Theatre, making four first runs on Broadway, a record for the Great White Way. As soon as its run in the Cameo is completed "Merry Go Round" will play an 81-day booking in the Keith, Moss and Proctor houses in and around New York City.

Reports which have just reached New York from Los Angeles indicate that the "Merry Go Round" opening at the Mission Theatre in that city was one of the highlights of the screen year on the West Coast.

"Spanish Dancer" with Pola Negri, Is Finished

Herbert Brenon has completed production of Pola Negri's newest Paramount picture, "The Spanish Dancer." Commencing June 4, this production, which is Pola Negri's third Paramount picture, was completed upon the date fixed, despite the fact that some of the largest sets ever constructed for a Paramount picture were required and thousands of players were employed.

Though the actual filming of the story occupied a little less than nine weeks, preparatory work was begun during the winter. The picture was made from the story, "Don Caesar de Bazan," by Adolphe D'Ennery and P. S. T. Dumanoir.

Fox Dynamites Hillside in Making Big Scene

Five thousand tons—ten million pounds—of "cometing" dirt and stone crash down a steep, treeless hill and amid clouds of thick, curling dust bury a sturdy log cabin wherein sit two desperate men and one nervous, overwrought girl.

This is one of the big scenes in the Fox Film Corporation special, "Hell's Hole," which is on the 1923-24 list, and stars the popular Charles Jones at the head of a notable list of players.

This terrific avalanche, caused by a big dynamite explosion, is a brilliant instance of the advance of the motion picture art, embracing as it does a "shot" of Nature in all its colossal impressiveness. Emmett Flynn directed the picture.

Charles Jones, Ruth Clifford and Maurice B. Flynn are shown prisoners in the cabin buried by the avalanche. It is a thrilling climax on the heels of the extraordinary avalanche shots.

Cast Selected

With a strong cast chosen to support Derelys Perdue in the leading role, production of "Born of the Cyclone" has been started at the Powers studios under the direction of Emile Chautard. Lloyd Hughes, Ralph Lewis, Josef Swickard, Joseph Dowling, Max Davidson, Emilie Fitzroy and Caroline Rankin are the players in this latest F. B. O. offering. "Born of the Cyclone" is taken from the stage play by G. Marion Burton. The scenes are laid in Louisiana and the principal characters are gypsies.

Drawing Posters

Wynn Holcomb, the young American artist whose unique European caricatures have been a feature of fan magazines for some time, has recently designed some very novel and effective posters for Goldwyn, Jackie Coogan, Baby Peggy and others. Holcomb intends soon to leave for the Coast to draw posters on the lot.

Mack Sennett Film Has Been Completed

Mabel Normand, under the direction of F. Richard Jones, has just completed for Associated Exhibitors, Mack Sennett's latest feature offering to the screen, "The Extra Girl." There is now much activity in evidence, making advance preparations for the next Sennett-Associated Exhibitors' starring vehicle for Miss Normand.

With the cessation of activity on "The Extra Girl" comes the announcement that Mack Sennett has just completed for Associated Exhibitors what is adjudged the greatest photoplay of his producing career.



A BUSY TRIUMVIRATE

Left to right: Sol Lesser, president of Principal Pictures Corp.; Irving M. Lesser, vice-president, and Mike Rosenberg, secretary, who will meet in New York for an important conference regarding distribution, as announced elsewhere in this issue.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

New Brand Heads Educational's Increased Output for September

Educational gets off to a flying start on the new season with its September schedule, which includes one entirely new brand of new reelers, Juvenile Comedies, and the first of the new series of three well-established brands, Lloyd Hamilton, Christie and Mermaid Comedies. The inauguration of the new Juvenile Comedies follows close on the first issue of another new brand, Tuxedo Comedies, which is titled "Easter Bonnets," released the latter part of the current month.

The initial two-reeler for the month is "Yankee Spirit," in which Bennie Alexander of "Penrod and Sam" fame is featured, with Ernest Butterworth and a fine cast of juvenile and adult actors, including George Ovey. This inaugurates the Juvenile Comedies, which are boy stories, the spirit of the American boy, such as you find in the Boy Scout troop.

Next will follow the first of the new Lloyd Hamilton group, "The Optimist," This comedy was supervised by Jack White. It is announced as having an exceptional cast, with Ruth Hiatt in the leading feminine role. Del Lorice, a dramatic actress, who makes her screen debut, sets a new style in vampires. In addition, Lloyd Bacon and Hank Mann, in addition to co-operating on the scenario and gags, also appear in prominent roles. The cast also includes Andrew Arbuckle and Percy Hildebrant, two actors well known to the stage and screen. Gil Pratt is directing.

There will be two Christie Comedies, "Navy Blues," featuring Dorothy Devore in a story laid on one of Uncle Sam's fighting ships; to be followed by "Hold Everything," which shows this popular little star in a novel comedy about an old maid's home.

"High Life," featuring Lige Conley, supported by several Mermaid favorites, will open the season for Mermaids. It is a Jack White production, and is said to be unusually amusing.

There will also be a large number of single reel subjects: Three Cameo comedies, featuring Cliff Bowes and Virginia Vance: "His New Papa," "Moving" and "The Limit." The "Sing Them Again" series which started in August offers "Companions," which introduces the well-known songs "Comrades," "The Curse of an Aching Heart" and "When You and I Were Young, Maggie."

There will be a novel number of the Bruce Wilderness Tales series, "While the Pot Boils," a story of tramps telling yarns while waiting for their "stew" to cook. "While the Globe Trotter Trots" is the offering in the Lyman Howe "Hodge Podge" series.

New Department for Pathe

Pathe announces the establishment of a new sales department, charged with the marketing of two-reel comedies. Stanley B. Waite, formerly Pathe branch manager in Boston, has been placed in charge as Sales Manager of Two-Reel Comedies. The creation of this new department is due to many important additions to the list and the rapidly increasing business of this class of releases.

First "Pal" Comedy

The first of a new series of Century Comedies to be distributed by Universal starring the clever dog Pal is now in production and has been titled "Pal Puts It Over." It was written by Al Herman in collaboration with Harry Lucenay, Pal's trainer and owner, and will be directed by Herman. The cast will include many Century favorites.

Al in "The Tailor"

The Fox comedy release for August 26 is titled "The Tailor." As the title implies, the featured comedian, Al St. John, appears in the role of a pants presser and rip mender, and is said to have introduced a lot of new and very laughable stunts.

New "Heeza Liar"

The newest Bray single reel production offered by Hodkinson bears the timely title of "Colonel Heeza Liar's Vacation." It shows this famous cartoon character meeting with comedy adventures on a dairy farm.

Books Centurys

Loew State Theatre, Buffalo, has booked eighteen Century comedies for showing within the next five months. The list includes six Baby Peggy comedies and thirteen starring Buddy Messinger, the Follies Girls, and Jack Cooper.

Pathe Comedy Schedule Shows 64 Two-Reelers—Stan Laurel in 13

For the season that is just beginning Pathe offers exhibitors a total of sixty-four two-reel comedies, featuring established screen stars, and also promises that further additions to this list will be announced within a short time.

This number includes thirteen two-reelers, which will feature Stan Laurel. These will be produced by Hal Roach and are said to have been prompted by the popularity Stan Laurel achieved in his single-reel Hal Roach comedies. Mr. Roach will also make thirteen "Our Gang" comedies, thirteen starring Will Rogers and probably six of another brand.

The Mack Sennett studios will supply thirteen Sennett two-reelers and six or eight others, starring Ben Turpin.

This schedule insures a weekly release throughout the year of a two-reel comedy of standard make with an established star, with twelve other comedies for occasional release.

Pathe also reports an increased demand for single-reel comedies of the same high standard as the two-reelers. In this field it is stated that no comedian stands higher than Snub Pollard. Hal Roach has therefore restored him to his specialty of making one-reelers known as Hal Roach comedies. Mr. Roach will also continue to make for occasional release the successful all-animal series called "Dippy-Do-Dads."

Sale for "Snapshots"

Following the announcement that "Screen Snapshots" would, during the coming season, be distributed on the state right market, C. B. C. Film Sales Corporation announces that rights for Greater New York and Northern New Jersey have been purchased by Harold Rodner of 1600 Broadway, and that already this series has been booked over the Loew Circuit.

September Fox Educational Is "Mysteries of Yucatan"

September 2 will see the release of the Fox Educational Entertainment "Mysteries of Yucatan." This shows for what is said to be the first time, these vast and celebrated ruins in Central America. the pictures being obtained by a special expedition sent into the wilderness.

Buried in Mexican soil are numerous pyramids and temples built by an ancient race, the Mayas, whose progress and art are said to handled equalled Old World civilization. This race flourished from 100 B. C. to 600 A. D. and then disappeared. The resemblance between their handiwork and those in the East strengthen the belief that the continents were once connected.

This reel shows scenes taken from the top of the pyramid of the Sun amidst the splendors of nature. The magnificence of another age is revealed including the temple of the serpent, temple of tigers and the city of the sacred well. Here also is a gigantic stairway down which large numbers of girls descended yearly as a sacrifice to the gods. This is said to be the underlying cause of the disappearance of the race.

Special posters have been prepared for exploiting this unusual picture.

"Our Gang" in "July Days" Tops Pathe August 26 List

Comedy and thrills are both included in the two-reel offerings on Pathe's schedule for August 26. The comedy is supplied by "July Days," an Our Gang Comedy, while an episode of the ten episode serial, "Her Dangerous Path," supplies the thrills.

In addition, there is the single-reel comedy, "Live Wires," in which Paul Parrott, in the role of a man new at the business, undertakes to wire a house for all kinds of electric devices, with laughable results. There is also an Aesop Fable, "The Great Explorers," in which the mouse shows the cat up as a boaster.

The current Pathe Review, No. 34, presents interesting views of Windsor Castle, England, another section of the Lens Liar series, a section entitled "The Sculptor and the Monkey" and views of an island inhabited by different kinds of birds.

"So Long Buddy"

(Universal—Comedy—Two Reels)

A comedy mix-up in which the colored porter is badly frightened by all sorts of strange figures furnishes much of the humor in this Buddy Messinger comedy. This situation is caused by a troupe of actors in the hotel donning their costumes for a rehearsal and Buddy taking advantage of the situation for starting something. Buddy also meets with funny experiences while fishing. It is all typical small boy humor and should delight the children and satisfy the average adult, as many of the situations, while familiar, are amusing.—C. S. S.

"So This Is Hollywood"

(F. B. O.—Drama—Two Reels)

This production, the first round of the second series of F. B. O.'s "Fighting Blood" series, opens with some good comedy and is amusing all the way through. There is some fighting interspersed throughout the round, but it is of the extemporaneous order, having nothing at all to do with the boxing-glove variety of fisticuffs. George O'Hara, as Gale Galen, makes an agile if rather slender fighting man, and is well supported by Mary Beth Milford, Albert Cooke and Kit Guard.—T. S. daP.

"The Strike of the Rattler"

(Universal—Western—Two Reels)

Pete Morrison is the star of this two reel western in which ingenious use is made of the talent of the leading woman to imitate a rattlesnake's rattle to save the hero from a desperate situation. There is plenty of action to the picture which involves repeated encounters between the hero and an outlaw, and it should please patrons who like pictures of this type.—C. S. S.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Bad Bandit, The (Pathe)
Fiddling Fool (Hodkinson)
July Days (Pathe)
Live Wires (Pathe)
Mysteries of Yucatan (Fox)
Pencil Pusher, The (Universal)
Pat's Patents (Hodkinson)
Pathe Review No. 34 (Pathe)
She Supes to Conquer (F. B. O.)
So Long, Buddy (Universal)
Strike of the Rattler (Universal)

One More Comedy Completed for Each Grand-Asher Star

The completion of three more two-reel comedies is announced by Grand-Asher Distributing Corporation, making in all ten for Monty Banks, nine for Joe Rock and ten for Sid Smith, in the series of twelve which each of the comedians is making.

"Kids Wanted" is the amusing title of Monty Bank's newest. It was directed by Harry Edwards, and Ena Gregory plays the leading role, with Bill Blaisdell as the heavy.

In Joe Rock's latest, "The Bill Collector," which Reggie Morris directed, the comedian is shown as starting out to collect some bad bills. He gets into a prize ring before the finish and the laughs that this situation brings about are said to be unusually hearty.

Sid Smith's newest, "Built on a Bluff," was directed by Charles Lamont. It is being filmed considerably above the sea level on account of the nature of the action, and the comedian and his supporting cast enjoyed making it as it gave them a chance to get away from the heat of the summer to places where the cool breezes blow.

"Is Conan Doyle Right?" Is Pathe Two-Reel Special

A sensation is promised by Pathe with the release late in September of a two-reel subject, "Is Conan Doyle Right?" The picture is described as a frank expose, dealing with the questions: Can the dead return? Can the dead make their presence known on this plane?

It is further stated that the picture is in no way offensive to those who believe in spirit control, mediumship or manifestations of the return of the departed, and that, in fact, a portion of the picture deals with this phase and sounds its warning in a powerful seance climax.

"Spiritualism in its false garb is unmasked," continues the announcement. "Imposters are brought to light. A convincing picture is drawn showing to what ends spirit fakers go to attain their results and to what degrading uses they put their power."

To show its faith in the market value of this subject, Pathe will launch a heavy exploitation campaign on this two-reeler, including newspaper tie-ups, articles by noted writers, posters and special aids.

Jack White Signs Andrew Arbuckle

Jack White announces the signing of Andrew Arbuckle to appear in Mermaid Comedies for Educational release. Although his appearance in the support of Lloyd Hamilton in "The Optimist" marks his debut in screen comedies, he is well-known on the stage and screen, having appeared with Mary Pickford, William S. Hart and Charles Ray. Previous to that he appeared in grand opera, vaudeville, musical comedy and on the dramatic stage. Mr. Arbuckle is a brother of the well-known stage star, Macklyn Arbuckle.

"Live Wires"

(Pathe—Comedy—One Reel)

This is a typical Paul Parrott comedy. The comedian appears as a "green" electrician who starts out to wire a house, and ends with a perfect network in every room and the walls and woodwork literally ruined. It is of the slapstick type, contains several amusing situations and should thoroughly satisfy this star's following.—C. S. S.

"The Pencil Pusher"

(Universal—Comedy—One Reel)

Chuck Reisner is the star of this single reel comedy which deals with the experiences of a reporter who even resorts to trying to be arrested in order to get into jail to get a story from the warden. He fails to get the interview and after he has given up hope is really arrested for walking on the grass. The star's experiences are of a familiar type and the ending of the comedy is abrupt. However, there are several amusing situations that should please the average audience.—C. S. S.

"Pathe Review 34"

(Pathe—Magazine—One Reel)

A number of interesting subjects cause this issue to compare favorably with the high standard set for this magazine reel. There is a section showing shots of Windsor Castle, the home of English royalty, a novel lot of stunts in the lens liar series, color views of the Spanish-French border, an island inhabited by large number of pelicans and other unusual birds, and a section showing how a form is built up and then covered with the skin of an animal for exhibition purposes.—C. S. S.

"Pat's Patents"

(Hodkinson—Comedy—Two Reels)

Considerable ingenuity is displayed in some of the devices which Pat invents and wishes his prospective father-in-law to finance, but the bulk of the material is of the familiar type including stunts pulled by the henpecked old man to get away from his wife. Pat's star invention is a boomerang bullet, which, if it misses its quarry, continues chasing him. This number is not as amusing as some of the earlier issues in the series.—C. S. S.

"July Days"

(Pathe—Comedy—Two Reels)

Although the comedy stunts of the kiddies are not as furious as in some of the preceding issues, this number of the "Our Gang" series is high in comedy values, and will amuse any audience. The same cleverness is shown in providing material that will get laughs. Freckles Mickey Daniels is really the star and the subject deals largely with his attempts to win favor with an attractive little miss despite the obstructive tactics of the other "gangsters," particularly the little girl's brother, Jackie Condon.—C. S. S.

"Fiddling Fool"

(Hodkinson—Comedy—Two Reels)

There are a number of situations which will amuse those who like comedies of a rough and tumble type, however the action appears forced and the humor is not spontaneous, and this subject will rank as an ordinary comedy attraction. Raymond McKee appears as a chap who depends on his trusty fiddle to get him out of scrapes, believing in the power of music. He wins out even in a prize fight by breaking the fiddle over his opponent's head when the lights are turned out.—C. S. S.

"She Supes to Conquer"

(F. B. O.—Drama—Two Reels)

Real fighting in the squared circle starts in earnest in this the second round of the new series of F. B. O.'s "Fighting Blood" stories. The action of the production revolves in a large degree around the hero's experiences as a movie actor. An addition to the cast in "She Supes to Conquer" is Louise Lorraine as Patricia Paddington, who adds an effective touch to the good work of all who take part. This round will furnish good entertainment for the average audience.—T. S. daP.

"Mysteries of Yucatan"

(Fox—Instructive—One Reel)

Of particular interest to Americans because of the flurry over King Tut is this Fox Educational which deals with a former civilization in this continent. Many interesting facts are brought out about the Mayas, who built great temples and pyramids in Yucatan and Mexico about the beginning of the Christian era. An expedition to that section brought back evidence that these people attained a high degree of civilization.—C. S. S.

"The Bad Bandit"

(Pathe—Cartoon—One Reel)

The manner in which a bad mouse robs the farmer's refrigerator and leads him and his friend, the cat, a merry chase over land and through the water, furnishes the plot for this Aesop's Fable cartoon, which is in every way up to cartoonist Terry's usual standard. It contains a lot of laughs and will be enjoyed by the majority of patrons.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

The Reflecting Arc

The following is printed without comment. If the Mazda folks or the arc people are able to controvert the findings therein contained they certainly should do so, and will be accorded any reasonable amount of space in this department in which to do it. It is FACTS we want.

I am publishing Professor Chaffee's article exactly as written, except for a few comments of my own, so marked, and some slight changes in nomenclature—he called the lamphouse an "arc chamber" and "arc box," which would be unintelligible to practical projectionists.

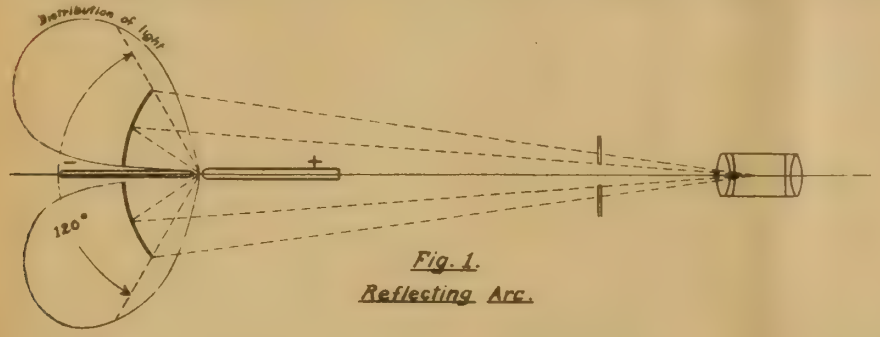


Fig. 1.
Reflecting Arc.

Report on the New Reflecting Arc

The following report gives the results of comparative tests of the New Reflecting Arc, submitted by the American Reflecting Arc Corporation, with commonly used types of illuminators such as the vertical arc operating on direct and alternating current, and the Mazda 900-watt lamp.

The new reflecting arc for motion picture projection makes use of a concave mirror to intercept and concentrate the light on the film instead of the condensing lenses common to all other forms of projectors. The carbons are situated horizontally in the optical axis of the projector lens system, as shown diagrammatically in Fig. 1. The positive carbon is forward, or nearer the film, while the crater faces the mirror, which surrounds the rear or negative carbon.

No Condensing Lenses Are Necessary

Figures 2 and 3 show, for comparison, the common vertical arc and the high intensity arc, respectively.

Since over 80 per cent. of the light from a direct-current arc eminates from the crater of the positive carbon, the arrangement of positive carbon and optical units should be such as will utilize as much of this light as possible. The approximate distribution curve of light about the crater is given in each of the figures. As shown in Fig. 1, the mirror of the reflecting arc intercepts a large fraction of the light from the crater, whereas the condensers of the other types of arc take in a much smaller fraction of the available light. The diameter of the mirror shown in Fig. 1 is 6 inches, it subtends an angle of 120 deg. at the crater. The ordinary 4½ inch collector lense of the other illuminators subtend an (would depend considerably on distance of crater from face of collector lens. Ed.), angle of only about 70 deg. at the crater. Theoretically, if the distribution of light were uniform the amounts of light utilized in the two cases would be in proportion to the squares of the angles, or about 3 to 1. In other words, the reflecting arc, in comparison with the arcs using condensing lenses, should give about three times the amount of (the available. Ed.), light on the screen. In actual practice, as shown by the light distribution curves of Figs. 1 to 3, the distribution of light is not uniform, but is a maximum in a direction perpendicular to the crater surface. In the case of the vertical arc the condensers are unfavorably situated with respect to the inclined positive crater and the light eminating therefrom, so that a great deal of light is lost.

The positive carbon of the high intensity arc is very favorably positioned with respect to the condensing lenses, but on account of the small angle subtended by the lens a large amount of light is lost in the lamp house.

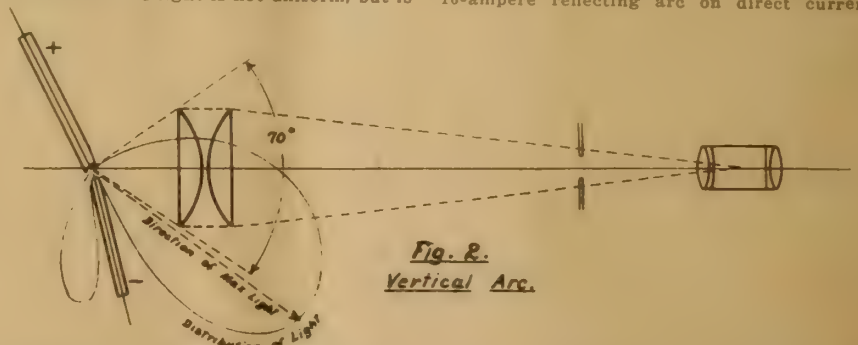


Fig. 2.
Vertical Arc.

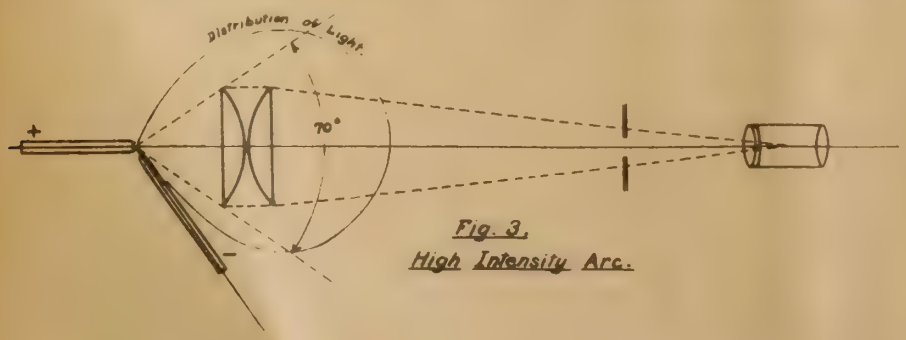


Fig. 3.
High Intensity Arc.

The above discussion gives ample reasons for expecting a greater screen illumination from the reflecting arc than from other types for the same current used in the arc.

Experimental Results of Comparative Tests

The following tests were made to determine, experimentally, the gain in light, when using the reflecting arc, over that given by a standard Simplex vertical arc projector and a Mazda lamp projector. The intensity of light at the screen, when the illuminated area is eight feet by ten and three quarters feet was measured by a photometer in foot candles. Since the intensity of light for any current depends greatly upon the adjustments of the arc and distances between the arc and aperture plate, (on this distance of light source from face of collector lens; on angle of crater to face of collector lens; on whether projection lens has sufficient diameter to admit entire beam and no sign of spot. Ed.), a large number of observations were necessary in order to obtain a true statement of facts. Each time adjustments were made for even illumination on the screen.

Fig. 4 shows the results of a comparison of the reflecting arc and the vertical arc, (presumably meaning the ordinary projection arc. Ed.), the former being operated on both direct current and alternating current. The observation points for the vertical arc are very much more scattered because of its greater irregularity and the variation caused by the changing position of the crater.

The curves show that for the same current through the arc, the reflecting arc gives from three to four times more light than the vertical arc. Looking at the results another way, for the same illumination of the screen, the reflecting arc requires less than one third the current required by the vertical arc. For instance, a 16-ampere reflecting arc on direct current gives as much screen illumination as a 50-ampere direct current vertical arc. The illumination using alternating current is far less than with direct current due to the lower arc voltage, explained below, and to the fact that the positive crater shifts from one carbon to the other.

The vertical arc is ordinarily operated on direct currents of from 30 to 100 amperes or even more and does not give satisfactory results on small currents. On the other hand, the reflecting arc operates well on direct currents of from 5 to 30 amperes and little is gained in using larger currents. On alternating current the vertical arc usually operates on from 35 to 70 amperes while the reflecting arc operates satisfactorily on from 20 to 40 amperes.

The average voltage across the direct-current arcs, using large currents, is 60. The average voltage across the reflecting arc is about 58 for currents of from 10 to 30 amperes, but is higher for smaller currents. An arc characteristic is given in Fig. 5 On alternating current the arc voltage is much less than on direct current, ranging from 30 to 40 volts. A much shorter arc is used.

In Fig. 6 is given the results of Fig. 4 replotted to a scale of power (arc voltage times arc current) in kilowatts delivered to the arc or lamp. The same gain of the reflecting arc over the vertical arc is shown here. For the same illumination on the screen less than one-third the power is required in the reflecting arc. This means not only less expense for power, an important item, but less heat in the lamphouse and less carbon cost.

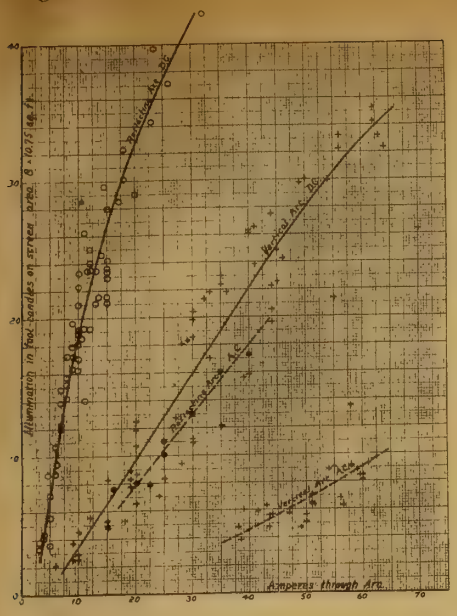


FIGURE 4

For the same power supplied to the arc, the illumination using alternating current is about one-half that when using direct current.

The intensity of illumination given by a standard 900-watt Mazda lamp is shown in Fig. 6. The Mazda lamp is here shown even less efficient than the vertical arc on direct current. This is somewhat unfair to the Mazda lamp for the scale of abscissas representing power in the arc does not represent the total power drawn from the mains because all arcs operating on direct current require some ballast resistance or the equivalent and this ballast resistance absorbs power. The Mazda lamp operating on alternating current requires a transformer but this transformer absorbs very little power.

What Figure 7 Shows

Fig. 7 gives the results in the most practical form. In this figure the screen illumination given by the arcs and Mazda lamp is plotted for various amounts of power taken from the electric mains at 110 volts and takes into account the losses in the necessary ballast resistance or conversion apparatus. The two solid lines give the comparison of the reflecting and vertical arcs on direct current when ballast resistances are used. Here, as before, a saving of over two-thirds of the power is possible for the same screen illumination when using the reflecting arc. The dotted lines indicate the results on alternating current. A curve is given for the reflecting arc on alternating current using ballast resistance but an alternating current arc is seldom operated with resistance because a transformer or reactance affords much more efficient operation. The curve for the arcs on alternating current with transformer lie surprisingly near the corresponding curves for direct current in view of the inefficient results on alternating current shown in the preceding figures. This is because, in spite of the low efficiency of the alternating current arc as a source of light, the large loss in motor generator or ballast resistance does not obtain when the only conversion apparatus necessary with alternating current is the high efficiency transformer. The curve for the reflecting arc on alternating current was calculated from the results of Fig. 6 assuming a transformer efficiency of 90 per cent. The curve for the vertical arc on alternating current was drawn from actual power measurements using a Power's Inductor for controlling the arc.

Points A, B and C

The three points A, B, and C of Fig. 7 show the illumination and power required when operating the Mazda lamp projector in three ways. Point A indicates the most efficient method of operating the lamp on alternating current using a transformer to step down the voltage to the lamp voltage of 30. Sometimes if only direct current is available an inverted rotary converter is used to convert to alternating current which can then be transformed down to 30 volts. Point B represents this case. Point C represents an extremely inefficient method of operating the lamp on direct current through resistance.

Attention should be called to the fact that the 900 watts for the Mazda lamp goes into the lamp and is liberated largely as heat in the lamphouse, while of the power taken from the mains for the reflecting arc, 45 per cent. is liberated in heat in the ballast resistance which can be located outside the projection room. This means that for the same illumination on the screen there is approximately three times as much heat liberated in the Mazda lamphouse as in the reflecting arc lamphouse.

As is well known and as is borne out by the curves described above, it is highly desirable, when possible, to operate arcs on direct current. When the only source of power is direct current at higher voltage than 110 or alternating power at any voltage, either single phase or polyphase, a motor generator set is necessary if direct current is to be fed to the arc. The motor-generator set may have an efficiency of from 60 to 65 per cent. for the small sets of 1.5 kilowatts capacity and perhaps 70 to 75 per cent. for the larger sets. The generator is usually wound for about 75 volts. (Not true in Series arc type. Ed.). Of the power drawn from the mains, some is lost in the motor-generator set and some in the small ballast resistance. The curves of Fig. 8 show approximately what should be expected when the proper motor-generator set is used. These results are not absolute because the efficiencies of motor-generator sets vary somewhat.

If a large motor-generator set, designed for, say, a 50-ampere arc, is used to feed a 15-ampere arc, the motor-generator set will have a slightly lower efficiency at this light load than at the full load for which it was designed. In this case the amount of power

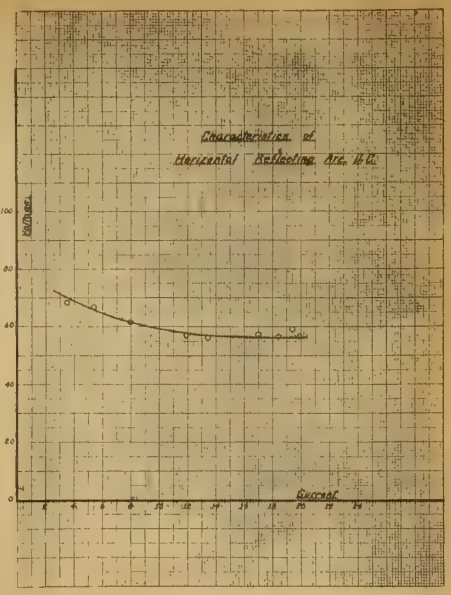


FIGURE 5

required can be obtained from the curves by adding from 5 to 10 per cent. The loss in efficiency is, therefore, not great, even if a large machine, formerly used for a large arc, is used for a small current arc.

An Efficient Illuminator

The above tests show conclusively that the reflecting arc is a much more efficient illuminator than other types of projection light source. A saving of roughly two-thirds of the power is afforded by the use of the reflecting arc, and this result is in agreement with what is expected from the elementary considerations of the geometrical arrangement. Certain other advantages possessed by the reflecting arc may now be described.

One of the greatest annoyances with the ordinary or high intensity projection arc is the frequent breakage of the collector condensing lens. This is due to the great heat liberated so close to the thick glass lens. Although the mirror is as near the arc as the lens, it is so thin that breakage is negligible.

Chromatic aberration, so prominent with thick lenses, is entirely absent with mirrors.

Attention has already been called to the fact that if the reflecting arc requires less power for the same illumination on the screen, less heat is developed in the projection room.

The reflecting arc uses small carbons, and on account of the relatively small power

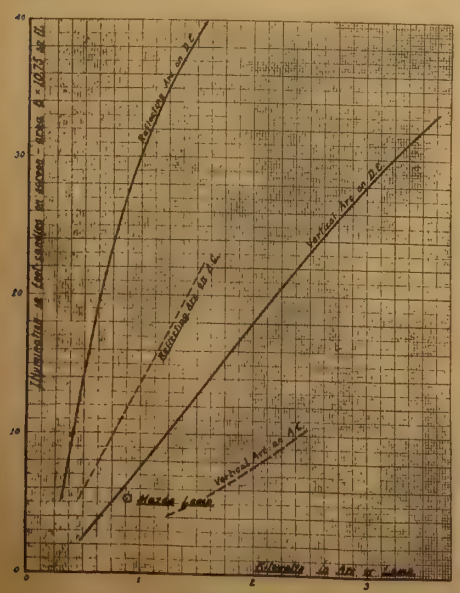


FIGURE 6

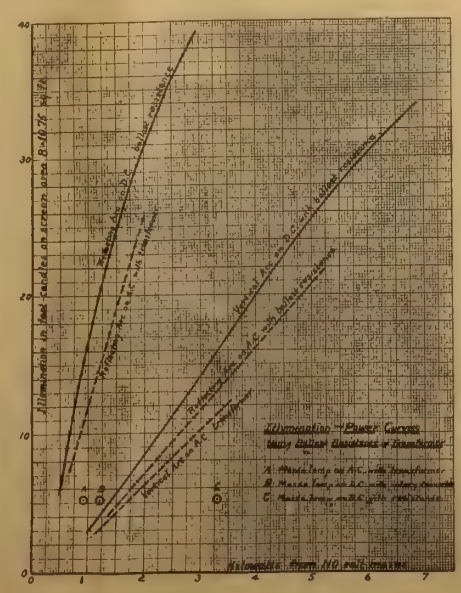


FIGURE 7

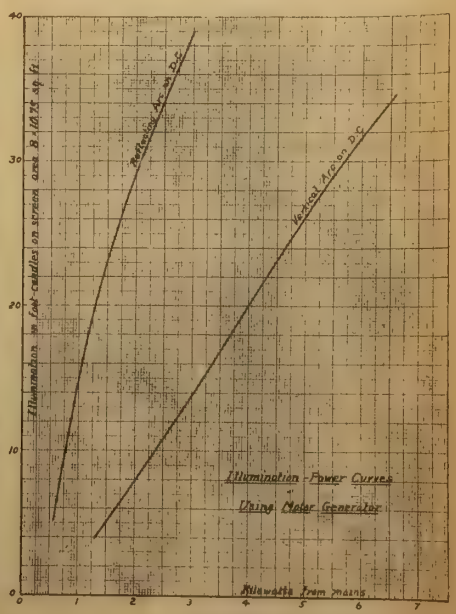


FIGURE 8

required the consumption of carbons is less, hence the carbon cost is considerably reduced.

Since the carbons of the reflecting arc are in the optical axis of projection, the source of light is symmetrical with respect to the axis and lenses, and adjustments for even illumination on the screen are much simpler and easier made than for the vertical arc.

Formula for calculating ballast resistance for single or multiple arcs on D. C.

$$R = \frac{V - 60}{1}$$

where R is the required resistance
V is the line or generator voltage
1 is the arc current

(Signed) E. LEON CHAFFEE,
Associate Professor of Physics and Electrical Engineering.
Cruft High Tension Electrical Laboratory,
Harvard University.

Multiple vs. Series

A letter signed Standley P:'%."*; (that is as near as I am able to come to it, who presumably is projectionist at the Burke Theatre, comments on the man who paid ten dollars for his handbook, saying he paid twelve dollars, because his first copy went astray in the mails, and he was obliged to remit for a second copy.

May I remark that if he wrote his name and address as he did in the letter to me, it was small wonder. Let me, for about the nine hundredth time, impress upon you all the absolute necessity of writing your name and your address legibly. I still have eleven dollars sent me from China, six or seven years ago, in a letter. I was utterly unable to make anything understandable out of either the name or address. I never heard from the sender again. Suppose he thought he was "done" out of his money, but instead he merely "did" himself.

The good Kenosha brother has a General Electric A. C. to D. C. motor generator set which has been running an average of ten hours a day for ten years. He wants to know whether it can be re-wired so as to use the two arcs in series alternately.

He says:

Friday, October 13, last year we organized ourselves into a body known as the Kenosha Projectionists' Society. We meet twice a month, first and fourth Friday, at 11:30 P. M., to discuss various subjects which will tend to advance us in the art of projection.

We have, however, had tough going, due to limited membership and high expense. Can you offer any suggestions which will tend to arouse interest in our members? In closing let me say that I have been a reader of the department since 1914, and have the Bluebook. Also the second, third editions and the little booklet put out by the Nicholas Power Company in 1910.

The little booklet was really the first edition, though it was not named as such.

As to the motor generator set, I think not. Write directly to A. D. Cameron, Supply Department, General Electric Company, Schenectady, New York, giving ALL data on machine name plate, especially the serial number of the machine. Tell him I referred you to him.

As to arousing interest in study, it is a very difficult thing to do. Men usually only dig in and work when they can see, RIGHT IN FRONT OF THEIR EYES, some immediate selfish reason for doing it. I used to be very enthusiastic about such societies, but have seen so many of them fail that, frankly, I am a bit discouraged.

So long as the employer does not care, or seem to care what his projectionist knows or does not know, so long as he will work cheap enough, it is and will be hard sledding. So long as the union scale remains a flat MAXIMUM in the mind of the exhibitor, it is and will be hard to get men to make the effort necessary to advancement.

On the other hand, when the time comes that the exhibitor is willing to pay at least some premium for real knowledge, competency and energy to apply them, then you will see more men take interest in study and high class work.

As it is now only the naturally energetic men—the men who are willing to advance just for the sake of getting ahead—of "being somebody," even though being somebody brings no financial advantage, take real interest sufficient to make such a body a success—and there are seldom enough of them in any one place.

No Scale at All

The foregoing may sound discouraging. It IS discouraging, but it is nevertheless pretty nearly FACT. However, the sour dough is leavened by the further fact that a slowly increasing number of exhibitors are coming to the realization that a union scale, or any other scale which is dead flat and makes no provision for the encouragement of high class work, is the most utterly stifling proposition imaginable. I have repeatedly pointed out that the union scale is not really a scale at all, but MERELY A MINIMUM, below which the exhibitor must not go. If the exhibitor wants really to encourage high class service in his projection room—to get the best possible result on his screen, and get it there without heavy waste, he MUST recognize merit in the pay envelope.

It is just plain natural that so long as John Jones the DUB who merely knows enough to manage to hold a job, gets exactly the same as does George Higgenbotham, who studies and works hard to put on the best possible picture, and to put it on efficiently, you safely may bet dollars to plugged nickels that George Higgenbotham is going to be disgusted and discouraged, and repeat to himself that well known phrase: "Aw what's the use anyhow?"

As the matter now lies all I can honestly say to you is that in the end knowledge will win and energy be rewarded, because sooner or later the dough-head exhibitor will either wake up, or go bust, and a better man will take his place; also, slow as is the process, there is right now a considerable proportion of exhibitors who demand and are willing to moderately reward high class service; also the man who is really worth while will study to improve, even though there be no direct monetary reward in sight.

I would suggest, as one possibility of stimulating interest, that you agree to assess yourselves a sum equal to three weeks' pay—making the assessment NOW, so as to have the money in hand, and start a course of study embracing the questions in the back of the Bluebook, the winner to get a two weeks' vacation, the second man one week, on full pay.

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

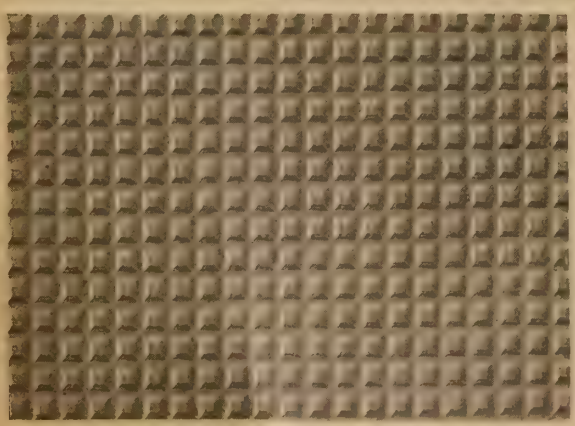
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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
The Three Must-Get-Theres	Max Linder	Sept. 9		3,800
Garrison's Finish	Jack Pickford	Jan. 27	May 12	8,000
Salome	Nazimova	Jan. 13	Mar. 24	6,000
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennect Prod.-Turpin.	Apr. 28		4,15[illegible]

AMERICAN RELEASING

Solomon in Society	Strauss Prod.	Jan. 6	Aug. 4	6,000
Milady	Featured Cast	Feb. 3	Apr. 7	7,644
One Million in Jewels	Helen Holmes	Feb. 10	Mar. 24	5,326
Bohemian Girl	Harley Knowles Prod.	Feb. 17	Mar. 24	6,462
The Grub Stake	Nell Shipman	Mar. 17	Apr. 14	8,061
Son of the Desert	W. Merrill McCormick	Mar. 24		4,144
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

ARROW

The Double O	Jack Hoxie	Dec. 9		4,720
Lost in a Big City	John Lowell	Jan. 20	May 12	8,000
Jacqueline	Star cast	Mar. 31	July 21	6,000
Man and Wife	Maurice Costello	Apr. 28		5,000
The Broken Violin	Star Cast	Apr. 28		6,000
Spawn of the Desert	Wm. Fairbanks	May 5		4,500
Little Red Schoolhouse	E. K. Lincoln	May 26		5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts

ASSOCIATED EXHIBITORS

A Bill of Divorcement	Constance Binney	Jan. 20	Mar. 24	5,819
The Tents of Allah	Mary Alden, Monte Blue	Apr. 7	June 9	7,864
Alice Adams	Florence Vidor	Apr. 28		6,000
Is Divorce a Failure?	Leah Baird	May 5		5,448
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803

EDUCATIONAL FILMS CORP.

Babies Welcome	Dorothy Devore	Mar. 10		2,000
A Jungle Romeo	"Snooky"	Mar. 10		2,000
Hot Water	Neal Burns	Mar. 17		2,000
Uneasy Feet	Lloyd Hamilton	Mar. 24		2,000
Kick Out	Lige Conley	Mar. 31		2,000
Family Troubles	Eddie Barry	Mar. 31		1,000
Green as Grass	Jimmie Adams	Apr. 7		2,000
Movie Daredevil	Cartoon	Apr. 7		1,000
The Dude	Jimmie Adams	Apr. 14		1,000
Take Your Choice	Bobby Vernon	Apr. 14		2,000
Cold Chills	Louise Fazenda	Apr. 21		2,000
Traffic	Jimmie Adams	Apr. 28		1,000
Winter Has Came	Christie Comedy	Apr. 28		2,000
F. O. B.	Lloyd Hamilton	May 5		2,000
Speed Demons	Howe Hodge-Podge	May 5		1,000
From Windows of My House	Bruce Scenic	May 12		1,000
Exit Stranger	Cliff Bowes	May 12		1,000
Roll Along	Jimmie Adams	May 19		2,000
Small Change	Cameo Comedy	May 19		1,000
This Way Out	Mermaid Comedy	May 26		2,000
Between Showers	Cliff Bowers	May 26		1,000
Their Love Growed Cold	Cartoon comedy	June 2		1,000
Plumb Crazy	Christie comedy	June 2		2,000
Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000

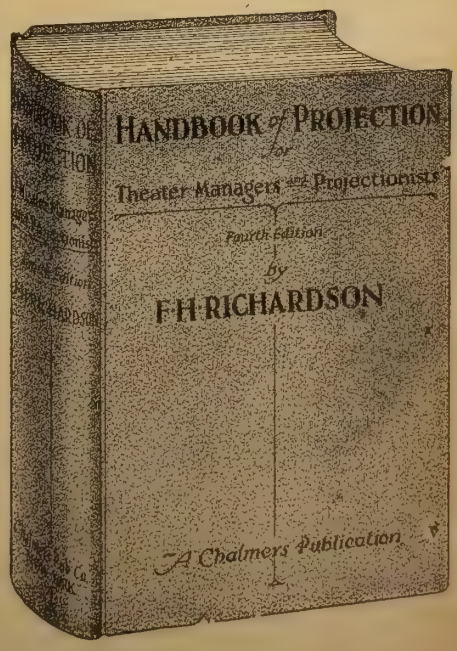
FAMOUS PLAYERS-LASKY

Nobody's Money	Jack Holt	Feb. 10	Mar. 10	5,584
Java Head	George Melford Prod.	Feb. 17	Mar. 31	7,865
The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Bella Donna	Pola Negri	Mar. 31	July 7	7,905
Adam and Eva	Marion Davies	Feb. 24	Mar. 24	7,153
Racing Hearts	Agnes Ayres	Feb. 24	Apr. 7	5,600
The White Flower	Betty Compson	Mar. 10	Apr. 7	5,731
Adam's Rib	Cecil DeMille Prod.	Mar. 10	Apr. 7	9,526
Mr. Billings Spends His Dime	Walter Hiers	Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21		7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414



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(Continued from preceding page)

The Rustle of Silk	Betty Compson	May 19	July 21	6,947
Yje Snow Bride	Alice Brady	May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23		6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6,387
Woman With Four Faces	Betty Compson	June 30		5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21		6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7,000

FILM BOOKING OFFICE OF AMERICA

Fighting Blood (Series)	George O'Hara	Jan. 27		2,000
Crashing Thru	Harry Carey	Apr. 7	May 5	6,000
Westbound Limited	Ralph Lewis	May 5		5,100
Borrowed Trouble	Carter De Haven	May 19		2,000
Pop Tuttle's Lost Nerve	Dan Mason	May 19		2,000
Wonders of the Sea	Williamson Undersea	May 19		5,000
Mary of the Movies	Star cast	June 2	Aug. 11	6,500
Pop Tuttle's Russian Rumor	Dan Mason	June 2		2,000
The Remittance Woman	Ethel Clayton	June 9	July 14	6,000
Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Drives	Harry Carey	June 30		5,840
The Mysterious Witness	Robert Gordon	June 30		4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800

FIRST NATIONAL

Money, Money, Money	Katherine MacDonald	Feb. 10	Mar. 10	5,995
What a Wife Learned	Thos. H. Ince Prod.	Feb. 10	Mar. 17	6,228
Voice From the Minaret	N. Talmadge-O'Brien	Feb. 17	Mar. 31	6,685
Jell Boy 13	Douglas MacLean	Feb. 17	Mar. 24	4,940
Day Dreams	Buster Keaton	Feb. 24		
Scars of Jealousy	Thos. Ince Prod.	Mar. 17	Apr. 7	6,246
Daddy	Jackie Coogan	Mar. 17	May 5	5,738
The Love Nest	Buster Keaton	Mar. 17		2,000
The Isle of Lost Ships	Tourneur Prod.	Mar. 24	June 2	7,425
Refuge	Katherine MacDonald	Apr. 14		6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,560
Wthin the Law	Norma Talmadge	May 12		8,034
Slippy McGee	Wheeler Oakman	May 12		6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23		6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30		6,000
Wandering Daughters	James Young Prod.	July 7		5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7,321

FOX FILM CORP.

A Friendly Husband	Lupino Lane Feature	Jan. 20	July 7	4,527
The Foodlight Ranger	Chas. "Buck" Jones	Feb. 3	Mar. 17	4,729
Brass Commandments	Wm. Farnum-Hawley	Feb. 10		4,829
Truxton King	John Gilbert	Feb. 17	Mar. 31	5,613
Romance Land	Tom Mix	Feb. 24	Mar. 31	3,975
Does It Pay?	Hope Hampton			
The Net	J. G. Edwards Prod.			
Town That Forgot God	Harry Milarde Prod.	Nov. 11	Mar. 3	10,461
The Buster	Dustin Farnum	Mar. 3	May 5	4,587
The Artist	Clyde Cook	Mar. 3		2,000
Good-by Girls	William Russell	Mar. 24	Apr. 21	4,746
Three Jumps Ahead	Tom Mix	Apr. 14	Aug. 11	4,854
Bucking the Barrier	Dustin Farnum	Apr. 21	June 9	4,566
The Fourflusher	Joe Roberts	Apr. 21		2,000
Schooldays in Japan	Educational	Apr. 21		500
Wild Waters	Scenic	Apr. 21		500
The Madness of Youth	John Gilbert	Apr. 28	July 21	4,710
Algeria	Educational	Apr. 28		1,000
The Author	Al St. John	Apr. 28		1,000
Lovebound	Shirley Mason	May 19	July 21	4,407
Clothes and Oil	Chester Conklin	May 19		2,000
An Alaskan Honeymoon	Scenic	May 19		500
Stepping Fast	Tom Mix	May 26	July 14	4,608
Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9		4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			

GOLDWYN

The Blind Bargain	Lon Chaney	Dec. 16	Mar. 3	4,473
The Stranger's Banquet	Marshall Neilan Prod.	Jan. 13	Mar. 31	8,331
Gimme	Rupert Hughes Prod.	Jan. 27	Mar. 24	5,769
The Christian	Tourneur Prod.		Mar. 17	8,000
Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.		Apr. 14	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,301
The Last Moment	Star cast	June 2		6,000
The Ragged Edge	Mimi Palmieri	June 16		6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14		6,946
The Love Piker	Anita Stewart	July 21		6,237

HODKINSON

Fun from the Press	Issued Weekly			1,000
Dollar Devils	Cullen Landis	Feb. 3	Mar. 31	5,000
Down to the Sea in Ships	Elmer Clifton Prod.	Mar. 3		8,000
The Man From Glengarry	Ernest Shipman prod.	Mar. 31	Aug. 11	5,800
The Good for Nothin'				
Just Like a Woman	Marg'ite DeLaMotte	Mar. 17	Apr. 21	4,900
Winner Take All	Ernest Shipman prod.			6,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
The Pill Pounder	Charles Murray	May 12		2,000
Turkey	Sport film	May 12		1,000
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,709
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23		7,000
The Rapids	Harry T. Morey	June 30		4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400

METRO

All the Brothers Were Valiant	Chaney—Billie Dove	Jan. 27	Mar. 17	8,365
Crinoline and Romance	Viola Dana	Feb. 3	Mar. 24	6,000
Jazzmania	Mae Murray	Feb. 24	Apr. 7	8,000
Success	Murray Garsson Prod.	Mar. 3	May 5	7,000
The Famous Mrs. Fair	Myrtle Stedman	Mar. 17	Apr. 14	7,000
Where the Pavement Ends	Rex Ingram Prod.	Mar. 24	Apr. 21	7,706
Your Friend and Mine	Enid Bennett	Mar. 24	Apr. 21	5,750
The Handy Man	Stan Laurel	Mar. 24		2,000
Woman of Bronze	C. K. Young	Apr. 14	July 14	5,643
A Noise in Newboro	Viola Dana	Apr. 14	July 21	5,200
An Old Sweetheart of Mine	Elliot Dexter	Apr. 28	July 21	5,400
Soul of the Beast	Made Bellamy	May 5	July 14	5,300
Her Fatal Millions	Viola Dana	May 5		6,000
Trailing African Wild Animals	Martin Johnson	May 19	July 14	6,500
Cordelia the Magnificent	Clara K. Young	May 26	July 21	6,800
The Fog	Featured cast	July 14		6,500

PATHE

Haunted Valley	Roland-Serial	Apr. 7		15-2 r
White Wings	Stan Laurel	Apr. 28		1,000
Giants vs. Yanks	"Our Gang"	May 12		2,000
Wings of the Storm	Leo Maloney	May 12		2,000
The Mouse Catcher	Terry Cartoon	May 12		750
Black Shadows	Travel	May 19		5,000
The Crystal Ascension	Scenic	May 19		1,000
A Fish Story	Cartoon	May 19		1,000
Sold at Auction	Snub Pollard	May 26		2,000
The Unsuspecting Stranger	Leo Maloney	May 26		2,000
Amateur Night on the Ark	Aesop cartoon	May 26		1,000
For Art's Sake	Paul Parrott	May 26		1,000
Back Stage	"Our Gang"	June 2		2,000
Under Two Jags	Stan Laurel	June 2		1,000
Spooks	Terry cartoon	June 2		1,000
The Watch Dog	"Dippy Doo Dads"	June 9		1,000
The Stork's Mistake	Terry Cartoon	June 9		1,000
Hyde and Zeke	Leo Maloney	June 9		2,000
Springtime	Terry Cartoon	June 16		500
Fresh Eggs	Paul Parrott	June 16		2,000
Pick and Shovel	Stan Laurel	June 16		1,000
Courtship of Miles Sandwich	Snub Pollard	June 23		2,000
Tom, Dick and Harry	Leo Maloney	June 23		2,000
Dogs of War	"Our Gang"	June 23		1,000
The Burglar Alarm	Terry cartoon	June 23		1,000
Collars and Cuffs	Stan Laurel	June 30		1,000
The Beauty Parlor	Al-Falfa cartoon	June 30		750
Where's My Wandering Boy This Evening?	Mack Sennett	July 7		2,000
The Covered Pushcart	Cartoon	July 7		1,000
Steel Shod Evidence	Leo Maloney	July 7		2,000
The Uncovered Wagon	Paul Parrott	July 7		1,000
Kill or Cure	Stan Laurel	July 14		1,000
The Pace that Kills	Aesop Fable	July 14		1,000
Her Dangerous Path	Serial-Edna Murphy	July 21		20,000
Yellow Gold and Men		July 21		2,000
Mysteries of the Sea	Cartoon	July 21		750
Jack Frost	Snub Pollard	July 21		2,000
For Guests Only	Paul Parrott	July 21		1,000
Lodge Night	Our Gang	July 28		2,000
A Thoroughbred	Cartoon	July 28		1,000
Gas and Air	Stan Laurel	Aug. 4		1,000
The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1,000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1,000

(Continued from preceding page)

PLAYGOERS PICTURES

Lonesome Corners	Edgar Jones	Nov. 11	June 9	4,622
The Man and the Moment	Hayford Hobbs	Nov. 18	May 12	4,470
The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

Thorns and Orange Blossoms	Gasnier Prod.	Nov. 25	Mar. 10	6,971
The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10	Mar. 31	
The Girl Who Came Back	Forman Prod.	July 21		
Mothers-in-Law	Gasnier Prod.			
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30		6,075

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21		9,400

UNITED ARTISTS

The Man Who Played God	Geo. Arliss	Oct. 7	Oct. 28	5,855
Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2		11,000

UNIVERSAL

Trimmed in Scarlet	Kathlyn Williams	Apr. 7	May 5	4,765
Outlaw and the Lady	Harry Carey	Apr. 14		4,704
Dead Game	Hoot Gibson	Apr. 21	July 21	4,819
Bavu	Wallace Beery	Apr. 28	July 7	6,968
The Guilty Hand	Roy Stewart	Apr. 28		2,000
What Wives Want	Ethel Grey Terry	May 5	July 14	4,745
The Secret Code	Roy Stewart	May 5		2,000
Fools and Riches	Herbert Rawlinson	May 12	July 14	4,904
Trifling with Honor	Rockcliffe Fellows	May 12	July 14	
The Eagle's Talons	Serial	May 12		7,785
Crossed Wires	Gladys Walton	May 19	July 7	4,765
Radio-Active Bomb	Roy Stewart	May 19		2,000
Double Dealing	Hoot Gibson	May 26	July 14	5,105
The Knockout	Lee Moran	May 26		2,000
Ain't Love Awful?	Bobby Dun	May 26		2,000
Burning Words	Roy Stewart	June 2	Aug. 4	4,944
A Fight for a Mine	Roy Stewart	June 2		2,000
Trail of No Return	Neal Hart	June 2		2,000
The Wandering Two	"Leather Pushers"	June 2		2,000
The Shock	Lon Chaney	June 9	Aug. 4	8,758
Don Quickshot of Rio Grande	Jack Hoxie	June 9		4,894
Should William Tell	Neely Edwards	June 9		1,000
Fare Enough	Century Comedy	June 9		2,000
The Drifter	Harry Carey	June 9		2,000
The Kid Reporter	Baby Peggy	June 9		2,000
Better Than Gold	Roy Stewart	June 9		2,000
Railroaded	Herbert Rawlinson	June 16		5,390
In the Days of Daniel Boone	Serial	June 23		4,900
Sawdust	Gladys Walton	June 30		1,000
In Hock	Neely Edwards	June 30		2,000
Don't Get Fresh	Buddy Messinger	June 30		
Shootin' for Love	Hoot Gibson	July 7		5,100
Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 7		2,000
The Merry-Go-Round	Featured cast	July 14		9,178
McGuire of the Mounted	William Desmond	July 14		5,020
A Self-Made Wife	Ethel Gray Terry	July 14		4,960
Bum Slickers	Neely Edwards	July 14		1,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		2,000
A Radio Romeo	Walter Forde	July 14		1,000
Hunting Big Game in Africa	H. A. Snow	Jan. 27	Mar. 17	10,000
Won't You Worry?	Bert Roach	July 21		1,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 21		2,000
The Victor	Herbert Rawlinson	July 28		4,880
The Host	Neely Edwards	July 28		1,000
True Gold	Jack Dougherty	July 28		2,000
The Eleventh Hour	Charles Jones	Aug. 4		2,000
Out of Luck	Hoot Gibson	Aug. 4		6,819
Legally Dead	Milton Sills	Aug. 4		5,518
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4		6,076
Nobody's Darling	"Baby Peggy"	Aug. 4		2,000
Double Suspicion	Neal Hart	Sept. 9		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 4		2,000
The Steel Trail	Duncan serial	Aug. 11		4,832

VITAGRAPH

One Stolen Night	Alice Calhoun	Feb. 16	June 9	4,900
Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21		2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Playing It Wild	William Duncan	Apr. 28	July 21	
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5,249
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7		5,660
The Midnight Alarm	Alice Calhoun	Aug. 11		6,000

WARNER BROTHERS

				Consensus	Footage
Brass	Charles Norris	Mar. 17	Apr. 21		8,000
A Dangerous Adventure	Grace Darmond				7,000
Main Street	Star cast	May 12			8,000
The Beautiful and Damned	Marie Prevost	Dec. 23	June 2		7,000
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4		6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9		6,300

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

The Covered Schooner	Monty Banks			—
The Love Trap	Washburn-Forrest			—
A Man of Position	Sid Smith Prod.			—

AYWON FILM CORP.

Dawn of Revenge	Richard C. Travers	Dec. 2		4,800
The Drug Monster				
The Cowboy King	"Big Boy" Williams	Apr. 21		4,900

B. B. PRODUCTIONS

Darling of the Rich	Betty Blythe	Jan. 20		5,000
Queen of Sin	Lucy Doraine	Apr. 7		5,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Temptation	Featured cast	Apr. 28		6,500
The Passionate Friends				
Her Accidental Husband	Forrest Stanley	Mar. 24		5,800
Lamp in the Desert	Gladys Jennings	June 2		4,900

CLIFFORD S. ELFELT PROD.

Crimson Gold	James B. Warner	June 30		5,000
Flaming Hearts	James B. Warner			4,300
Big Stakes	James B. Warner			4,600
Danger	James B. Warner	July 7		6,000

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		5,000

EQUITY PICTURES

Has the World Gone Mad?	Goodman Prod.	Mar. 17		6,047
The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Deserted at the Altar	Special		Jan. 6	
Gold Grabbers	Franklyn Farnum	Dec. 2		4,600
Gun-Shy	Franklyn Farnum	Dec. 16		5,000
Lucky Dan	Richard Talmadge	Dec. 23		4,700
The Firebrand	Franklyn Farnum	Dec. 30		5,000
Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000

J. G. MAYER

The Greatest Menace	Featured cast	May 19		7,000

LEE-BRADFORD

Squirrel Comedies				2,000
Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		

PRINCIPAL PICTURES CORP.

The Spider and the Rose	Alice Lake	Mar. 24		
Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28		6,000
Temporary Marriage	Mildred Harris	May 5		7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19		8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Notoriety	Maurine Powers	Oct. 14	Nov. 4	8,600
Marriage Morals	Will Nigh prod.	Aug. 11		6,400

JACOB WILK

The Tie That Binds	Barbara Bedford	May 5		7,000

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

How's Business?

HOW'S business?" we inquired of a supply dealer the other day. "R-r-rotten" was his immediate response. "Honest-to-gosh I'd make money by shutting up shop and giving all hands a vacation, besides saving wear and tear on the time clock by not winding it up."

"G'wan. How do you get that way?" interposed a carbon distributor who had overheard the supply man's wail. "You bought just twice the amount of carbons from me these past two months that you did for the corresponding time last year. And you must have sold 'em to some one, because you put in a hurry order for more yesterday."

"Well," admitted the supply man. "maybe it's not so bad with carbons, but I can't make a living from them."

"How about the contract that you landed from the ——?" asked a projector sales manager whose ears had also been assailed by the sad tale.

Something Different

"Oh, that's something different," was the rejoinder. "If I didn't sell a machine once in a while, I'd be out of business."

"Well, you won't go out of business very soon if you pile up many more orders from houses like you've been doing lately," said the projector man. "Also, how about those motor generators and those seating contracts, and the projection rooms that you have been revamping? Forgotten 'em. I suppose."

"For the love of Mike, let up," begged the supply man. "Do you suppose that I'm in business for the fun of it?"

"Well, to hear your line of talk, no one would believe that you got even that out of doing business—unless they looked over your books," said the carbon man with a grin.

SPEAKING of carbons, Max Felder, who sings the song of Bio when he is not climbing trees with his trained Rolls Royce, says that if exhibitors would exercise 10 per cent. of the care in selecting proper sizes for their current and amperage that they do in putting the program together, the program would look a lot better on the screen.

AND screens remind us that we are advised that George Cohen has decided to dispose of his interest in the Mirroroid, said interest constituting the whole show, lock, stock and barrel.

George bought the business a couple of years ago from the Genter estate because, having used the screen in his own houses, he knew how good it was. But he found that his houses and hotels and other interests left no time for screen making. So here's hoping that the purchaser will make as much money as Raven and Walker are doing.

DURING the present year a new factor, to be reckoned with in projection circles, has arisen. Some weeks ago Richardson described in his department the Morelight projector lamp, distributed by the Howells Cine Equipment Company. Last week he told about the Helios of the Warren Products Company.

In this issue he is printing, in toto, what an electrical expert has to say about the American Reflecting Arc Corporation's new mirror projection lamp.

This type of lamp has many features to recommend it and the carbon manufacturers have indicated their belief in its future by bringing out projection carbons especially adapted to its requirements.

We believe that every exhibitor interested in economy, combined with effective projection, will do well to investigate the claims made by the mirror lamp manufacturers.

This House Has Right Projection Room Idea

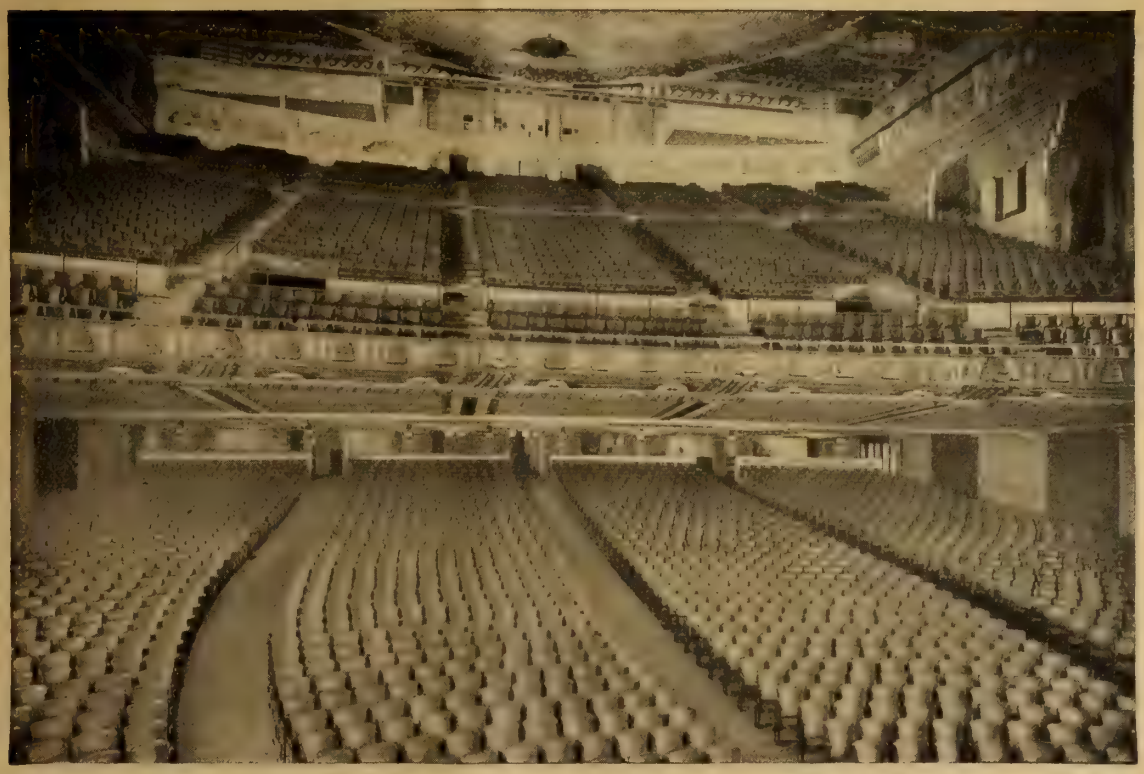
The audience in the accompanying illustration appears to be enjoying the picture, which was Universal's "In the Days of Daniel Boone." And they enjoyed it all the more because the projection was good.

And the projection was good because whoever laid out the new Mission Theatre of San Francisco placed the projection room at the rear of the main floor, thereby reducing the angle of projection to the minimum.



INTERIOR VIEW NEW MISSION THEATRE, SAN FRANCISCO

Showing how the projection room has been placed between level of main floor seats and those of the balcony.



GRAUMAN'S METROPOLITAN THEATRE, LOS ANGELES, CALIF.

Are You Proud of Your Theatre Chairs?

BEFORE the play or program begins, when the lights are turned on and the people are being seated, are you proud of the appearance presented by the chairs or do they show signs of wear, sunken seats and worn-out upholstery? Under these conditions, theatre patrons certainly cannot feel at ease. They pay for amusement and comfort--why shouldn't they receive it?

Because of the beauty and convenience of modern theatres, the public are becoming educated to choose the better class where they know care is given for their comfort.

The Metropolitan Theatre shown above offers the public every convenience possible and the theatre chairs, installed by the American Seating Company, are examples of perfect construction, combining all the elements of proper seating. Mr. Grauman realizes and appreciates the quality of our chairs and has given us not only one contract, but three, proving that satisfactory service was rendered in each installation.

It is from installations such as the above, and from the many others of equal note which are illustrated from time to time in our advertisements, that a feeling of perfect confidence must be established and the conclusion formed that this organization is equipped to handle any seating installation with perfect satisfaction.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640-119 W. 40th Street	4 E. Jackson Boulevard	77-A Canal Street	250-H So. Broad Street

Turning a Liability Into an Asset Is Mighty Good Business

TO swat a liability on the head so vigorously that it is converted into an asset is mighty good business practice. From reports received, it would appear that many exhibitors instead of sitting on the mourners' seat, bewailing the dullness of summer, have taken advantage of the heated season to make the old house blossom like a rose.

When the patrons come back from shore, mountain and lake they will be greeted with new decorations, more comfortable and increased seating, improved projection and better music. And every dollar of the expenditures will hasten to return through the box office, accompanied by other dollars that they have attracted on the way.

Here is a partial list of what is doing, has or will be done during the present season. It certainly looks good.

ELDORADO, ARK.—Mission Theatre has been closed for several weeks to make repairs. Pipe organ, costing $5,000, will be installed.

*CEDAR RAPIDS, LA.—Crystal Theatre has been remodeled and redecorated.

WINSLOW, IND.—New fan has been installed in Star Theatre, a moving picture house, increasing the cooling system.

CEDAR RAPIDS, IA.—Strand Theatre has been repainted and redecorated.

CRESCO, IA.—Opera house has been repainted and redecorated and opened with first-class picture program.

ATCHISON, KAN.—Pipe organ has been installed in Royal Theatre.

DOWNS, KANS.—Two new projecting machines have been installed in Pastime Theatre.

FORT SCOTT, KANS.—Cooling system of Empress Theatre has been augmented by new five-foot fan.

GALENA, KAN.—An eight-foot ventilating fan has been installed in Electric Theatre.

GOODLAND, KAN.—New ventilating system has been installed in Lyric Theatre.

JUNCTION CITY, KAN.—City Theatre has been redecorated.

MARYSVILLE, KAN.—Liberty Theatre will erect new electric sign.

TOPEKA, KAN.—New nine-foot ventilating fan has been installed in Orpheum Theatre.

NEVADA, MO.—Star Theatre will be remodeled and redecorated.

NORBORNE, MO.—V. C. Ross and son have opened moving picture theatre. New steel projection booth has been added to the equipment.

ST. LOUIS, MO.—Large pipe organ, costing $50,000, will be installed in Grand Central Theatre.

PLATTSMOUTH, NEB.—New cooling system has been installed in Parmele Theatre.

PHILADELPHIA, PA. — Hoffman & Henon, Inc., Finance Building, has contract for alterations to theatre at 19th and Market streets for Stanley Company of America, to cost $6,000.

GALVESTON, TEXAS. — Improvements have been made to Tremont Theatre.

GALVESTON, TEXAS.—Queen Theatre has been renovated.

PORT ARTHUR, TEXAS.—New pipe organ, costing $7,500, will be installed in People's Theatre.

SWEETWATER, TEXAS.—Harley Sadler has leased Lyric Theatre. House will be remodeled and reopened September 1 as the Lone Star under the management of R. B. Ellis.

WHEELING, W. VA.—Lease on Castle Theatre at Chapline and 27th streets, has been taken over by George Faller. House will be renovated.

Portland's Columbia Gets a New Simplex

Manager Newman, of the Columbia Theatre, Portland, is reseating the house with 800 new fully upholstered Heywood-Wakefield opera chairs. The standards will be dark blue and gold, the woodwork gray and the back and spring seat upholstered in blue Spanish fabrikoid. Installation will be by B. F. Shearer, Inc., of Seattle, who will also install another Simplex, making the second Simplex installation within two months at the Columbia.

Jackson's New Screen

A new screen has been installed by B. F. Shearer, Inc., in the Jackson Theatre, Seattle, in T. C. Berry's new house in Edmonds, and in the newly completed Garfield High School in Seattle.

Peterson's New House

V. Peterson will erect a new house in the same block with his Mission Theatre in Georgetown, a suburb of Seattle, closing the Mission.

SAVE MONEY—GIVE A BETTER SHOW

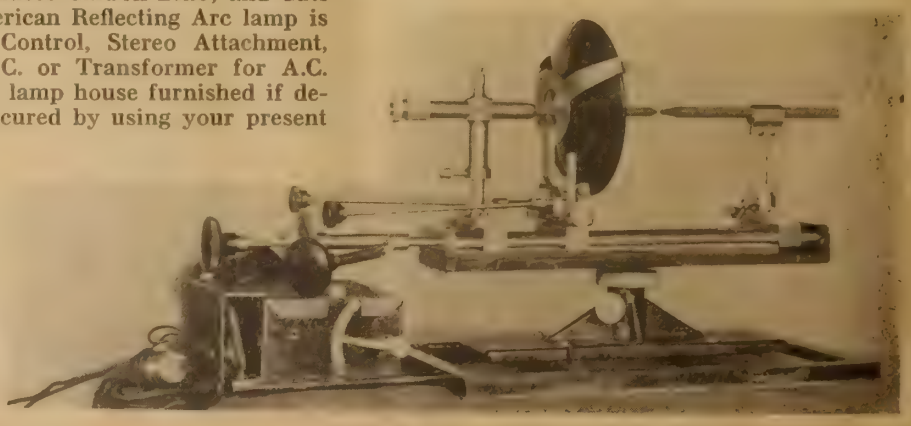
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AMERICAN REFLECTING ARC

Which Gives Perfect Results With A. C. or D. C.

Eliminates Condenser Costs; Reduces Carbon Bills; and Cuts Electric Bills in Half. The American Reflecting Arc lamp is equipped with Automatic Arc Control, Stereo Attachment, Ward Leonard Rheostat for D.C. or Transformer for A.C. Adaptable to any lamp house or lamp house furnished if desired. Same economy can be secured by using your present motor generator set.

Write for description and prices.



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Boston, Mass.

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EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
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Fifty Thousand	12.50
One Hundred Thousand	18.00

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Kaus-a-Lite is light without a glare. Finished in bronze, red, green, gray. Adaptable to any theatre seat. Easily wired. Write for full information.

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WRITE FOR CATALOG

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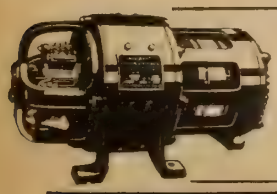


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TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Theatres Projected

BIRMINGHAM, ALA.—Frank V. Merritt, formerly connected with F. B. O., plans to erect College Theatre at First avenue and 77th street.

TUSCALOOSA, ALA.—A. Laycock & Son have contract to erect reinforced concrete theatre, with seating capacity of 1,000, for Merchants Bank & Trust Company, to cost $100,000. Lessee Alabama Enterprises, Inc.

CAMDEN, ARK.—Swin & Weaver, of Pine Bluff, have contract to erect two-story theatre and office building at Van Buren and Adams streets, for Dr. G. S. Rinehart. Lessee E. C. Robertson, of Fayetteville.

SEARCY, ARK.—W. E. Blume, manager of Grand Theatre, announces that new moving picture theatre will be erected on present site of Grand, with seating capacity of 500, to cost $15,000.

SOUTH FORT SMITH, ARK.—Queen Theatre, with seating capacity of 300, has opened. House is operated by G. L. Peretto.

SULPHUR SPRINGS, ARK.—Beautiful new Grecian Theatre, located on Ozark Colony Hill, will open at an early date.

*BARTOW, FLA.—W. C. Robertson & Company has contract to erect two-story fireproof tile theatre and office building, 75 by 100 feet; tile and concrete floors, metal ceilings; for Hugh Ware.

ORLANDO, FLA.—L. C. Townsend & Company has contract to erect six-story reinforced concrete theatre, 78 by 100 feet; tile and concrete floors; for J. W. Phillips & Son, to cost $90,000.

INDEPENDENCE, KAN.—Elm Theatre, new moving picture house, located at 15th street and Hardy avenue, has opened.

MADISON, KAN.—New Liggett Theatre, with seating capacity of 600, has opened.

MILFORD, KAN.—C. E. Leer and Fay Whitmore contemplate opening moving picture house.

COVINGTON, KY.—New Liberty Theatre, located at Madison avenue and Sixth street, with seating capacity of 1,400, and costing $250,000, has opened under management of L. B. Wilson.

LAGRANGE, KY.—W. D. Wasson has remodeled Magruder Building and will open it shortly as Griffith Theatre.

NORTH LANSING, MICH.—Couchois Brothers & Joy will erect one story brick moving picture theatre, with seating capacity of 500, near Capitol and Franklin avenues.

ST. LOUIS, MO.—St. Louis Realty Amusement Corporation has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for three-story reinforced concrete balcony theatre and office building; hardwood and tile floors, metal doors, ornamental terra-cotta, ventilators; to cost $650,000.

BEATRICE, NEB.—Ambrose Mazanek, of Pawnee City, contemplates opening moving picture house here.

SCOTTSBLUFF, NEB.—New moving picture theatre has opened under management of O. A. Harrison.

WESTVILLE, N. J.—New theatre will be erected to replace old auditorium destroyed by fire last winter.

ENID, OKLA.—Mrs. E. M. Billings has plans by Eberson & Weaver for two-story brick and reinforced concrete theatre and apartment building to replace Criterion Theatre, destroyed by fire about a year ago, to cost $100,000. Theatre will have seating capacity of 1,000.

MIRROROID SCREEN BUSINESS FOR SALE

Machinery, formulas, equipment, etc., of the best motion picture screen in the business. An opportunity to make a fortune for a live wire. Only reason for selling, too many other enterprises.

GEORGE COHEN

201 West 49th St. New York City

Vaudeville and moving picture house, popular priced, seating capacity upwards of 1400, in town upwards of 300,000. Receipts around $175,000 per annum. This house has made profit of between $20,000 and $35,000 from 1911 to 1923. On account of death of two of the partners the estate must be liquidated at once and will sacrifice same for any reasonable offer to responsible man. Will consider real estate as cash. This is a remarkable offer for live wire. Capital required about $30,000.

Lewis Theatrical Brokers

Established 1896

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RECEIVER'S SALE

Grand Theatre, Marion, Ohio (population 30,000), playing road shows, vaudeville and pictures. Good stage, scenery, three manual Moeller pipe organ and complete equipment. Long, desirable lease. Public auction, August 28th, 1923. For schedule of assets, appraisements and terms of lease address

L. E. NEBERGALL, Receiver.

Moving Picture Cameras

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WANTED—Organ salesmen and sales managers for branch sales offices in Southern, Western and Central United States to sell the highest class theatre organs, also the Page Organ Player, which can be attached to any organ and plays it by the use of ordinary piano player rolls, selecting the solo and obligato, and plays as the artist would play it. Give full information regarding your experience. The Page Organ Company, Offices and Salesrooms, 404-10 N. Main Street, Lima, Ohio.

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MOTION PICTURE PIANIST desires change by September 1, 1923. Pictures artistically cued. Can give good references as to ability. Will go anywhere in New England. Address Pianist, Moving Picture World, New York City.

EXHIBITOR—Manager at liberty. Many years experience. Thoroughly familiar with the game. High class theatre preferred. Excellent references. Address C. L. N., 1920 Park Ave., Bridgeport, Connecticut.

THEATRE MANAGER at liberty. Fifteen years' experience. Business producer. Can handle booking, advertising, expert on projection. Go anywhere. Address Manager, 114 Ft. Greene Place, Brooklyn, New York.

ORGANIST large City theatre at liberty early in September. First-class musician. Expert, experienced picture player. Union. Reliable and a gentleman. Play all makes. Good organ, salary and permanent position essential. Address Expert Organist, care Moving Picture World, New York.

ASSISTANT MANAGER with projectionist license seeks position. Pictures or vaudeville house. Good references. J. Hengartner, 841 Tiffany Street, Bronx, New York.

EXPERIENCED ORGANIST desires change of position. Union, good library. Good organ essential. Address Box 376, Moving Picture World.



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May result from badly installed electrical equipment or poorly chosen materials.

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is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

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The Skinner Bros. Heater is guaranteed to keep every part of your theater always comfortably warm—also to supply fresh pure air in your auditorium.

This heater is built on an entirely new principle. It uses no bulky system of outside pipes or ducts to distribute air. Your aisles and walls are not cluttered with pipes and fittings. Everything is clear and unobstructed.

Many moving picture theaters are using Skinner Bros. equipment—it is ideally adapted to any size building and can be conveniently placed or moved about as conditions require.

Investigate this heater now—find out how easy it is to heat and ventilate with this new and economical system. Send for catalog B-8—state whether you have a steam supply available.

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Pittsburgh Heating Co. H. B. DeLong Co.
Detroit, 308 Scherer Bldg.

Skinner Bros.

Baetz Patent HEATING SYSTEM

MOVING PICTURE WORLD

VOLUME LXIII JULY—AUGUST 1923

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during July and August, all productions on which reviews or consensus of trade paper criticism was published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Affairs of Lady Hamilton (7 reels) (Liane Haid) (Hodkinson) (Review—December 16) (Consensus—July 7).

Alice Adams (6 reels) (Florence Vidor) (Associated Exhibitors) (Review—April 28) (Consensus—August 25).

Alias the North Wind (4,145 feet) (William Russell) (Fox) (Directed by Joseph Franz) (Review—August 25).

Ashes of Vengeance (10 reels) (Based on novel by H. B. Somerville) (Norma Talmadge) (Directed by Frank Lloyd) (First National) (Review—August 18).

B

Backbone (6,750 feet) (Alfred Lunt) (Directed by Edward Sloman) (Goldwyn) (Review—April 7) (Consensus—July 7).

Bad Bandit, The (1 reel) (Pathe—Cartoon) (Review—August 25).

Bavu (6,968 feet) (Based on stage play of Earl Carroll) (Wallace Beery) (Directed by Stuart Paton) (Universal—Jewel) (Review—April 28) (Consensus—July 7)

Bella Donna (7,903 feet) (Based on the novel by Robert Hichen) (Pola Negri) (Directed by George Fitzmaurice) (Paramount) (Review—March 31) (Consensus—July 7).

Black Shadows (6 reels) (Salisbury Pictures) (Pathe) (Review—May 19) (Consensus—August 25).

Blinky (Hoot Gibson) (Universal) (Directed by Edward Sedgwick) (Review).

Bluebeard's 8th Wife (5,960 feet) (From Charlton Andrews adaptation of Alfred Savior's play) (Gloria Swanson) (Directed by Sam Wood) (Paramount) (Review—August 18).

Boston Blackie (4,522 feet) (William Russell) (Directed by Scott Dunlap) (Fox) (Review—June 2) (Consensus—July 7).

Brass Bottle, The (5,290 feet) (Based on novel by F. Anstey) (Directed by Maurice Tourneur) (First National) (Review—August 4).

Bright Shawl, The (7,500 feet) (Based on novel by Joseph Hergesheimer) (Richard Barthelmess) (Directed by John S. Robertson) (First National) (Review—April 28) (Consensus—July 7).

Bag and Baggage (Gloria Grey) (6 reels) (Finis Fox) (Directed by Finis Fox) (Review—August 25).

Be Honest (1 reel) (Dippy-Do-Dad) (Pathe—Comedy) (Review—August 18).

Broadway Gold (6,800 feet) (Elaine Hammerstein) (Directed by Edward Dillon and J. Gordon Cooper) (Truart Film Corporation) (Review—July 28).

Broken Hearts of Broadway (6,600 feet) (Colleen Moore) (Directed by Irving Cummings) (Irving Cummings Productions) (Review—July 28).

Buddy at the Bat (2 reels) (Buddy Messinger) (Universal—Comedy) (Review—July 21).

Bum Slickers (1 reel) (Neely Edwards) (Universal—Comedy) (Review—July 14).

Burning Words (4,944 feet) (Roy Stewart) (Directed by Stuart Paton) (Universal) (Review—June 2) (Consensus—August 4).

Busher, The (2 reels) (Educational—Comedy) (Review—August 18).

C

Captain Kleinschmidt's Adventures in the Far North (Lee—Bradford) (Review—July 28).

Cat and the Fiddle (1 reel) (Educational—Hodge Podge) (Review—August 4).

Children of Dust (6,228 feet) (Directed by Frank Borzage) (First National (Review—June 20) (Consensus—August 18).

Children of Jazz (6,080 feet) (Adapted by Beulah Marie Dix from Harold Brighouse's play, "Other Times") (Eileen Percy) (Directed by Jerome Storm) (Paramount) (Review—July 21) (Consensus—August 18).

Circus Days (6,000 feet) (Based on story "Toby Tyler," by James Otis) (Jackie Coogan) (Directed by Edward F. Cline) (First National) (Review—June 30) (Consensus—August 18).

Close Harmony (1 reel) (Educational—Special) (Review—July 28).

Columbia The Gem and the Ocean (2 reels) (Reginald Denny) (Universal — Leather Pushers) (Review—August 4).

Col. Heeza Liar in the African Jungle (1 reel) (Hodkinson—Bray).

Conquering the Woman (5,887 feet) (Florence Vidor) (Directed by King Vidor) (Associated Exhibitor) (Review—December 30) (Consensus—July 7).

Cordelia the Magnificent (6,800 feet) (Based on novel by Leroy Scott) (Clara Kimball Young) (Directed by George Archainbaud) (Metro) (Review—May 26) (Consensus—July 21).

Covered Pushcart, The (1 reel) (Pathe—Cartoon) (Review—July 7).

Critical Age, The (4,500 feet) (Based on novel "Glengarry Schooldays," by Ralph Connor) (Pauline Garon) (Directed by Henry McRae) (Hodkinson) (Review—May 19) (Consensus—August 4).

Crossed Wires (4,705 feet) (Gladys Walton) (Directed by King Bagoot) (Universal) (Review—May 19) (Consensus—July 7).

Cuckoo's Secret (1 reel) (Bray—Instructive) (Review—July 14).

D

Danger (6 reels) (J. B. Warner) (Directed by Clifford S. Elfelt) (Clifford S. Elfelt Production) (Review—July 7).

Dangerous Game, A (5,087 feet) (Based on story by Louis Dodge, "Gret'n Ann") (Gladys Walton) (Directed by King Baggot) (Review—December 30) (Consensus—August 18).

Danger Point (5,807 feet) (Carmel Myers) (Directed by Lloyd Ingram) (American Releasing) (Review—November 11) (Consensus—July 7).

Daring Years (7,000 feet) (Mildred Harris) (Directed by Kenneth Webb) (Equity) (Review—August 4).

Dark Timbers (1 reel) (Educational—Bruce) (Review—August 18).

Dead Game (4,819 feet) (Edward "Hoot" Gibson) (Directed by Edward Sedgwick) (Universal) (Review—April 21) (Consensus—July 21).

Desert Driven (5,840 feet) (Harry Carey) (Directed by Val Paul) (F. B. O.) (Review—June 30) (Consensus—August 18).

Destroying Angel, The (6,000 feet) (Leah Baird) (Associated Exhibitors) (Review—July 14).

Devil's Dooryard, The (4,838 feet) (William Fairbanks) (Arrow) (Directed by Lewis King) (Reviewed—August 25).

Dipping in the Deep (1 reel) (Educational—Hodge Podge) (Review—August 11).

Does It Pay? (Hope Hampton) (Fox)

Double Dealing (5,105 feet) (Hoot Gibson) (Directed by Henry Lehrman) (Universal) (Review—May 26) (Consensus—July 14).

Double Suspicion (2 reels) (Neal Hart) (Universal—Reissue) (Review—August 4).

E

East Side, West Side (6 reels) (Based on play by Leighton Osmun and Harry Hull) (Eileen Percy) (Directed by Irving Cummings) (Principal Pictures) (Review—April 28) (Consensus—August 18).

Eleventh Hour, The (6,819 feet) (Based on stage play by Lincoln J. Carter) (Shirley Mason, Charles Jones) (Directed by Bernard J. Durning) (Fox) (Review—August 4).

F

Fiddlin' Fool, The (2 reels) (Hodkinson—All Star) (Reviewed—August 25).

Flying Dutchman, The (5,800 feet) (Based on the opera by Richard Wagner) (Lawson Butt (Directed by Lloyd Carleton) (F. B. O.) (Review—August 4).

Fog, The (6,500 feet) (Based on story by William Dudley Pelley) (Mildred Harris) (Directed by Paul Powell) (Metro) (Review—July 14).

Fools and Riches (4,904 feet) (Herbert Rawlinson) (Directed by Herbert Blache) (Universal) (Review—May 12) (Consensus—July 24).

Forgetting the Law (2 reels) (Jack Dougherty) (Universal Western) (Review—July 14).

For Guests Only (1 reel) (Paul Parrott) (Pathe—Comedy) (Review July 21).

Fortune's Mask (4,975 feet) (Adapted from O. Henry's story, "Cabbages and Kings") (Earle Williams) (Directed by Robert Enshinger) (Vitagraph) (Review—October 14) (Consensus July 21).

Friendly Husband, A (4,527 feet) (Lupino Lane) (Directed by Jack Blystone) (Fox) (Review—January 20) (Consensus—July 7).

G

Gas and Air (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—August 4).

Gentleman of Leisure (5,695 feet) (Based on stage play by John Stapleton and P. G. Wodehouse) (Jack Holt) (Directed by Joseph Henabery) (Paramount) (Review—July 28).

Girl of the Golden West (6,800 feet) (Based on stage play by David Belasco) (J. Warren Kerrigan) (Directed by Edwin Carewe) (First National) (Review—June 2) (Consensus—August 4).

Girl Who Came Back, The (6,100 feet) (Based on the stage play by Charles E. Blaney and Samuel Ruskin Goldin) (Miriam Cooper) (Directed by Tom Forman) (Preferred Pictures) (Review—May 12) (Consensus—July 21).

Go-Getter, The (7,771 feet) (Based on story by Peter B. Kyne) (T. Roy Barnes) (Directed by E. H. Griffith) (Paramount) (Review—April 21) (Consensus—July 21).

Gray Rider, The (1 reel) (Educational—Bruce) (Review—July 14).

Great Explorer, The (1 reel) (Pathe Cartoon)

Green Cat, The (2 reels) (Snub Pollard) (Pathe—Comedy) (Review—August 4).

Green Goddess, The (George Arliss) (Goldwyn—Distinctive) (Based on stage play by William Archer) (Directed by Sidney Olcott) (Review—August 25) (Length 9,100 feet).

H

Hell's Hole (6 reels) (Charles Jones) (Directed by Emmett J. Flynn) (Fox) (Review—July 28).

Helpful Hogan (2 reels) (Charlie Murray) (Hodkinson—Comedy) (Review—July 14)

Her Dangerous Path (10 episodes) (Edna Murphy) (Pathe—Serial) (Review—July 21).

Her Fatal Millions (6 reels) (Viola Dana) (Directed by William Beaudine) (Metro) (Review—May 5) (Consensus—August 18).

Heroes of the Street (6 reels) (Based on story by Edmund Goulding and Mildred Considine) (Wesley Barry) (Directed by William Beaudine) (Warner Brothers) (Review—December 23) (Consensus—August 4).

His Last Race (Pauline Starke) (Phil Goldstone)

Hold On (2 reels) (Billy Engle) (Universal—Comedy) (Review—July 7).

Hollywood (8,100 feet) (All Star) (Directed by James Cruze) (Paramount) (Review—August 11).

Homeward Bound (7,000 feet) (Based on Peter B. Kyne's story, "A Light to Leeward") (Thomas Meighan) (Directed by Ralph Ince) (Paramount) (Review—August 11).

Homeward Trail (2 reels) (Pete Morrison) (Universal—Western) (Review—July 14).

Host, The (1 reel) (Neeley Edwards) (Universal—Comedy) (Review—July 28).

Human Wreckage (7,215 feet) (Mrs. Wallace Reid) (Directed by John Griffith Ray) (F. B. O.) (Review—July 14).

Hungry Hearts (6,540 feet) (Based on book of same name by Anzin Yezierska) (Directed by E. Mason Hopper) (Goldwyn) (Review—December 9) (Consensus—July 7).

I

Immortal Voice, The (1 reel) (Hodkinson—Bray) (Review—July 14).

Inner Man, The (4,914 feet) (Based on novel by Charles Mackay) (Wyndham Standing) (Directed by Hamilton Smith) (Playgoers) (Review—December 30) (Consensus—July 7).

In Wrong Right (2 reels) (Leo Maloney) (Pathe—Western) (Review—August 4).

Is Divorce a Failure? (5,448 feet) (Leah Baird) (Directed by Wallace Worsley) (Associated Exhibitors) (Review—May 5) (Consensus—August 18).

Itching Palms (6,000 feet) (Tom Gallery) (Directed by James W. Horne) (F. B. O.) (Review—July 28).

J

Jack Frost (2 reels) (Snub Pollard) (Pathe—Comedy) (Review—July 21).

Jacqueline (6 reels) (Marguerite Courtot) (Directed by Dell Henderson) (Arrow) (Review—March 31) (Consensus—July 21).

Judy Punch (2 reels) (F. B. O.) (Fighting Blood Series) (Review—July 28).
July Days (2 reels) (Pathe) (Our Gang Comedy) (Review—August 25).

K

Kill or Cure (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—July 14).

L

Lawful Larceny (5,503 feet) (Based on stage play by Samuel Shipman) (Hope Hampton) (Directed by Allen Dwan) (Paramount) (Review—August 4).
Last Moment (6 reels) (Henry Hull) (Goldwyn) (Review—June 2) (Consensus—August 18).
Law of the Lawless (6,387 feet) (Dorothy Dalton) (Directed by Victor Fleming) (Paramount) (Review—June 30) (Consensus—August 4).
Legally Dead (6,076 feet) (Milton Sills) (William Parke) (Universal) (Review—August 4).
Leopardess, The (5,621 feet) (Alice Brady) (Directed by Henry Kolker) (Paramount) (Review—April 7) (Consensus—July 14).
Little Johnny Jones) (Johnny Hines) (Warner Brothers) (Based on play by George M. Cohen) (Review—August 25).
Little Old New York (10,000 feet) (Based on stage play by Rida Johnson Young) (Marion Davies) (Directed by Sidney Olcott) (Goldwyn—Cosmopolitan) (Review—August 18).
Little Red School House (5,760 feet(,E. K. Lincoln) (Arrow) (Review—May 26) (Consensus—August 25).
Live Wires (1 reel) (Pathe) (Paul Parrott) (Reviewed—August 25).
Lodge Night (2 reels) (Our Gang) (Pathe—Comedy) (Review—July 28).
Lonesome Luck (2 reels) (Jack Dougherty) (Universal—Western) (Review—July 7).
Lots of Nerve (2 reels) (Brownie) (Universal—Century Comedy) (Review—August 18).
Lovebound (4,407 feet) (Shirley Mason) (Directed by Henry Otto) (Fox) (Review—May 19) (Consensus—July 21).
Love Brand, The (4,832 feet) (Roy Stewart) (Directed by Stuart Patton) (Universal) (Review—August 11).
Love Piker (6,237 feet) (Anita Stewart) (Directed by E. Mason Hopper) (Goldwyn) (Review—July 21).
Loyal Lives (5,950 feet) (Mary Carr) (Directed by Charles Giblyn) (Vitagraph) (Review—August 18).
Lyin' Hunt, A (1 reel) (Educational—Novelty) (Review—July 7).

M

McGuire of the Mounted (5,020 feet) (William Desmond) (Directed by Richard Stanton) (Universal) (Review—July 14).
Madness of Youth (4,719 feet) (Billie Dove) (Directed by Jerome Storm) (Fox) (Review—April 28) (Consensus—July 21).
Man Between (5,176 feet) (Allan Forrest) (Directed by Finis Fox) (Associated Exhibitors) (Review—July 21).
Man Next Door, The (6,937 feet) (Alice Calhoun) (Vitagraph) (Review—June 9) (Consensus—August 25).
Man from Glengarry, The (5,800 feet) (Based on novel by Ralph Connor) (Directed by Henry McRae) (Hodkinson) (Review—March 31) (Consensus—August 11).
Man of Position, A (2 reels) (Sid Smith) (Grand Asher) (Review—August 18).
Man's Size (4,316 feet) (William Russell) (Directed by Howard Mitchell) (Fox) (Review—December 30) (Consensus—August 11).
Marathon Dancer (1 reel) (Pathe—Cartoon) (Review—August 4).
Marriage Morals (6,400 feet) (Tom Moore) (Directed by Will Nigh) (Weber—North) (Review—August 11).
Mary of the Movies (6,500 feet) (All Star) (Directed by John McDermott) (F. B. O.) (Review—June 2) (Consensus—August 11).
Mothers-In-Law (Preferred) (Directed by Gasnier) (Review—August 25).
Merry-Go-Round (9,178 feet) (Norman Kerry) (Directed by Rupert Julian) (Universal) (Review—July 14) (Consensus—August 25).
Midnight Alarm, The (6,000 feet) (Based on play of same title) (Alice Calhoun) (Directed by David Smith) (Vitagraph) (Review—August 11).
Mine to Keep (5,761 feet) (Bryant Washburn) (Directed by Ben Wilson) (Grand—Asher) (Review—August 18).
Miracle, Baby (6 reels) (Harry Carey) (Directed by Val Paul) (F. B. O.) (Review—August 18).
Modern Marriage (6 331 feet) (Based on novel by Derek Vane) (Francis X. Bushman, Beverly Bayne) (Directed by Lawrence C. Windom) (American Releasing Corporation) (Review—April 14) (Consensus—August 11).
Mysteries of the Sea (⅔ reel) (Pathe—Cartoon) (Review—July 21).
Mysterious Witness, The (4.850 feet) (Robert Gordon) (F. B. O.) (Review—June 30) (Consensus—August 25).
Mystery Man, The (2 reels) (Snub Pollard) (Pathe) (Review—August 18).

N

Ne'er Do Well, The (7,414 feet) (Based on novel by Rex Beach) (Thomas Meighan) (Directed by Alfred E. Green) (Paramount) (Review—May 12) (Consensus—August 4).
Nine of Spades (1 reel) (Pathe—Special) (Review—August 11).
Nip and Tuck (2 reels) (Pathe—Sennett Comedy) (Review—August 11)
Nobody's Darling (2 reels) (Baby Peggy) (Universal—Comedy) (Review—August 4).
Noise in Newboro, A (5,300 feet) (Viola Dana) (Directed by Harry Barumont) (Metro) (Review—April 14) (Consensus—July 21).
Nth Commandment (7,339 feet) (Colleen Moore) (Paramount) (Directed by Frank Borzage) (Review—April 21) (Consensus—August 25).

O

Old Sweetheart of Mine (5,400 feet) (Suggested by the poem by James Whitcomb Riley) (Elliott Dexter) (Directed by Harry Garson) (Metro) (Review—April 28) (Consensus—July 21).
One Exciting Night (11,000 feet) (Directed by D. W. Griffith) (United Artists) (Review—October 21) (Consensus—August 11).
Oranges and Lemons (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—August 11).
Out of Luck (5,518 feet) (Hoot Gibson) (Directed by Edward Sedgewick) (Universal) (Review—August 4).

P

Pace that Kills, The (1 reel) (Pathe—Cartoon) (Review—July 14).
Paging Love (2 reels) (Monty Banks) (Grand Asher—Comedy) (Review—August 18).
Pathe Review No. 26 (1 reel) (Pathe—Magazine) (Review—July 28).
Pathe Review No. 27 (1 reel) (Pathe—Magazine) (Review—July 27).
Pathe Review No. 28 (1 reel) (Pathe—Magazine) (Review—July 21).
Pathe Review No. 30 (1 reel) (Pathe—Magazine) (Review—August 4).
Pathe Review No. 31 (1 reel) (Pathe—Magazine) (Review—August 4).
Pathe Review No. 32 (1 reel) (Pathe—Magazine) (Review—August 11).
Pat's Patents (2 reels) (Hodkinson) (All Star Comedy) (Review—August 25).
Pawned (5,000 feet) (Tom Moore, Edith Roberts) (Directed by Irvin V. Willat) (Selznick) (Review—December 16) (Consensus—July 7).
Pearl Divers, The (1 reel) (Pathe—Cartoon) (Review—August 11).
Peter the Great (7 reels) (Emil Jennings) (Directed by Dmitri Buchowetzki) (Paramount) (Review—July 7).
Playing it Wild (5,400 feet) (William Duncan) (Directed by William Duncan) (Vitagraph) (Review—April 28) (Consensus—July 21).
Plus and Minus (1 reel) (Cliff Bowes) (Educational—Comedy) (Review—August 11).
Post No Bills (1 reel) (Paul Parrott) (Pathe—Comedy) (Review—August 11).
Prodigal Daughters (6,216 feet) (Based on novel by Joseph Hocking) (Gloria Swanson) (Directed by Sam Wood) (Paramount) (Review—April 28) (Consensus—July 21).
Prodigal Son, The (8,500 feet) (English Film) (Stoll Film Co.) (Based on novel by Hall Caine) (Review—May 19) (Consensus—August 25).
Purple Highway (6,574 feet) (Based on stage play, "Dear Me," by Luther Reed and Hale Hamilton) (Madge Kennedy) (Directed by Henry Kolker) (Paramount) (Review—August 4).

Q

Quicksands (6.541 feet) (Richard Dix and Helene Chadwick) (Directed by Jack Conway) (American Releasing) (Review—April 7) (Consensus—July 21).

R

Radio Mania (5,400 feet) (Grant Mitchell) (Directed by R. William Neill) (Hodkinson) (Review—July 28).
Radio Romeo, A (1 reel) (Walter Forde) (Universal—Comedy) (Review—July 14).
Railroaded (5,390 feet) (Herbert Rawlinson) (Universal) (Review—June 16) (Consensus—August 25).
Rapids, The (4,900 feet) (Mary Astor) (Directed by David M. Hartford) (Hodkinson) (Review—June 30) (Consensus—August 18).
Red Russia Revealed (1,600 feet) (Fox—Special) (Review—July 21).
Remittance Woman (6.000 feet) (Ethel Clayton) (Directed by Wesley Ruggles) (F. B. O.) (Review—June 9) (Consensus—July 14).
Refuge (6,000 feet) (Katherine MacDonald) (Directed by Victor Schertzinger) (First National) (Review—April 14) (Consensus—August 18).
Roaring Lions on a Steamship (2 reels) (Harry Sweet) (Fox—Comedy) (Review—July 28).
Rolling Home (2 reels) (Joe Rock) (Grand Asher—Comedy) (Review—August 18).
Rupert of Hentzau (9,400 feet) (Adapted from novel by Sir Anthony Hope) (Elaine Hammerstein) (Directed by Victor Heerman) (Selznick) (Review—July 21) (Consensus—August 18).
Rustle of Silk, The (6.947 feet) (Based on novel by Cosmo Hamilton) (Betty Compson) (Directed by Herbert Brenon) (Paramount) (Review—May 19) (Consensus—July 21).
Rustlin' (2 reels) (Jay Morley) (Universal—Western) (Review—August 18).

S

Santa Fe Trail, The (Neva Gerber, Jack Perrin) (Arrow—Serial) (Review—August 11).
Saved by Radio (5 reels) (George Larkin) (Directed by William Craft) (Russell Productions) (Review—January 27) (Consensus—July 7).
Sawdust (4,900 feet) (Gladys Walton) (Directed by Jack Conway) (Universal) (Review—June 30) (Consensus—August 18).
Scarlet Lily (6 reels) (Katherine MacDonald) (Directed by Victor Schertzinger) (First National) (Review—July 21).
Self-Made Wife, A (4,960 feet) (Ethel Grey Terry) Directed by Jack Dillon) (Universal) (Review—July 14).
Shadows of the North (William Desmond) (Universal) (Review—August 25).
Shock (8,758 feet) (Lon Chaney) (Directed by Lambert Hillyer) (Universal) (Review—June 9) (Consensus—August 4).
She Supes to Conquer(2 reels) (F. B. O.) (Fighting Blood Series) (Review—August 25).
Shootin' for Love (5,160 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) Review—July 7).
Sheik of Araby, The (4,158 feet) (Ben Turpin) (Pathe) (Directed by F. Richard Jones) (Mack Sennett) (Review—April 28) (Consensus—August 18).
Sixty Cents an Hour (5,632 feet) (Walter Hiers) (Directed by Joseph Henabery) (Paramount) (Review—May 26) (Consensus—July 14).
Skid-Proof (5,565 feet) (Charles Jones) (Fox) (Directed by Scott Dunlap) (Review—August 25).
Slippy Me Gee (6,399 feet) (Wheeler Oakman) (First National) (Review—May 12) (Consensus—August 25).
Smashing Barriers (5,600 feet) (William Duncan) (Directed by William Duncan) (Vitagraph) (Review—July 7).
Snow Bride, The (6 reels) (Based on story by Sonya Levien and Julie Herne) (Alice Brady) (Directed by Henry Kolker) (Paramount) (Review—May 26) (Consensus August 4).
Soft Boiled (7,054 feet) (Tom Mix) (Directed by J. G. Blystone) (Fox) (Review—July 28).
So This Is Hollywood (2 reels) (F. B. O.) (Fighting Blood Series) (Review—August 25).
Snooky's Treasure Island (2 reels) (Educational—Comedy) (Review—July 21).
So Long, Buddy (2 reels) (Universal) (Buddy Messinger—Comedy) (Review—August 25).
Soul of the Beast (5,300 feet) (Madge Bellamy) (Directed by John Griffith Wray) (Metro) (Review—May 5) (Consensus—July 14).
Souls for Sale (7,864 feet) (Directed by Rupert Hughes) (Goldwyn) (Based on novel by Rupert Hughes) (Review—April 7) (Consensus—July 14).
Solomon in Society (6,000 feet) (Directed by Lawrence C. Windon) (American Releasing) (Review—January 6) (Consensus—August 4).
Spoilers, The (8,020 feet) (Based on novel by Rex Beach) (Milton Sills) (Directed by Lambert Hillyer) (Goldwyn) (Review—July 7).
Spring Fever (2 reels) (Universal—Comedy) (Review—August 4).
St. Elmo (6 reels) (Adapted from novel by Augusta Evans) (John Gilbert) (Directed by Jerome Storm) (Fox) (Review—August 18).
Steel Shod Evidence (2 reels) (Leo Maloney) (Pathe—Western) (Review—July 7).
Steel Trail (William Duncan) (Universal—Serial) (Review—August 11).
Stepping Fast (4,608 feet) (Tom Mix) (Directed by Joseph Franz) (Fox) Review—May 26) (Consensus—July 14).
Stormy Seas (4,893 feet) (J. P. McGowan) (Directed by J. P. McGowan) (Associated Exhibitors) (Review—July 21).
Strike of the Rattler, The (2 reels) (Universal—Western) (Pete Morrison) (Review—August 25).

T

Tail Light (1 reel) (Cliff Bowes) (Educational—Comedy) (Review—July 14).
Taking Orders (2 reels) (Baby Peggy) (Universal—Comedy) (Review—July 7).
Temporary Marriage (7,000 feet) (Mildred Davis) (Principal) (Review—May 5) (Consensus—August 25).
Tempest Cody Rides Wild (2 reels) (Marie Walcamp) (Universal—Reissues) (Review—July 21).
Three Jumps Ahead (4,854 feet) (Tom Mix) (Directed by Jack Ford) (Fox) (Review—April 14) (Consensus—August 11).
Three Wise Fools (6,946 feet) (Based on play by Winchell Smith and John L. Golden) (Eleanor Boardman) (Directed by King Vidor) (Goldwyn) (Review—July 14) (Consensus—August 25).
Thoroughbred, A (1 reel) (Pathe—Cartoon) (Review—July 28).
Town Scandal (4,704 feet) (Gladys Walton) (Directed by King Baggot) (Universal) (Review—April 14) (Consensus—August 4).
Trailing African Wild Animals (Martin Johnson Expedition) (Metro) (Review—May 19) (Consensus—July 14).
Trail of the Axe (4,320 feet) (Dustin Farnum) (Directed by Ernest C. Warde) (American Releasing) (Review—October 7) (Consensus—August 4).
Trail of the Lonesome Pine, The (Based on novel by John Fox, Jr., and play by Eugene Walter) (Mary Miles Minter and Antonio Moreno) (Directed by Charles Maigne) (Paramount) (Review—March 31) (Consensus—July 14).
Trifling With Honor (7,785 feet) (Based on story, "Your Good Name," by William Slavens McNutt) (Rockville Fellowes) (Directed by Harry A. Pollard) (Universal) (Review—May 12) (Consensus—July 14).
Trilby (7.321 feet) (Based on the novel by Georges DuMaurier) (Andree Lafayette) (Directed by James Young) (First National) (Review—August 4).
True Gold (2 reels) (Jack Dougherty) (Universal—Western) (Review—July 28).

U

Uncovered Wagon, The (1 reel) (Paul Parrott) (Educational—Comedy) (Review—July 7).

V

Vanity Fair (7,668 feet) (Based on novel by William Thackeray) (Mabel Ballin) (Directed by Hugo Ballin) (Goldwyn) (Review—May 19) (Consensus—July 14).

Vengeance of the Deep (4,753 feet) (Ralph Lewis) (Directed by A. B. Barringer) (American Releasing) (Review—April 28) (Consensus—August 4).

Victor (4,880 feet) (Based on story "Two Bells for Pegasus") (Herbert Rawlinson) (Directed by Edward Laemmle) (Universal) (Review—July 28).

W

Wandering Daughters (5,741 feet) (Based on story by Dana Burnet) (Marguerite De LaMotte) (Directed by James Young) (First National) (Review—July 7) (Consensus—August 25).

West Is West (1 reel) (Cliff Bowes) (Educational Comedy) (Review—August 11).

Westbound Limited (5,100 feet) (Ralph Lewis) (F. B. O.) (Review—May 5) (Consensus—August 25).

What Wives Want (4,745 feet) (Ethel Grey Terry) (Directed by Jack Conway) (Universal) (Review—May 5) (Consensus—July 14).

When the Desert Calls (6,159 feet) (Violet Heming) (Directed by Ray C. Smallwood) (American Releasing) (Review—November 25) (Consensus—August 4).

Where the North Begins (Rin-Tin-Tin) (Warner Brothers) (Directed by Chester M. Franklin) (Reviewed—August 25).

Where's My Wandering Boy This Evening (2 reels) (Ben Turpin) (Pathe—Comedy) (Review—July 7).

Where There's a Will (2 reels) (Fox—Comedy) (Review—July 28).

Wild and Wicked (2 reels) (Hodkinson—Comedy) (Review—July 14).

Woman of Bronze, The (5,643 feet) (Clara Kimball Young) (Directed by King Vidor) (Metro) (Review—April 14) (Consensus—July 14).

Woman with Four Faces (5,700 feet) (Based on story by Bayard Veiller) (Betsy Compson) (Directed by Herbert Brenon) (Paramount) (Review—June 30) (Consensus—August 18).

Won't You Worry (1 reel) (Bert Roach) (Universal—Comedy) (Review—July 21).

Wrecks (1 reel) (Cliff Bowes, Virginia Vance) (Educatonal—Comedy) (Review—July 28)

Y

Yellow Gold and Men (2 reels) (Leo Maloney) (2 reels) (Pathe—Western) (Review—July 21)

You Can't Fool Your Wife (5,703 feet) (Beatrice Joy) (Directed by George Melford) (Paramount) (Review—May 5) (Consensus—July 14).

You Never Know (4,867 feet) (Earle Williams) (Directed by Robert Ensminger) (Vitagraph) (Review—December 2) (Consensus—August 4).

Youthful Cheaters (5,700 feet) (William Calhoun) (Directed by Frank Tuttle) (Hodkinson) (Review—June 2) (Consensus—August 4).

Mothers in Law

(Continued from page 658)

law in taking others' affairs into her own hands, it nevertheless is a slightly new angle that many women will follow interestedly.

The lavish material displays remind one frequently that Director Gasnier was at the helm. Dinner parties, receptions and revel are alluringly pictured. A proposed beach party ends in a rain storm and shelter in a farmhouse where old clothes suggest an impromptu costume ball. The scenes have plenty of life and the glamor of wordliness.

Ruth Clifford, magnificently gowned, plays the wife who prefers entertainment outside of the home. It is not a sympathetic part and does not seem entirely natural at all times, but she does as well as possible with it. As the picture runs to almost seven reels, it could be shortened with beneficial effect. To the countless fans who respond to the attraction of this well-known type of screen entertainment, "Mothers-in-Law" will be unquestionable entertainment.

Cast

Vianna Courtleigh.....Ruth Clifford
David Wingate.....Gaston Glass
Ina Phillips.....Vola Vale
Alden Van Buren.....Craufurd Kent
Newton Wingate.....Josef Swickard
"Mom" Wingate.....Edith Yorke
Tessie Clarke.....Doris Stone

Story by Frank Dazey and Agnes Christine Johnston.
Scenario by Olga Printzlau.
Direction by Gasnier.
Length, 6,725 feet.

Story

David, only son of the farmer Wingate, marries Vianna Courtliegh and goes to live in the city. His father dies and his mother joins the young husband and wife who are finding difficulty in getting adjusted to each other. David's mother ses Vianna kissing a former sweetheart and to punish her takes their baby back with her to the country. Vianna continues her flirtation and planning to go to France with her sweetheart calls to take the baby with her. David's mother saves the situation, brings the girl to her senses and establishes an understanding between her son and the girl.

"Alias the Night Wind"

Plenty of Speed and Action in William Russell's Newest Feature for Fox

Reviewed by C. S. Sewell

In William Russell's latest for Fox Film Corporation he has the role of a confidential clerk in a big banking house who is unjustly accused of having stolen some missing bonds. His skill in eluding the police while endeavoring to prove his innocence causes him to be known as the "Night Wind."

The story is chock full of speed and action and will furnish good entertainment for the masses. There is a mystery element as to just who the real culprit is, though many will be able to guess the right party because of his activity in trying to fasten the blame on the hero. There is also a pleasing little romance between the hero and a "lady detective" and the manner in which it develops that she is in reality the sister of a chap who was convicted of embezzlement on similar testimony comes as a surprise.

William Russell is congenially cast as the hero and although the story follows somewhat conventional lines, considerable cleverness has been shown in developing the situations so as to get the most out of them.

Maude Wayne is effective in the leading female role and Donald McDonald gives a good performance as the detective who is trying to railroad the hero to prison. In fact, the entire cast do good work. The production details are adequate and the photography excellent.

Cast

Bing Howard.....William Russell
Katherine Maxwell.....Maude Wayne
Amos Chester.....Charles K. French
Thomas Clancy.....Wade Boteler
Rushton.....Donald McDonald
R. J. Brown.....H. Milton Ross
Commissioner.....Charles Wellesly
Nurse.....Mark Fenton

Story by Varick Vanardy.
Scenario by Robert M. Lee.
Directed by Joseph Franz.
Length, 4,145 feet.

Story

Thomas Clancy is saved from hold-up men by the timely appearance of the "Night Wind," who immediately disappeared. Returning home, Clancy found his friend, Bing Howard, who was really the "Night Wind," awaiting him, and Howard explained how he got that title. Some bonds disappeared from a bank where he was employed and he was accused of the theft, and has successfully eluded the detectives ever since, even including Lady Kate, whom he encountered in a taxicab.

Later, Detective Rushton shot the "Night Wind" but it was Lady Kate who captured him and took him to her home and took care of him until he recovered. Then she escorted him to the Police Commissioner where it developed she was the sister of the chap who had been imprisoned on similar evidence and who had discovered that Rushton was the real culprit. The love affair between Kate and "Night Wind" culminates in her promise to marry him.

"Little Johnny Jones"

Warner's Adaptation of George M. Cohan Comedy Drama is Humdinger and Should Make Plenty O' Money

Reviewed by Roger Ferri

George M. Cohan's "Little Johnny Jones" is Warner Brothers' initial 1923-24 classic. It is Johnny Hines' initial starring role with that progressive organization. And the combination is a winning one. It is a rapidly moving comedy drama with plenty of typical Cohanesque action plus a few "Hinesque" stunts that kept the Strand Theatre audience in New York the other evening in a continuous uproar. Johnny Hines assisted Arthur Rosson in the direction. That was quite evident, for one could feel the hand of Hines throughout the picture.

The adaptation is a very good one. For cinematographic reasons certain liberties have been taken, but these are incidental, for the Cohan story itself has been preserved throughout. And in this respect the co-directors showed good showmanship and wisdom, for the public idolizes George M. and his breezy stories, matter-of-fact themes plus 100 per cent. Americanism are dangerous things for even the most skillful scenarioist to dabble with.

"Little Johnny Jones" is distinctly money-making picture for many reasons. is excellently put together, splendic.. acted, so well that George M. himself coul.. not ask for better. The settings are appropriately picturesque and the comedy throughout is clean and earns many, many laughs. The story is told in logical sequence with thrills that grip. Here's a picture everybody will enjoy. And no showman can afford to overlook it, for it offers many opportunities for exploitation of the sort that will bring people into the theatres and send them out thoroughly satisfied.

The horse race is exciting and correct in every detail with Johnny doing some spler did riding. It is a thrilling contest witl. excellently photographed closeups of nose-to-nose sprints. With a treadmill resorted to as an aid to realism this picture should mop up. But the race is only one of a half score of thrilling episodes. There are a series of typical "Hinesque" pugilistic encounters on shipboard that are powerfully exciting. The ship, and ballroom comedy bits are "Hinesque," although at no time does Johnny permit his audience to forget Cohan.

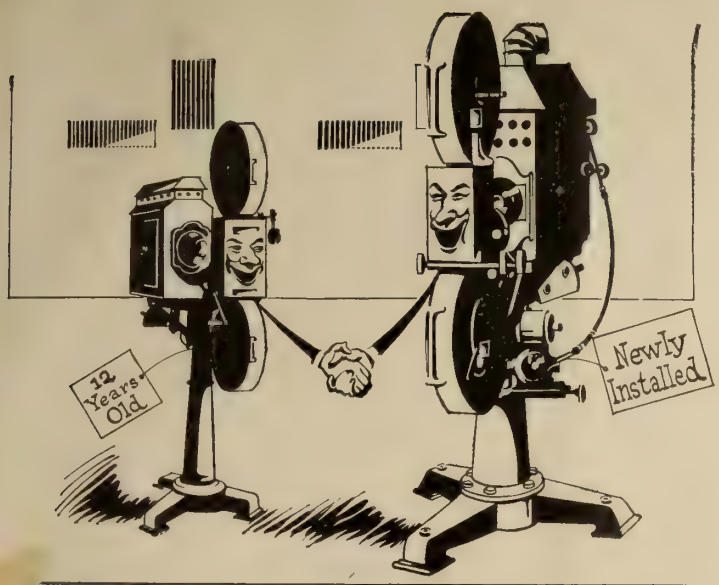
Johnny Hines adds to his laurels in this production. But one must not overlook Brownie, the wonder dog. He is a marvel and is as important to the picture as any one in the cast. And he is as good as any human in it. Wyndham Standing as the sportsman-Earl is great as is also Margaret Seddon as Jones' mother. Molly Malone as Edith Smythe is acceptable. The rest of the cast gives good support.

Cast

Johnny Jones ..... Johnny Hines
Earl of Bloomsburg .... Windham Standing
Mrs. Jones ..... Margaret Seddon
Sir James Smythe ..... Robert Prior
Edith Smythe ..... Molly Malone
Robert Anstead ..... George Webb
Joe Nelson ..... Mervyn LeRoy
Lady Jane Smythe ..... Pauline French
Brownie ..... The Wonder Dog
Adapted by Raymond Schrock from George M. Cohan's Play.
Directed by Arthur Rosson and Johnny Hines.
Length, six reels.

Story

Johnny Hines, a successful American jockey, is engaged by the Earl of Bloomsbury to ride Yankee Doodle in the English Derby. Robert Anstead, a crooked horse owner, casts suspicion on Johnny who wins back the confidence of the earl only after he had rescued Edith from thugs. As a final desperate resort Anstead tries to disable the American by having his own jockey cast a blinding fluid in his face. But this fails and Yankee Doodle wins with resultant disclosures that establish indisputably the honesty of Johnny Jones who incidently wins a wife.



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

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New Simplex: "Who was the lad that was here talkin' with Jack, our Operator, last night."

Old Simplex: "Dya mean that noisy guy who was talkin' so loud that the people in the first row were turr[illegible] their necks around to the booth? That was 'Sil[illegible]' Louie Larrup who's been working down the street in t' [illegible] Gem for the last couple of years.

"[illegible]'s a funny bird, this Louie is. He's always ready for [illegible]gument on any subject that might come up. And [illegible]n itself aint so bad, but the son-of-a-gun will never admi[illegible] that he's wrong.

"I remember one time he came up to visit Jack and they were having a social little talk while I was purrin' and clickin' off the old footage with hardly a sound. Durin' a pause in the conversation, Louie's eyes lighted on me and he sez 'Hey Jack, the old meat chopper runs pretty easy for an old relic, don't she?'

" 'Yeh' sez Jack 'she certainly rolls along smooth. But then when you think of the wonderful stuff she's built of, it's no wonder she stands up the way she does.'

" 'Huh, they sure did put the stuff in those old babies when this one was a pup' sez Louie. 'But I'll never give three cheers for the stuff they turn out now.'

" 'What dya mean?' sez Jack.

" 'Why' sez Louie 'they're not makin' the parts so they'll fit right. Why, do you know, the other day I got a new star wheel shaft to replace my old one and would you believe it, I couldn't force the new one into the bearing no how. It just wouldn't fit.

" 'Gee, it got my goat and I pushed, twisted and finally drove it but still it wouldn't go in' sez Louie in a grieved voice.

" 'Why you poor prune' sez Jack 'what did you expect? Did you want the new shaft to fit the bearing just like the one you took out?'

" 'Sure' sez Louie 'and why not?'

" 'Why' sez Jack with a patient air like a long suffering school marm 'because if the new shaft fitted into that worn bearing as easy as the old one did, what's the use of putting in a new one?'

"Just then Louie's face got all red and in a choking voice he started 'Why because—' he started trying to get his voice keyed up to his finest argumentive pitch but Jack choked him off and sez 'Now look here old grizzle head, don't argue but listen and I'll tell you somethin' that maybe you didn't know. Every replacement part that's made by the Simplex folks is purposely made just a little oversize so that it can be worked into a worn bearing and give you a perfect fit. If they had to make a size for every worn bearing in existence, they'd have to make about five thousand sizes, so they make these replacement parts only one size and that's oversize, and they kinda expect a fellow will appreciate all this and spend a little time working the new part into the old bearing according to the directions that are printed on the paper that's wrapped around each part.'

"By this time Louie's face had come back to its normal color and he sez 'And is that how you've been keepin' your old baby runnin' so sweet all this time?'

" 'Surest thing you know' sez Jack.

" 'Well' sez Louie 'I gotta hand you the brown derby, you certainly tipped me off to something I never knew before.'

" 'Hey, listen,' sez Jack 'in the future, you want to listen more and argue less.'

" 'Hey nix' sez Louie 'howinell is a guy gonna find out what the other fellow knows unless he does argue.'

"And at that Jack threw his hands up in the air."

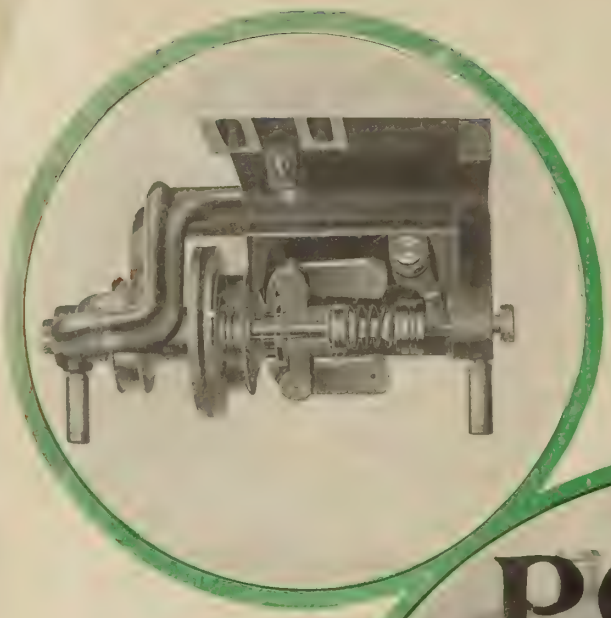
New Simplex: 'Well, you gotta hand it to Jack, he put his point over though."

Old Simplex: "Yeah, but I forgot to tell you the reason that Louie proved such a ready listener was because he swallered a chew of tobacco just as Jack started on him and he couldn't have argued if he wanted to."

New Simplex: "Hot dog!!!"

Old Simplex: "You said it."

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